the Smooth + the Striated: the Home as a Locale of Cyberspace

Dedication

to

Father, Dr. Man-Tang Lee

+ Mother, Shaw-Mei Shyu

with All my Heart

This exegesis is submitted to
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for the Master of Arts (Art + Design)

Fang-Ching Lee
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I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

Attestation of Authorship: _____

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Contents

Attestation of Authorship
Acknowledgements
Abstract
Introduction
Section 1 Traces
Section 2 Inside
Section 3 Outside In
Section 4 Inside Out
Section 5 Bodily Confinement
Section 6 the Smooth + the Striated
Section 7 Final Exhibition
Conclusion
Table of Images
Reference

Archive

Abstract

The home is a material place of routine and isolation. Cyberspace, on the other hand, is associated with the lightness of disembodiment and engagement with others in virtual worlds. I am interested in the home as a locale of cyberspace in regard to the relationship between attaching and detaching, territorializing and de-territorializing, the smooth and the striated.

My experimentation is about frozen moments in day-to-day situations. Through experiments with light, materials and installations, I intend to draw out a tactile perspective on cyberspace and domesticity. In terms of materials, I am particularly interested in the residues in everyday life. Light and materials are considered to be tactile as well as visual.

Performativity, Heuristics and Active Documentation are my main methodological approaches. My work does not seek to fix a solution, but open up an area of ongoing discovery. The physical makings are the ignition for later developments.

Once the installation has been set up, the performativity is transferred to the audience. The surrounding space becomes activated because of the energy released by the audience's engagement. Heuristic use of intuition and informal experience was applied in my working process to discover imperceptible traits of materials and daily situations. Active Documentation helps me to re-consider, re-negotiate, reflect and renew my work throughout the project. In this way, hidden codes can be brought out to the surface.

Introduction

In recent decades, the computational domain has become ubiquitous. Since Netscape went public in 1995, the internet has been available in individual homes. The huge growth of access to cyberspace from the home is affecting everyone, re-defining almost every aspect of our lives, influencing the way we relate to the world and the way the world relates to us.

We stay at home and go online shopping from *Trademe, Amazon, eBay*, *Pizza Hut,* and bank online. We stay at home and research through *Wikipedia*, *Google Scholar*, and library databases. Even sightseeing through the Internet has become possible since *Google Earth*. The internet has incalculable capacity to connect us with the rest of the world. Websites like *Twitter*, *MSN*, *Yahoo Messenger*, *Myspace*, *Facebook*, *Blogger*, and *Flickr* are designed for social networking. Our friends can be from around the world or next door. Cyberspace has become a common ground for people to meet and communicate.

> Cyberspace is a new form of perspective… To see at a distance, to hear at a distance was the basis of traditional visual or auditory perspective. But to touch at a distance, to smell at a distance, is to shift perspective towards a new realm: that of contact, contact at a distance (Virilio, 1996, p.102-103; trans. Dyens).

Virtual social networking provides us a new way to contact at a distance. We seem have more reasons to stay at home than go out. In the containment of contemporary home environments, we can meet nearly all human needs apart from the need for physical interaction. What were outdoor activities have now become indoor events. In this regard, we are more attached to our domestic space than ever but at the same time we are also more detached from home while we are on line.

Cyberspace is based on virtual space, but somehow provides us a new reality. It inhabits at home and is as true as smell and touch. We contact in place without face-to-face and skin-

to-skin encounters. We become more territorialized physically and experience a great deal of isolation. The interaction among people seems to be so attached and yet so detached.

In this project, I focus on cyberspace in the framework of the home. Through the experiments with domestic residues and light, I intend to draw out a tactile perspective of the home in terms of its equilibriums between attaching and detaching, territorializing and de-territorializing, the smooth and the striated.

Section 1, *Traces*, discusses traces as clues for researching human behavior in the work of Giovanni Morelli, Arthur Conan Doyle and Sigmund Freud. The site-specific installation, "*rebalancing*", is discussed with reference to traces. Section 2, *Inside*, considers bodily residues as imperceptible marks of our daily activities and the traces of our bodily engagement with our dwelling. Section 3, *Outside In*, analyzes the porosity of the home and the way that cyberspace penetrates our living space. It discusses electronic wastes as another type of domestic residues. Section 4, *Inside Out*, reveals the domestication of cyberspace with examples from *Twitter* and *Flickr*. Section 5, *Bodily Confinement*, explores the consequences of cyberspace intersecting domestic space. It addresses bodily confinement and virtual freedom. In Section 6, *the Smooth and the Striated*, I discuss Deleuze's and Guattari's terms: "smooth" and "striated". Their analogy of the difference between Chess and Go is compared with the home and cyberspace in respect of individuals and situations. Section 7, *Final Exhibition*, is a site-specific installation in Level Four of the St. Paul Building. This installation based on the previous sections and developed from their related experiments. It further focused on the porosity of the domesticity in the context of physical interaction.

This thesis consists of practice-based work (weighted at 80%) and an exegesis (weighted at 20%). A CD with this text, an archive of images, and full visual documentation of practical work, are included in this exegesis.

The marks, < >, in the margins are for the related images in the archive.

Section 1 Traces

Traces have no meaning in themselves. They are marginal and discarded information. They are usually considered of little or no importance. They are unintentionally produced, and they point out something absent. They contain memory and conceal the clues to something once attached.

In "Myths, Emblems, Clues," Carlo Ginzberg examines the concept of traces in the work of art historian Giovanni Morelli, author Arthur Conan Doyle, and psychoanalyst Sigmund Freud. In the case of each, Ginzberg says, "infinitesimal traces permit the comprehension of a deeper, otherwise unattainable reality: traces – more precisely, symptoms (in the case of Freud), clues (in the case of Sherlock Holmes), pictorial marks (in the case of Morelli)" (1990, p.101).

Morelli was concerned with the pictorial marks of the marginal details. At the end of nineteen century, the rule for distinguishing the authentic painting from the copies was based on the most noticeable characteristics. However, Morelli had a different approach. He valued artistic spontaneity in a painting for identifying the real artist. In order to recognize a genuine painting, Morelli carefully examined the unintentional traces of the painter found in the details: fingers, and the lobes of ears, for example.

Doyle's Sherlock Holmes discovers the suspect on the basis of evidence which is trivial and imperceptible to most people. In a tradition continued in present-day television crime dramas, Holmes begins with the discarded details, such as cigarette butts, shoe prints, fingerprints, rubbish heaps and so on, to trace back to the identity of the victim and the perpetrator.

Sigmund Freud claimed that personality should be found where personal effect is weakest. Careless little gestures reveal our characters far more authentically than any formal postures. In his essay, "The Moses of Michelangelo", Freud coupled psychoanalysis with Morelli's method, of which he said "It, too, is accustomed to divine secret and concealed things

from despised or unnoticed features, from the rubbish-heap, as it were, of our observation" (1914, p.222).

<3-15> My site-specific installation, *"rebalancing"*, was located at the office of Creative New Zealand, from 12th of May to 20th of June, 2006. My intention was to release tensions in the situation and the space by blurring boundaries. Polystyrene beans were used to transform the meeting table into a bean pool with light glowing from underneath. The bean pool provided the participants with an environment to immerse a part of their bodies in the shifting beans. Because the polystyrene beans are not only as light as a feather but also hold a static charge, they stick to things. Some beans escaped the meeting room and attached to participants' bodies. The beans were carried to other spaces like seeds in the forest. The traces of bodily engagement were revealed as the beans migrated. Through time, the realm occupied by the beans grew, and the surroundings were subtly transformed.

1.1

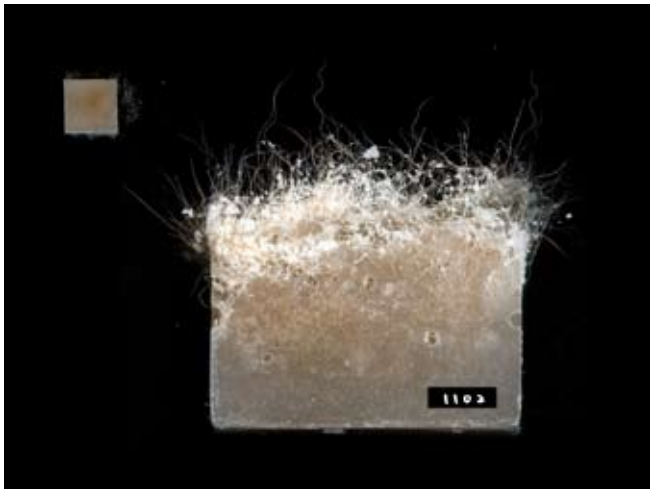
Section 2 Inside

A house is made for protection. Walls provide a fixed and clear boundary for the domestic. The home is a striated and territorialized place (see Section 6). Domestic residues are the trivial marks of our daily activities and the imperceptible traces of our bodily engagement with our homes. They reveal where something has been detached. In this series of my experiments, I have worked with three groups of domestic residues related to bodily engagement.

