

**Of Other States:
Dislocating Space for Affect**

TIM DANKO
2015

CONTENTS

abstract	7
introduction	9
CONCEPTS INFORMING PRACTICE	13
2.1 Re-Examining Heterotopia	13
2.2 Other Experience, 'Second Existence'	23
METHODS & STRATEGIES TOWARDS DISLOCATION	31
3.1 Materiality, "La Perruque" & Contested Space	31
3.2 The Miniature & Doubling;	41
3.3 Film & Temporal Dislocation	47
3.4 Suspending Metaphor	51
WHAT IS PRODUCED?	59
4.1 Agency And Activation, Towards Multiplicity	61
4.2 Producing Subjectivity	63
4.3 After Subjectivity, Immanence	67
conclusion	71
References	73
visual documentation	75

LIST OF FIGURES:

Figure (2): Arboria

Figure (3): Vancouver's new Public Library

Figure (4): audience

Figure (5): devices

Figure (6 - 8):

Tim Danko, studio work 2015.

Figure (9 - 11, 14, 15, 20 - 22, 28 - 31, 32):

Tim Danko "WM205C" August 2015

Figure (12): Tim Danko "Shield" May 2014

Figure (13, 23 - 25, 33):

Tim Danko "Temporary Closure" September 2015

Figure (16 - 19, 26, 27,)

Tim Danko "Untitled EP" April 2015

Figure (34 - 64,)

Tim Danko "WM - St Pauls" November 2015



acknowledgement

I wish to thank my supervisors Ingrid Boberg, Andy Thomson and Monique Redmond for their support and guidance throughout this process.

In addition, I would like to express my appreciation to the students and staff of AUT University's School of Visual Arts for the feedback and encouragement.

and of course my family for their forbearance and support.
thank you Lucy and Ponzo for keeping me on track by asking,
"Dad, have you finished your essay yet?"

attestation

I hereby declare that this submission is my own work and that, to the best of my knowledge, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been accepted for the award of another degree or diploma or a university or institution of higher learning.



Tim Danko

8 October 2015

abstract

There is an everyday (sometimes public) ‘first’ existence that requires and demands our attention but beside this primary experience there is also a secondary existence that we access. We open this secondary experience to enable ourselves to be in a not-thinking space, an experience aligned with daydream, trance, and reverie. It is an experience of a ‘place outside of all places’. Alongside this secondary experience is what I term a tertiary experience that is a place where we encounter the *other* and where we may ‘hear’ an experience which is opposed to the space as defined by our primary experience.

This project engages with a secondary / tertiary experience through installation based practice. I will examine approaches to dislocating the site of installation as a method of enabling the agency of the viewer / beholder in the creation of a ‘place outside of all places’ in secondary experience. The methods considered include; manipulations of scale as physical dislocation, temporal dislocation through projected film, disrupted materiality as marker to a contested space, and suspended metaphor as a dislocation of meaning.

The exegesis discusses secondary / tertiary experience in relation to definitions of heterotopic space and will examine the subjectivities produced, the ‘product’ or affect of this engagement with secondary / tertiary experience. Does the experience of an *other* state of being enable a method that is transferable to further future primary experiences independent of the initial site of experience?



1 INTRODUCTION

The aim of this research project, titled *Of Other States: Dislocating Space for Affect*, is to examine the strategies required to create the conditions or the precursive states for the viewer to have access to and participate in an *other* experience. There is a shared public existence that requires and demands our attention but there is also a secondary existence that we experience beside this primary everyday life. We open this *other* existence to enable ourselves to ‘hear’ an artwork, to experience cinema or simply to day-dream or be in a not-thinking space. A secondary experience doesn’t invalidate our primary life, it operates alongside our everyday experience. This secondary experience is associated with states of reverie and of dissociation, of trance or vision, an experience less about attentiveness to the subjective self as departure from an everyday self. Although the practice of this research and exegesis discussion is involved in the strategies and methods of enabling the viewer/beholder of my work to participate in this *other* experience, a necessary part of this exegesis will focus on definitions of heterotopic space and analysis of secondary or what I would term tertiary or *other* experiences. This will involve moving the control of heterotopic experience away from site to the agency of the beholder. In the recent ARBORIA by Alan Parkinson of

Architects of Air installed at Aotea Square (figure 2) the public is invited to experience a secondary experience within a public space, a sanctioned event. The agency I seek to produce in this project is one where the viewer / beholder is an enabled participant in the creation of this secondary experience, rather than simply moving through an event such as Arboria.