Shedding

<46–50, 53, 54, 60, 61>

My first group of residues includes the things that the inhabitants slough off, including hairs and dead skin cells. Humans sheds millions of dead skin cells every day. House dust is mainly generated by the skin cells of the inhabitants. In my house, dog hairs are evident in every corner. In my experiments, these residues were preserved in small wax blocks, 189cm^3. During the casting process, the heat of liquid wax released the concentrated smell of the residues. Without other sensory evidence of the existence of bodies, this dense smell makes us uneasy and even revolted.



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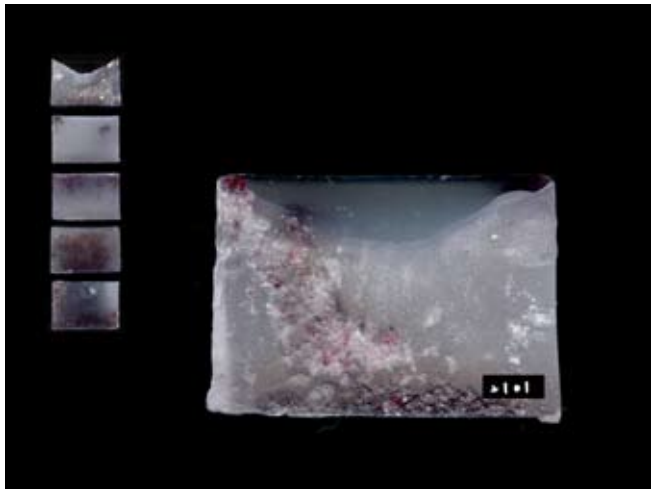


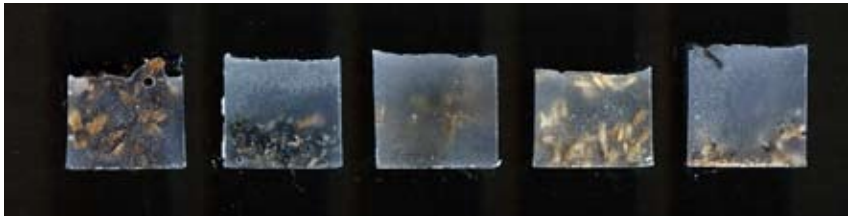
2.2

Wearing

<51, 56> The second group is the lint which is gathered from our clothing, such as the tiny fabric particles from worn sweaters and the fluffy fibers from the process of heating and rotating in dryers. Lint is produced when our bodies come into contact with our surroundings. The clothes become thinner and thinner. More lint is made in winter, when we wear warmer clothes.

Eating + Drinking

The last group is the residues of the things that we consume bodily every day: the tea leaves after a cup of tea or the crumbs under the toaster. Like the second group, "Wearing", the accumulation of these traces responds to seasons. In order to gain energy, we require more food during the winter to keep our bodies warm. Therefore, the colder the weather, the more tea bags are consumed. Weather is not the only factor for us to consume more food. Sitting in front of the computer and engaging in cyberspace, we also demand lots of energy. <52, 55, 57–59>



2.3

Section 3 Outside In

With advancing communication technology, the porosity of the domestic has changed from almost none, to one way (outside to inside) and now to both directions (both outside to inside and inside to outside).

Protecting

A house is a striated and territorialized place. The experiments in Section 2 explored the protected condition of the interior.

Filtering

This state of closure was first disrupted by the public media such as television, radio and newspapers. We are able to receive information from outside without leaving the house. As Brian Massumi aptly points out "The home... is less a container than a membrane: a filter of exteriorities continually entering and traversing it" (1997, p.186).

Flowing

On the internet information can be both uploaded and downloaded. Individuals have an opportunity to exchange information, to have a voice and even to expose their private lives. Inside and outside are continuous.

Thriving

With the rapid evolution of the computer, cyberspace is thriving. Gordon Moore's Law, first formulated in 1965, predicts that the number of transistors on a chip will double about every 18–24 months. The computer has become exponentially cheaper to produce, more plentiful and more powerful. It seamlessly merges with our daily lives. This plenitude is accompanied with the problem of waste. Normally, a computer is abandoned not because of its malfunction but because it is no longer compatible with some new peripherals. Every year, hundreds of thousands of old computers are dumped in landfill, piled up as mountains or burned in smelters.

Escaping

Electronic waste is identified as another type of domestic

residues. Incalculable information has been send into the domestic through electronic components. The boundary of the domestic is transgressed. These electronic components are the traces of turning home from a container into a membrane.

<63-68> My response to this was to disassemble a home computer and to look into the steel box. Hundreds of tiny components were crammed on small motherboards and other cards in absolute order. Based on their rigidity of arrangement, these components must be tightly fastened by machines. Their legs were not only soldered but also stapled to connect them firmly into the holes of the motherboards. There is no way these components can escape by themselves.

With the heat of the iron, the folded legs of the little beings were pulled out cautiously and quickly. The solder becomes solid very easily; therefore it is likely they would lose part of their legs during the rescuing. As a result, the trace of detachment was evident on the deformation of the legs and the empty tiny hole on the bent and split motherboards.

3.1

These collected components were added to my library of domestic residues.

Section 4 Inside Out

The word "cyberspace" can be traced back to the Greek "kubernetes", which was modernized in 1826 as "Cybernetics" by the French scientist André-Marie Ampère to describe his theory of magnetism. In 1984 William Gibson juxtaposed "cyber" and "space" and used "cyberspace" as the background of his science fiction novel "*Neuromancer*". In his terms, cyberspace is the virtual space of a network, distinct from the space of our actual phones, computers, and plastic cords.

Spreading

Cyberspace was not actualized until the late 1990's. Tim Berners-Lee installed the first website in 1991 to establish a computer network that would enable scientists to easily share their research. This network developed into the World-Wide Web.

Domesticating

The internet has been domesticated and merged into our daily routines along with telephones, televisions, and computers. Now, we all have a part of our life in cyberspace.

Twittering

Twitter is a free social networking website. It's a global community of friends and strangers answering one simple question: what are you doing? Answers can be given by mobile phone, instant message or on the *Twitter* website. *Twitter* is classified as "micro-blogging", because users can send messages only up to 140 characters long. The website offers a "Public Timeline", where everyone's messages are displayed in order. Messages can be answered by friends or strangers. Or it can also be that no one answers. All the messages ever sent are stored in an archive. This collection of sentences is an accumulation of trivial monologue from the past: a residue of daily life in cyberspace.

Twitter users can choose any image to represent themselves. These icons can be changed whenever the users feel like to. To identify trends in users' preference, I collected users' icons in the "Public Timeline" of *Twitter*, by downloading the webpage at one hour intervals, from 8am to 8pm, 6th of June, 2007.

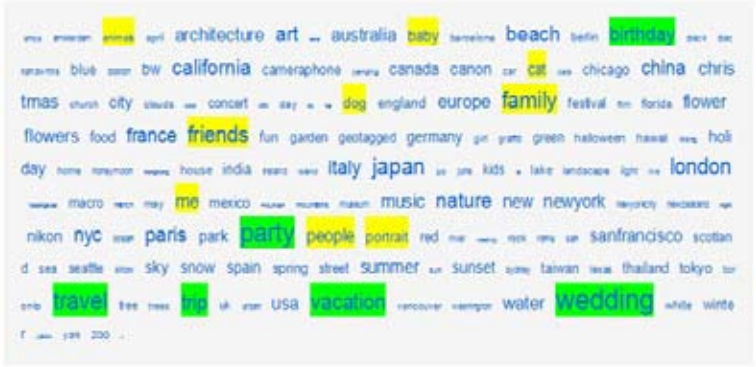
Of 264 icons in total, 98 are digitally generated images and 166 of these are photo-based images. More than 62% of the icons are photo-based images. There are 82 snaps and most of them are faces. A possible explanation for this may lie in the fact that faces are what we want people to recognize us by. Another explanation could be that we like to feel closer to others and to feel like as though we are face-to-face. In the 14 photo-based images about animals, most of them are pets. The rest are 4 photos about Nature and 16 photos about other interests such as musical instruments, sports and objects. This collection seems to be closely connected to the traces of our physical existence in cyber. That is, we bring our biological appearances, belongings and interests into the digital world.

4.1

Tagging

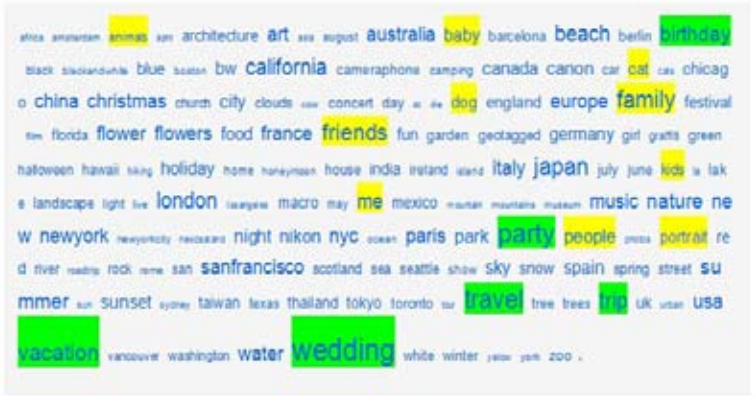
Flickr is an online photo management and sharing website. As of August 2007, *Flickr* was approaching 1 billion images. Its popularity has been activated by online community tools that allow photos to be tagged and browsed. Tags which are used in *Flickr* are like keywords or labels that users add to a photo to make it easier to find later and also make it more accessible to others. Tags help users to find photos which have something in common and help users to find someone who has interests in common. In this way, *Flickr* creates an active social networking system not only for people we already know but also for those who have something in common with us.

All time most popular tags (24/06/07)



4.2

All time most popular tags (09/09/07)



4.3

In September, there were 1,558,367 photos tagged "me", 1,289,768 photos tagged "baby", and 1,252,594 photos tagged "dog". The most popular tag on *Flickr* was "wedding" with 5,129,117 photos. The results suggest that not only family, friends and pets have been brought to cyberspace, but also our daily life and significant events are leaking out and leaving traces.

Section 5 Bodily Confinement

In "*The Machine Stops*" (1909), a science-fiction short story, E.M. Forest depicted a futuristic civilization where all human needs are fulfilled in isolation apart from the need for face-to-face and skin-to-skin encounters. Buttons call for food, music, clothing, and communication. Switches are for lighting, air conditioning, bathing, and isolation. In this world, things are brought to people instead of people going to things.

Today, the domestic is increasingly isolated while cyberspace is expanding without limits. We used to enjoy houses with gardens and green lawns; but now high-density living in apartments are more popular. Perhaps we are happy with our small spaces because our mind can wander in cyberspace. Or perhaps we seek cyberspace from dissatisfaction with the limits of our physical space. Cyberspace becomes a device for what Deleuze and Guattari call "retroactive smoothing" (1987, p.481).

5.1

To visualize this sense of confinement, I installed a teddy bear with a wax monitor in a jar in "*Containing*". This work suggested that our engagement with cyberspace often results

in our detachment from actual space. In the end, the teddy bear was wrapped in fat and its body was abandoned on the ground. Its head with the monitor in a jar was on a tall stool to imply the detachment of the mind from the home environment and the disembodiment in cyberspace. <69-70>

Accumulated fat can be considered a residue of our increased engagement with cyberspace resulting in a lack of outdoor activities. The jar preserves and displays as many people display their everyday life in cyberspace, via blogs, *Flickr*, *Twitter*, and so on.

In my experiment "*Sinking*", the electronic components dwelled in the lukewarm fat surface with a little debris from bacon. Light was radiated from the recycled lard. With the warmth of light, the fat gradually became liquefied and some electronic components sank into it. Both electronic components and fat are domestic residues as a result of cyberspace inhabiting in the home. To situate electronic components in the context of fat is to reinforce them as a part of our everyday life. <71>

5.2

Section 6 the Smooth + the Striated

Deleuze and Guattari describe the sea as an open and smooth space. Nomadic systems of navigation in this space are based on natural phenomena such as wind, noise, and the colors and the sounds of the sea. The journey is relational. Astronomical and geographical systems were invented in order to bring people to places with precision. Latitude and longitude are superimposed over the seas. Deleuze and Guattari call this process "striation" or "territorialization". The smooth space of the sea becomes striated.

The home is a place designed to be functional. In order for the inhabitants to live smoothly, the home is and needs to be striated. With cyberspace, we have more power to de-territorialize the living space without leaving the home. We are becoming what Deleuze and Guattari term "urban nomads" (1987, p.482). We voyage in place and smooth the space of the home. Nevertheless, we are more territorialized physically and experience much isolation. The distance among people seems to be so close and yet so far away.

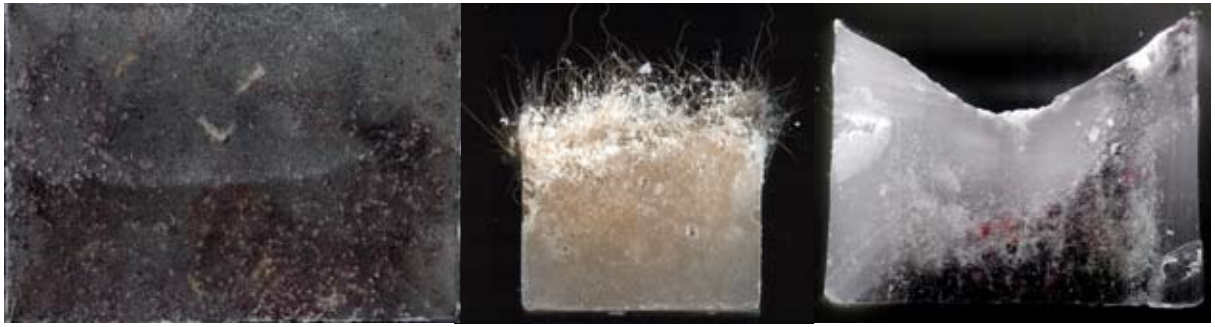
In order to further the comprehension of the difference between physical and cyber spaces for an individual, I compare Deleuze's and Guattari's analogy of the games of Chess and Go with the spaces of physical and cyber. In "*A Thousand Plateaus*" (1987), Deleuze and Guattari parallel the State Apparatus and the War Machine to the games of Chess and Go.

> Chess pieces are coded; they have an internal nature and intrinsic properties from which their movements, situations, and confrontations derive… Each is like a subject of the statement endowed with a relative power, and these relative powers combine in a subject of enunciation, that is the Chess player or the game's form of interiority. Go pieces, in contrast, are pellets, disks, simple arithmetic units, and have only an anonymous, collective, or third-person function: "It" makes a move… Go pieces are elements of a nonsubjectified machine assemblage with no intrinsic properties, only situational ones (Deleuze and Guattari, 1987, p.352, 353).

The structure of physical space is more like Chess while cyberspace is similar to Go. Physical space and the space of Chess are coded and striated. Like the space in Chess, we have certain rules, regulations and hierarchies within our social structure. By contrast, cyberspace and Go are more open and smooth. Geographic and time limitations no longer apply. We are bound neither by where we are nor what time it is. Even weather condition doesn't bother us any more. Any place is just another node in cyberspace. Regardless of physical distances, data take only a few seconds to travel from one place to another. Like a rhizomatic system, the method of transmitting information is un-centered, continuous and ever changing. Hypertext links have no hierarchy. They tend to spread out through interconnection.

In domestic space, each person is like a Chess piece. We have a clear and fixed identity and a range of behavior. On the other hand, in cyberspace each individual is non-subjectified, like a Go piece. Each piece is no different from another. One can be anyone or many. Many could even be just one. We are anonymous and collective.

In my practice, two modes of illumination have been employed. Each physical object, like an individual in physical and cyber space, has different traits depending on how it is lit. Frontal



6.1 6.2 6.3

<46-52> lighting created a heavy, solid and contained feeling while back-lighting revealed lightness, smoothness and openness. By illuminating the surface of a wax model, frontal lighting exposed it as a solid object. The wax was recognized as a substantial agent containing and holding the particles together in reflected light. By contrast, back-lighting took away the existence <53-57> of wax. It became transparent. With light flooding through the model, the frozen moment of the scattering particles was revealed. On our monitors or screens, the same lighting principle is applied. Images from back-lit photos and those on screens give us a sense of floating, easiness and relief.

Plaster goes from powder to hot paste and then to solid. This chemical reaction is a fixed and striated sequence. Once solid plaster is formed, it can never be turned back to paste or powder. Wax, however, is sensitive to temperature. It is a <73> hard solid in room temperature and becomes runny liquid with heat. Wax can be formed, deformed and reformed again and again. It is a smooth, flexible and open material.

"*In-Between*" is a series of experiments to explore the <74-81> relation between the smooth and the striated through the mixing of these materials. Both fat and wax are lipids. The capacity to contain energy in lipids is enormous due to their

6.4

6.5

6.6

higher proportion of energy-rich C-H bonds. In regard to heat and lipids, a series of experiments were undertaken in jars. In the experiment of "*Equilibrium #06*", I wrapped the light bulb with a thick layer of wax. Then the wax light bulb was set into a jar and filled with fat. In this case, the wax was in direct contact with the heat. Because fat is more easily liquefied than wax, the liquefied wax with heat dissolved the fat which was on the outer layer. Images of the transformation are somehow dramatic, like the stormy sky.

<78-81>

6.7

Section 7 Final Exhibition - Shifting Boundaries

This installation was based on the previous sections and developed from their related experiments. It further focused on the porosity of the domesticity in the context of physical interaction. Home is considered a striated place of material, routine and isolation. On the contrary, cyberspace is a site of lightness, disembodiment and also engagement with others. When cyberspace intersects our home, we seem to have more power to de-territorialize the living space without leaving it. In this regard, cyberspace is a device of smoothness. It makes our home permeable or rather we domesticate cyberspace by bringing our daily activity to it. In this situation, we are connected but at the same time bodily isolated. The boundaries between home and cyberspace are shifting.

The striated

To signify the state of the home as a striated and territorialized place (see Section 6), I formed the confinement in three layers. Domestic residues were encased in small wax cubes then groups of wax cubes were situated on square tables (see Image 7.10, 7.16, 7.17). Finally, a school of tables was enclosed by walls (see Image 7.18, 7.19). In another word, the walls contained the tables, each table contained wax cubes and each wax cube contained shedding residues.

In this installation, dog hairs as domestic residues were particularly selected from my shedding collection (see Section 2) to represent the trace of biological and animated body. The shedding residues were contained and preserved in wax cubes to imply the bodily imprisonment of "voyage in place" (see Section 6).

A school of forty-nine small tables were enclosed by separated walls and each table contains a group of shedding wax cubes. The tables with light growing on the surface were constructed in the heights between 90 centimeters to 110 centimeters to simulate the length of humans' legs. Subtle variations in the height were to increase the sense of flow and floatation. Further, the legs of the tables were bound together in

the lower part of the structure to further reinforce the confinement.

Each table held 100 watt white cool light. The wax cubes on the table absorbed the light so that they glowed and at the same time enriched the shedding residues within (see Image 7.16, 7.17, 7.27). The residues became something in-between material and immaterial. To situate the domestic residues in the environment which was filled with white cool light was to hint at the domestication of cyberspace (see Section 4).

The smooth intersecting the striated

A 30-square-meter space, enclosed by eight panels of walls, mimicked the basic protective structure of a house (see Image 7.02, 7.13, 7.18). This HOUSE occupied most of the site and sectioned the site but without breaking its continuity. The walls of the HOUSE did not parallel with the walls of the site (see Image 7.02, 7.13, 7.15). The shifted HOUSE implied that it was under the influence of outside force.

The interior was also under the force of cyberspace. A sea of small residue cubes on the light tables was shifting toward one direction (see Image 7.10) and a school of light tables were also dragged toward outside the HOUSE (see Image 7.18, 7.19). Subsequently, a trail of cables, acting as the tails and providing the energy for the table, was connected to outside beyond its physical boundary (see Image 7.03~7.05, 7.22, 7.24, 7.02). These cables which were plugged to a concealed place were in respond to the trace of leaking-out situation as we bring our daily life to cyberspace (see Section 4).

The slots, narrow openings in-between the walls of the HOUSE, were designed to convey the concept of the porosity of the home (see Section 3) and also to correspond with the light which are revealed from the edges of window shades in the site (see Image 7.02, 7.13). The walls of the HOUSE provided a variety of openings and controlled the audience's ocular and bodily movements. The losing of close contact drove the audience into a voyeuristic position. Some slots were so narrow only for a monocular viewpoint (see Image 7.05~7.08, 7.11~7.14) and some were a bit wider for a binocular perspective (see Image 7.09, 7.10, 7.15, 7.16). In any case, the interior of the

HOUSE can only be experienced from outside. The audience was neither allowed to enter nor to have skin-to-skin encounters. However, there were two wider openings allowing the audience to squeeze their bodies in the openings (see Image 7.07, 7.15). The widest opening also encouraged the audience to engage his or her heads into the interior (see Image 7.15~7.17). The physical isolation was to suggest the notion of the remote engagement with others in cyberspace (see Section 5).

Moreover, the enclosed 4900 watt light made the interior almost white and it was leaking through above, under and in-between the walls (see Image 7.01~7.04, 7.08, 7.09, 7.11, 7.13~7.15). The scene of leaking light mirrors our everyday situation when the inhabitants are engaged with televisions or computers at home. During the night the passerby sees the electronic light glowing through their windows.

As for the rest of the site, the areas between the site and the HOUSE were in irregular dimensions so that the audience had room to involve in the HOUSE from different distances and perspectives. One of the spaces was rather narrow and it created an opportunity for the audience to experience the space and the walls bodily (see Image 7.15).

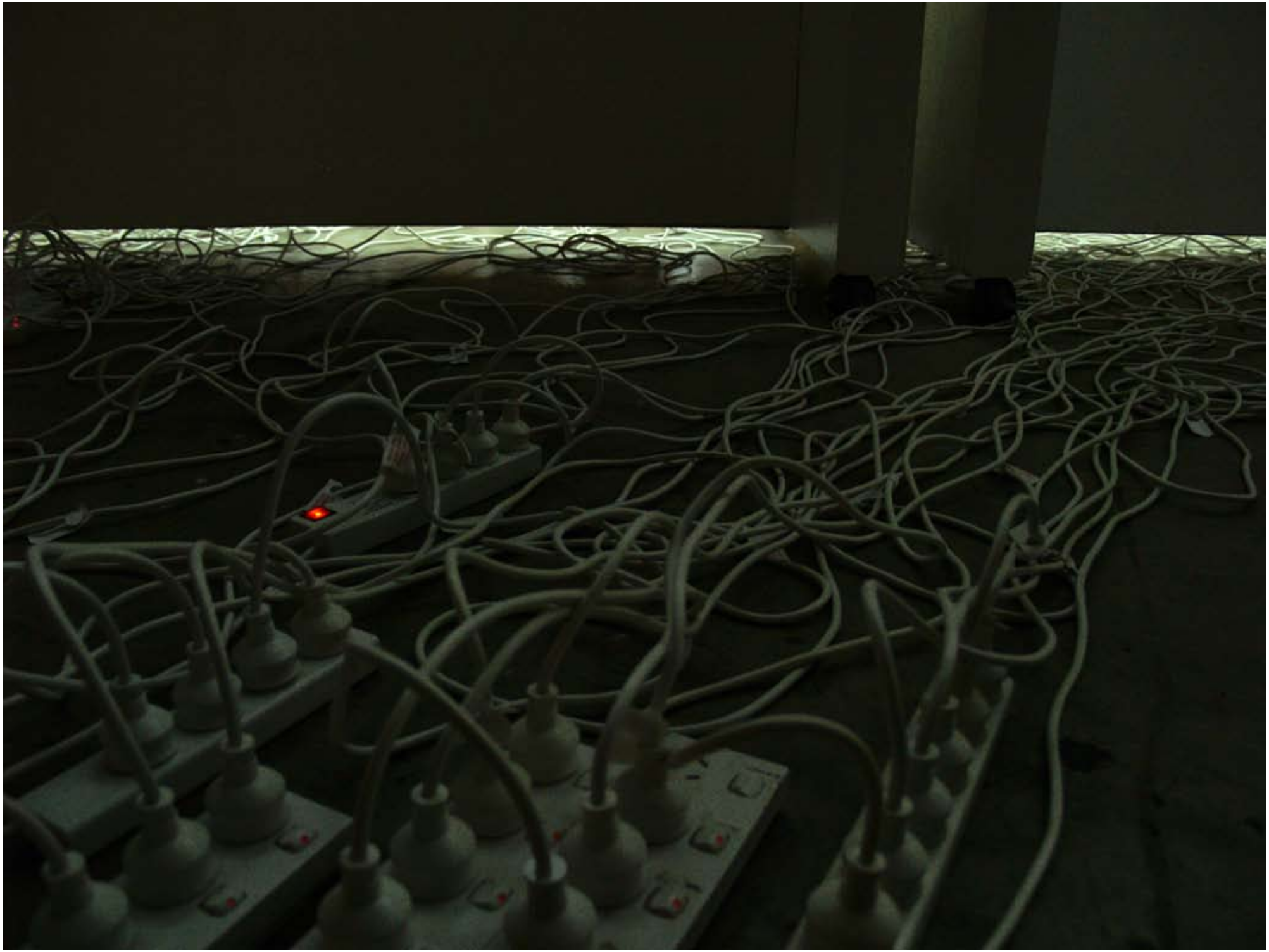
Three sets of the residues were installed in the rest of the site. One of them was by the door and the others were in the corners of the largest area. In one corner, two piles of cutoff plugs which were the residues from the making of the light tables were isolated on the tables as contrast with the connecting situation of the main structure (see Image 7.22). Disconnected and yet weaving with their cords, the plugs expressed some sort of desire for reconnection.

In the other corner closer to the entry, two light boxes filled with butter were glowing with warm yellowish light and were reflecting on the adjacent walls and floor (see Image 7.23, 7.24). As far as physical inactivity is considered, accumulated fat is a type of bodily residues (see Section 5). The heat of the light under the thick block of butter brought out the homey smell and activated the audience's recollection and recognition of the domesticity.

Lipid reacts to heat sensitively (see p.20, Section 5; see p.24, Section 6). Wax needs more energy than fat to change its state from solid to liquid. The heat in the light box can only liquidize wax cubes slowly and partly. The shedding wax cubes became distorted and some adjacent cubes even bound together (see Image 7.27). In the end, most cubes tightly attached to the surface of the table as the result of the reaction of warm wax to room temperature. Unlike the shedding wax cubes sticking to the light table, butter on the light box was melting and dripping. Due to the heat and the salt in butter, the solid butter was gradually transformed into a look-down-from-above landscape (see Image 7.25, 7.26). Therefore, the audience's experience of the wax cubes and the butter light boxes depended on the date that he or she came to the installation. During the installation, both the boundaries of the butter and the wax were de-territorializing. The deformation of the lipids revealed the trace of the duration and depicted the shifting condition in-between the smooth and the striated.

As walking in, the audience's first encounter of the installation was a small table with a pile of wax molds which had been used for the shedding residue cubes. Each mold contained traces of wax and dog hairs. The absence of the cubes was to give a hint and to stimulate the audience's curiosity about the installation (see Image 7.01). On the way out, the audience comprehended the empty molds differently as the molds became the recognition of the experience of the installation.

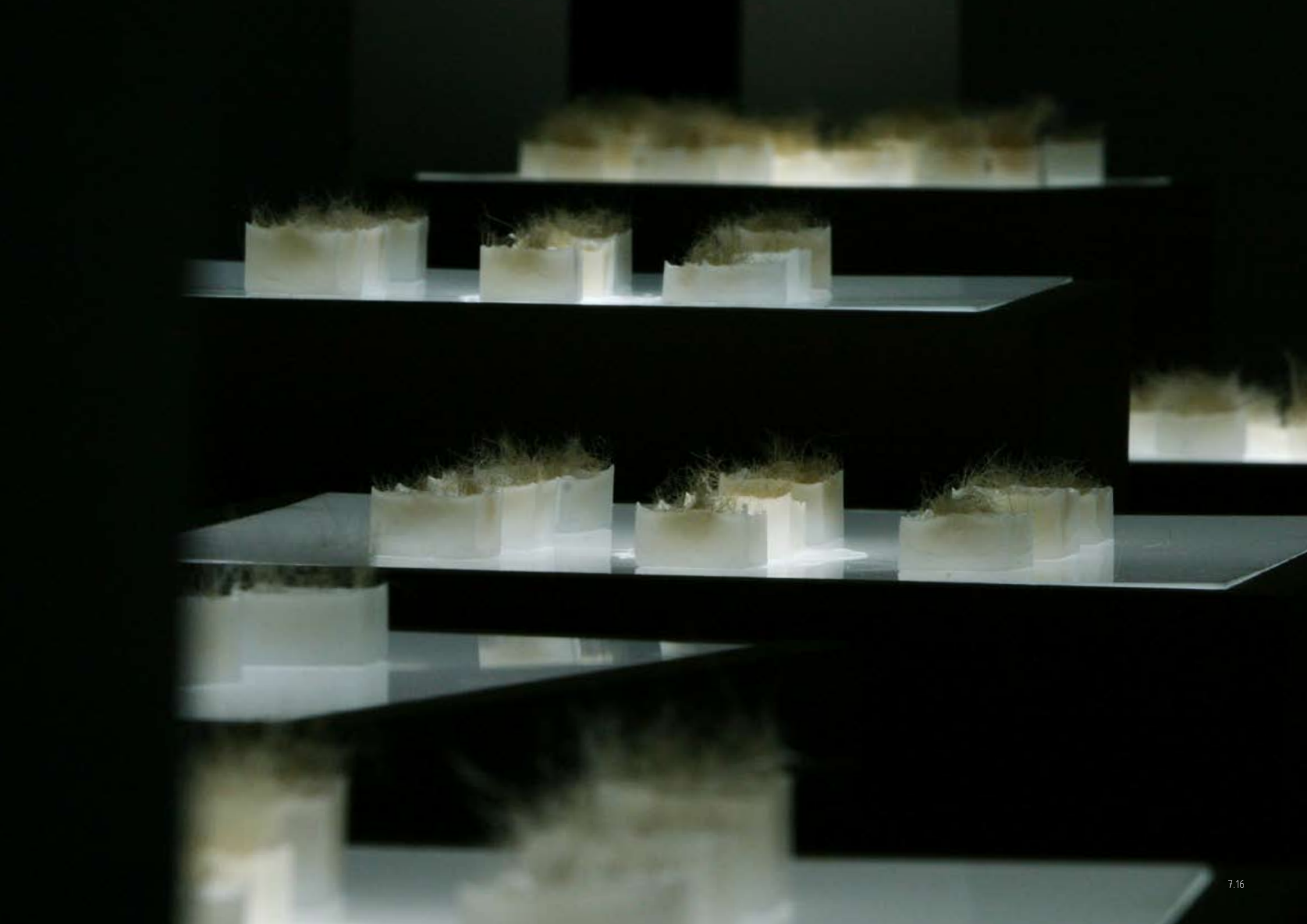
Fang Ching Lee

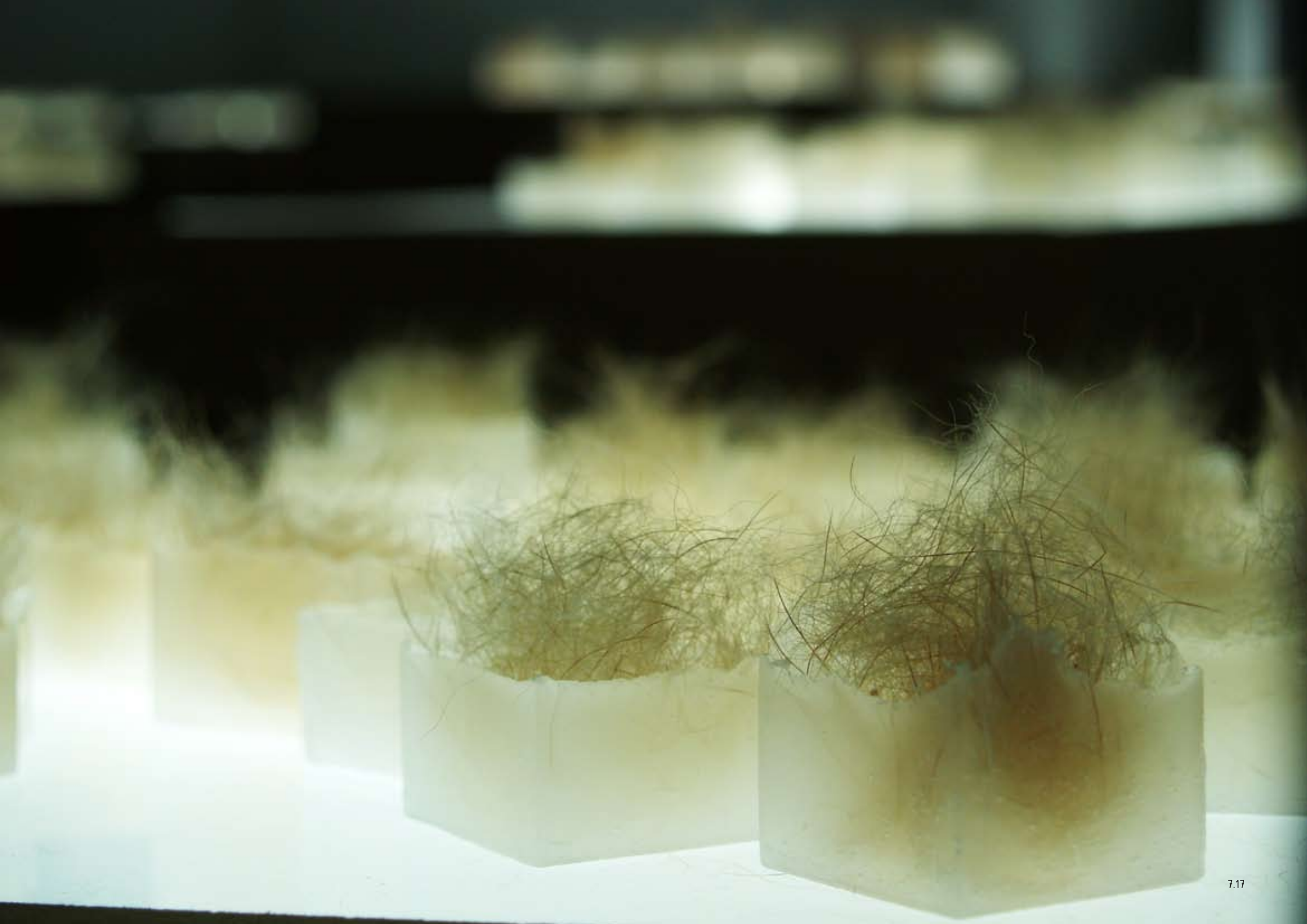


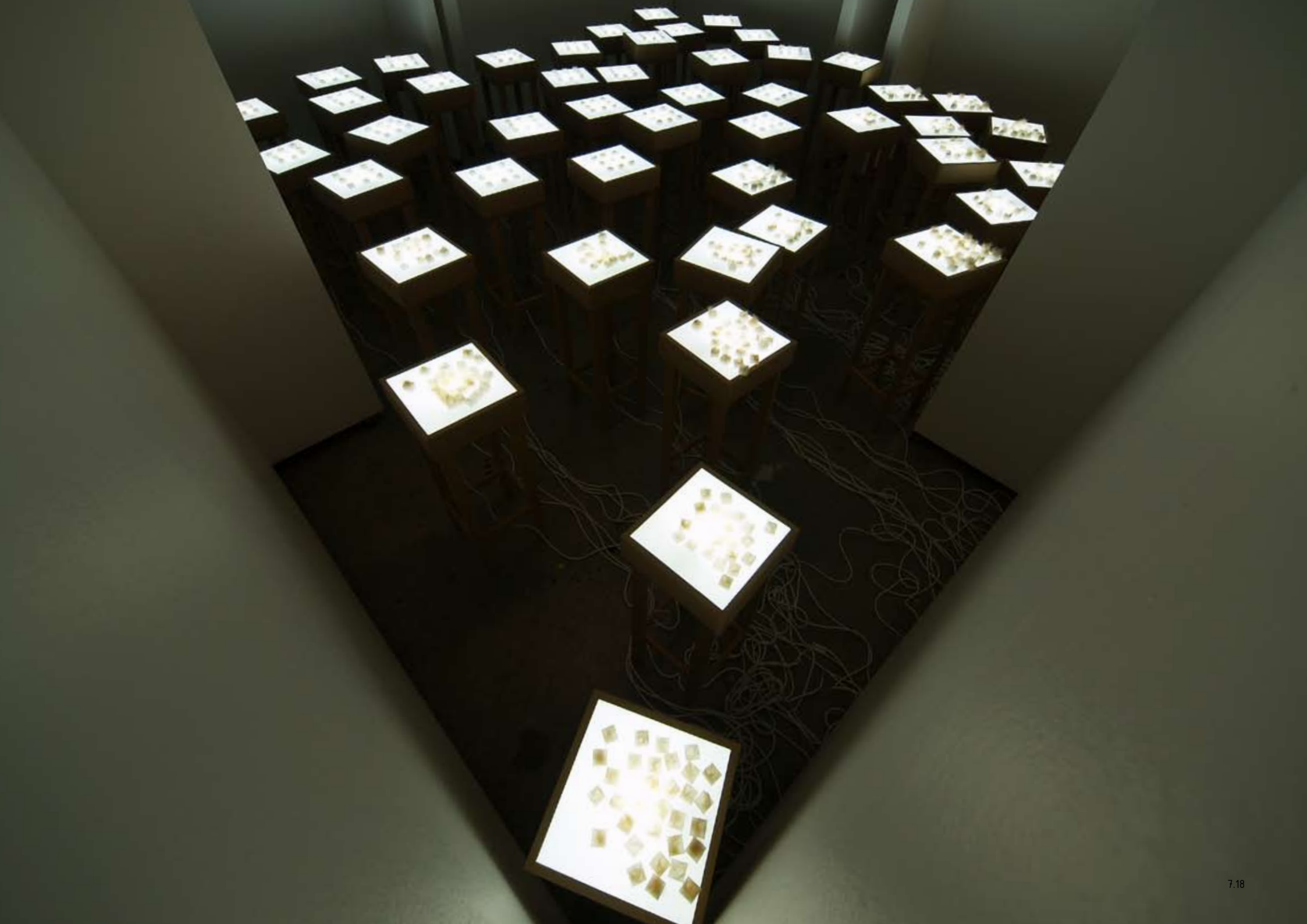
7.06

7.12

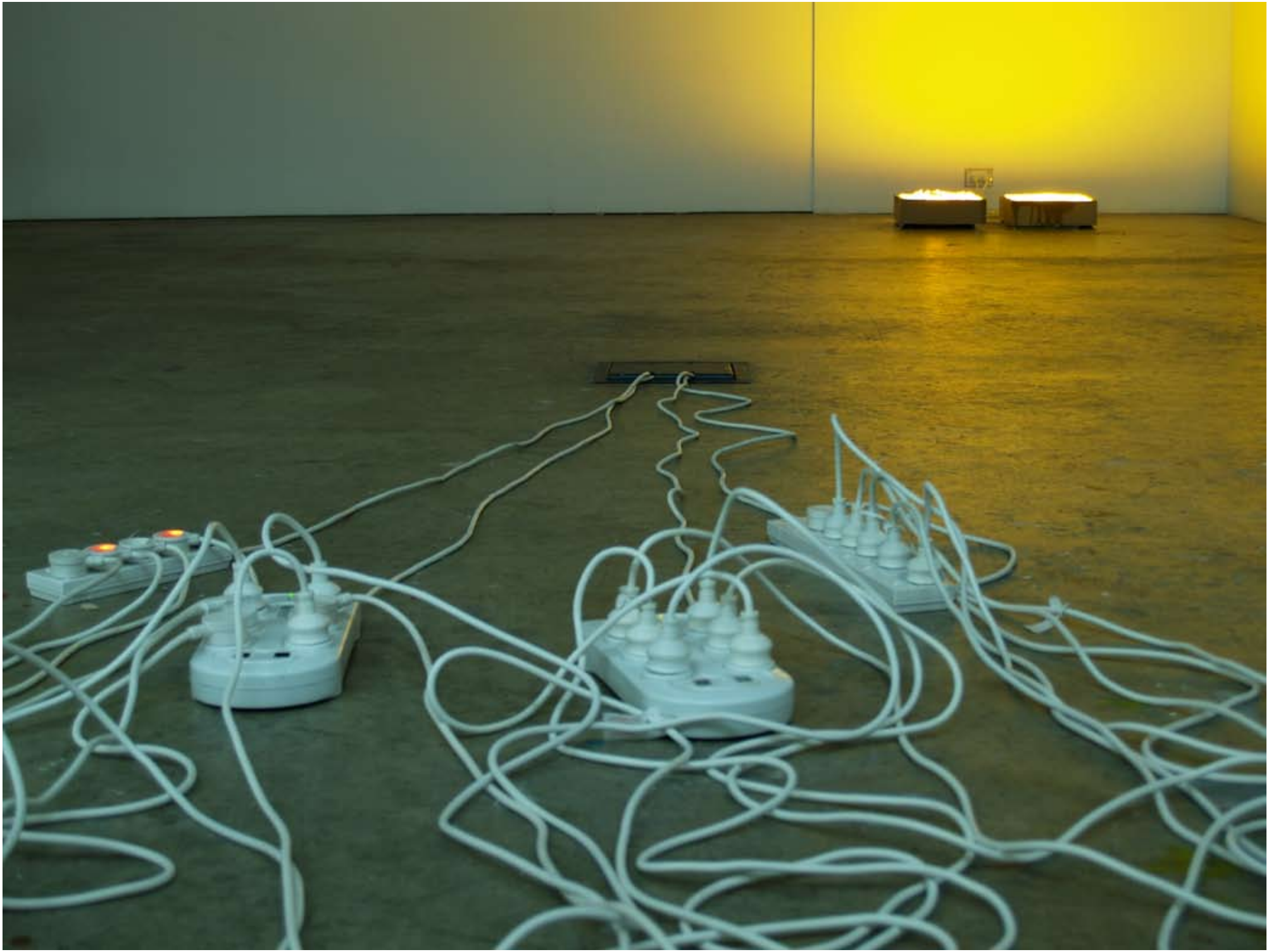
EXIT

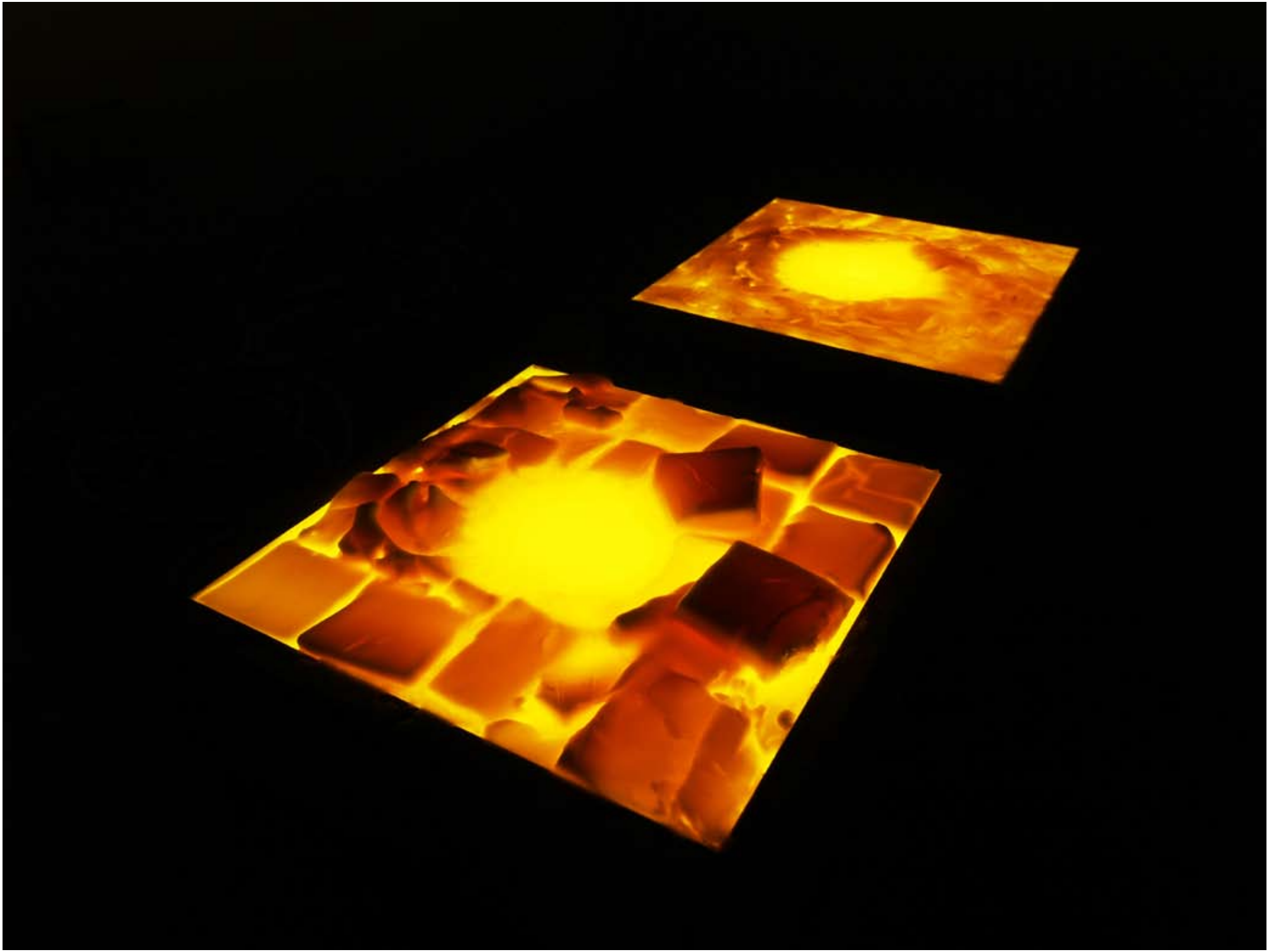


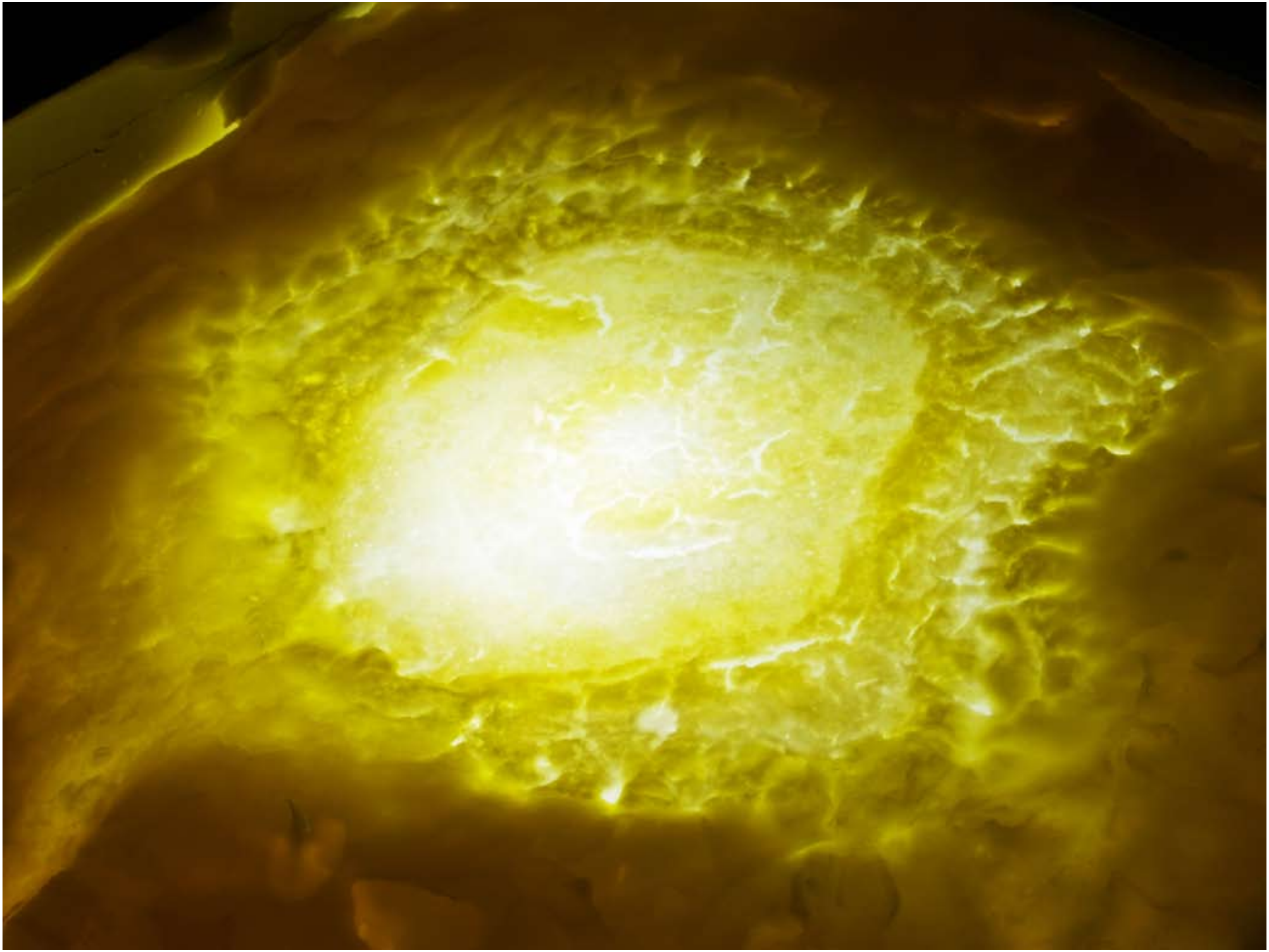


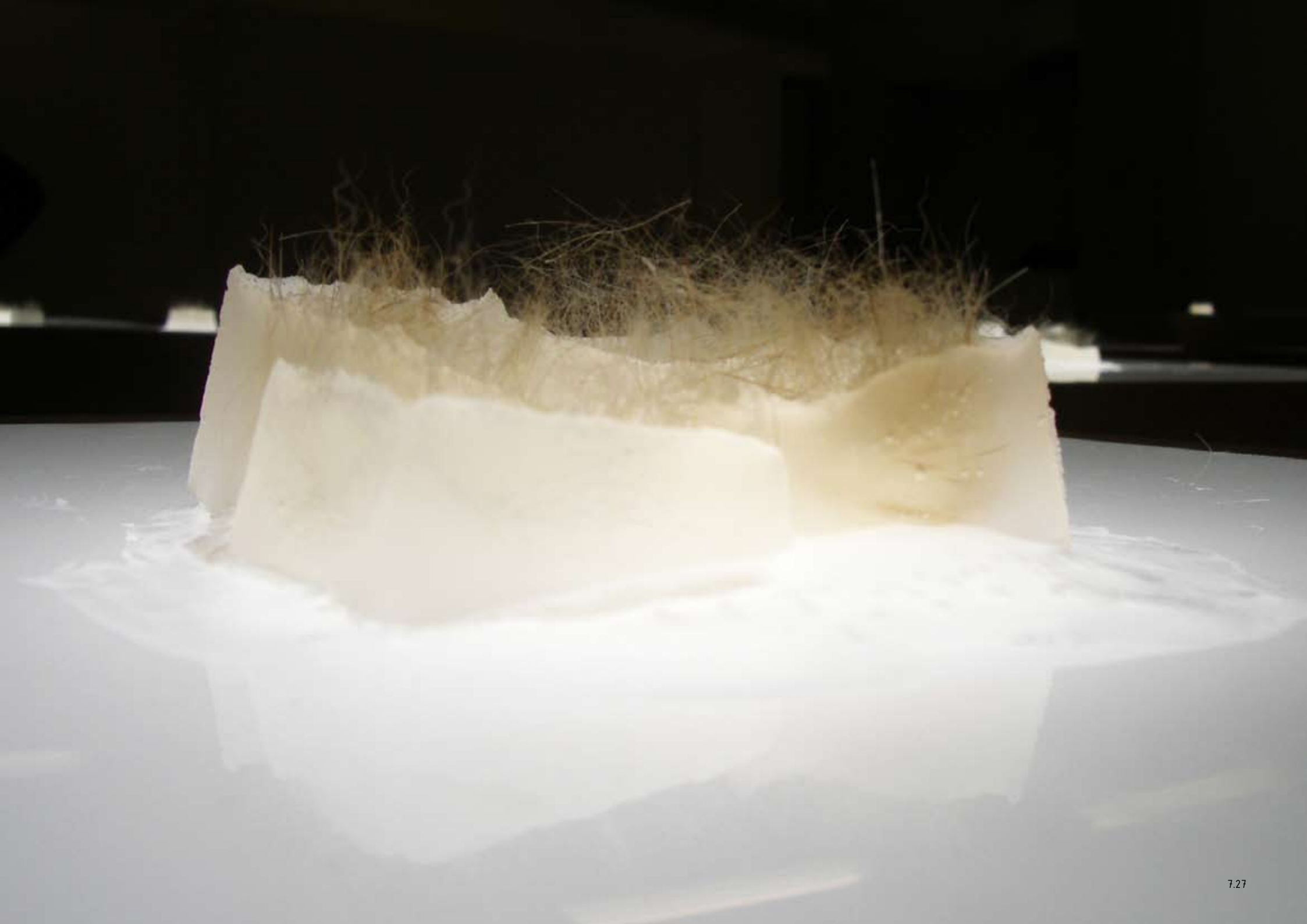


7.19









Conclusion

At the present time, we face new territories generated from the conjunction of technology and accustomed ways of life. The exploration of cyberspace now takes place at home. Our minds are occupied in cyberspace while bodies become increasingly attached to the home. My project describes the home as a locale of cyberspace by addressing attachment and detachment, territorialization and de-territorialization, and the smooth and the striated.

The project began with the collection of frozen moments: traces and residues collected from inside the domestic. Then, the relation between the home and cyber was explored from both directions, outside in and inside out. The porosity of the home through communication technology was discussed to establish a view of the present home condition. Electronic components were explored as leftovers from cyberspace. Next, bodily confinement was explored, underlining the isolation and the striated situation of the contemporary domestic. Finally, Deleuze's and Guattari's pairing of the smooth and the striated was posited as a theoretical framework for comparing domestic space and cyberspace.

Through experiments with light and residues in this series of installations, I intend to draw out a tactile perspective on cyberspace and domesticity. Two types of domestic residues, bodily and electronic, are taken into consideration and a diversity of light sources and surfaces have been explored. Lipids like wax, butter and lard are not only traces of domesticity but also become luminous materials. Light is not only of a source of illumination but also of heat. The lipid as the translative surface diffuses light and also changes its state from solid to soft and in some cases even liquid. Transformation and fluidity are my major concerns.

These experiments led to my installations in each stage of my working process. Bodily engagement of the audience plays a crucial role in my site-specific installations, particularly, "*rebalancing*", "*Attaching + Detaching*" and "*Shifting Boundaries*". Firstly, in "*rebalancing*", I transformed the meeting table into a polystyrene bean pool with a lighting system underneath. My intention was to release the tension in the meeting situation and detach the fixedness of a meeting situation. The unfamiliar communication experience that <3-15>

participants shared on the table somehow connected them together. The beans they brought to their working space from the meeting table were a trace of this connection.

"*Attaching + Detaching*", my Honours work (2006), took <32-39> place in the irregular back room of St. Paul Gallery. The space was totally blacked out. Five monitors faced upward and pivoted on one another. Wax as the translative surface diffused information and merged the screen images into a platform of pure light and color. Limitation of light stimulated the audience's awareness of the bodily movement. The wax landscapes on the top of monitor screens were revealed one by one when the viewer approached the light. The content of the monitors was everyday moving images: screen savers. Screen savers indicate a pause which is the interval between works. Both wax and screen savers are common matters in our everyday life, but the strategy of detaching these from their familiar situations activates us to re-think and to re-balance them.

My Master Exhibition, "*Shifting Boundaries*", immersed the audience in the residues of intersection between the smooth of cyberspace and the striated of the domesticity. In this site-specific installation, the walls of the HOUSE (see Section 7) provided a variety of openings and also restrained the audience's ocular and bodily interaction. In any case, the interior of the HOUSE can only be experienced from outside. The audience was neither allowed to enter nor to have skin-to-skin encounters. However, the widest opening did invite the audience to squeeze his or her bodies and to engage his or her head into the interior. The physical isolation was to suggest the concept of the remote engagement with others in cyberspace. The losing of close contact and the light leaking from the gaps motivated the audience into a voyeuristic situation. From the slots, the audience first observed a group of light boxes floating then discovered the multiplicity of the residues. Just then, the legs of the tables were revealed in the dark and a trail of cables seemed to creep out of the HOUSE. The movements beyond its physical boundaries responded to the shifting condition when cyberspace intersects the home (see Image 7.01~7.27).

Table of Images

1.1 *rebalancing;* Site-Specific Installation; 12/05-20/06/2006; Auckland Office of Creative New Zealand; Polystyrene Beans, Wax, Perspex, Florescent Light and Wood Structure

2.1 *Shedding #1102;* Dog Hairs, Wax
2.2 *Wearing #2101;* Lint, Wax
2.3 *Eating + Drinking #3102-#3106;* Herbal Tea, Green Tea, Crumbs, Wax

3.1 Two Electronic Components from *Escaping*

4.1 Icons from the "Public Timeline"; from Twitter website: http://twitter.com/public_timeline/retrieved 06/06/2007
4.2 All time most popular tags; from Flickr website: http://www.flickr.com/photos/tags/; retrieved 24/06/2007
4.3 All time most popular tags; from Flickr website: http://www.flickr.com/photos/tags/; retrieved 09/09/2007

5.1 *Containing;* Jar, Teddy Bear, Monitor Model made of Wax
5.2 *Sinking;* Electronic Components, Fat

6.1 *Eating + Drinking #3107;* Scanned Image
6.2 *Shedding #1102;* Scanned Image
6.3 *Wearing #2105;* Scanned Image
6.4 *Eating + Drinking #3107;* Back-lighting
6.5 *Shedding #1102;* Back-lighting
6.6 *Wearing #2105;* Back-lighting
6.7 *Equilibrium #06;* Detail; Wax, Bacon Fat, Light Bulb, Jar

7.01 *Shifting Boundaries;* Site-Specific Installation; 29/11-04/12/2007; 4th Floor St Paul Building;
Dog Hairs, Wax, Butter, Molds, Perspex, Florescent Light, Cords, Extension Cords, Wall Panels and Wood Structure; Entry
7.02 *Shifting Boundaries;* HOUSE and its Relation to the Site
7.03 *Shifting Boundaries;* Cords In-between Inside and Outside of HOUSE
7.04 *Shifting Boundaries;* Cords Flowing Out
7.05 *Shifting Boundaries;* Audiences Engaging with the Slot which can be viewed from Entry
7.06 *Shifting Boundaries;* View from *7.05*
7.07 *Shifting Boundaries;* Audiences' Close Encounter with the Slot
7.08 *Shifting Boundaries;* View from *7.07*
7.09 *Shifting Boundaries;* Light from Interior Reflecting on Audiences' faces
7.10 *Shifting Boundaries;* View from *7.09*
7.11 *Shifting Boundaries;* Audiences Engaging with the Slot
7.12 *Shifting Boundaries;* View from *7.11*
7.13 *Shifting Boundaries;* Slots of the House Corresponding with the Light from the Window Shades
7.14 *Shifting Boundaries;* Closer View of the Slot from *7.13*
7.15 *Shifting Boundaries;* Audiences Engaging with the Most Inviting Opening in the Installation
7.16 *Shifting Boundaries;* View from *7.15*
7.17 *Shifting Boundaries;* Close-up View from *7.15*
7.18 *Shifting Boundaries;* Interior Viewed from Top
7.19 *Shifting Boundaries;* Slot Viewed from Above
7.20 *Shifting Boundaries;* Cutoff Cords Viewed from HOUSE
7.21 *Shifting Boundaries;* Close-up Cutoff Cords
7.22 *Shifting Boundaries;* Cutoff Cords in Contrast to the Connecting Situation
7.23 *Shifting Boundaries;* Audiences Engaging with the Slot
7.24 *Shifting Boundaries;* Warm Light from Butter Light Boxes
7.25 *Shifting Boundaries;* Close-up Butter Light Boxes
7.26 *Shifting Boundaries;* Close-up Deformed Butter from the Light Box in the End of Exhibition
7.27 *Shifting Boundaries;* Close-up Distorted and Bound Shedding Wax Cubes in the End of Exhibition

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