Figure (2): Arboria

I feel it is equally important to comprehend the experience of these *other* states and what is produced from this experience on the basis of artworks role in preserving and strengthening the secondary existence for the viewer. My practice is installation based with a focus on engaging with familiar materials that act as markers to a zone of dislocation that creates space for the viewer to participate in this secondary existence. The work also focuses on the agency of the viewer / beholder in being an active participant in the completion of the installation, so that their physical presence is also an active element in the work. In current experimentation I have been looking to disrupt and subvert what I consider controlled spaces and it is these strategies of dislocation that I have developed that will be examined in the *Methods & Strategies Towards Dislocation* section of this exegesis. The exegesis will examine the subjectivities produced, the ‘product’ or affect of my practice. The project asks the questions; from this active participation in secondary experience can the viewer / beholder carry this participation away to future primary experiences? How does this accessing of secondary *other* experience affect our subjective / objective relations in our general primary existence?

2 CONCEPTS INFORMING PRACTICE

2.1

RE-EXAMINING HETEROPIA

In his 1967 text "*Of Other Spaces: Utopias and Heterotopias*" Foucault outlined his concept of heterotopia. This text originated initially as a radio lecture that Foucault was later asked to present to *Cercle d'études architecturales* [Circle of Architectural Studies] and it is the transcript of this talk that forms the basis for the text that Foucault allowed to be published shortly before his death in 1984¹. The nature of his discussion seems to be an open pondering of a possible spatial definition, and as such this openness has provoked a wide range of interpretation and a wellspring of ideas and definitions that extend out of his initial idea of a heterotopic space. This particular text of Foucault's has been described as probably provoking "more discussion and controversy than any other of his minor texts, articles or interviews"². Most of these interpretations have been concerned with locating sites of heterotopic space and that is understandable considering Foucault aligned the reading of this text to architectural / social / institutional space. Since this address almost fifty years ago interpretations of its meaning have focused on challenging the

¹ Johnson, P. (2012) 'History of the Concept of Heterotopia' Heterotopian Studies [<http://www.heterotopiastudies.com>], 3..

² "Within the context of this 'spatial turn' Foucault's work generally, and the concept of heterotopia specifically, have been excavated and thoroughly examined from countless angles. Foucault's open-ended and ambiguous account of heterotopia has probably provoked more discussion and controversy than any other of his minor texts, articles or interviews."

Johnson, P. (2012) 'Interpretations of Heterotopia' Heterotopian Studies [<http://www.heterotopiastudies.com>], 4.

provisional nature of Foucault's six principles of heterotopic space or on identifying specific examples of where this heterotopic space occurs, such as; environmental installation (Genocchio, 1995), Vancouver's new public library (*figure 3*) (Loretta, 1997), sites in fascist Italy (Burdett, 2000), underground bandrooms in Hong Kong (Kit-Wai Ma, 2002), the vampire (Davies, 2008), masonic lodges and early factories (Hetherington, 1997), and masculinity practices along the Tel Aviv shoreline (Allweil and Kallus, 2008)³.

For my own practice it has been useful to shift this focus away from site and spatial considerations to a more experiential framework in defining this idea of heterotopia. I have moved the discussion within my research from a heterotopic space to a heterotopic experience, with a focus on the nature and qualities of this experience. One of the benefits of this shift of focus from site to experience is to move the agency of heterotopia from a site that allows heterotopic experience to the beholder of heterotopic experience and by extension their role in the creation of heterotopic space. When I speak of sites that allow heterotopic experience I am speaking of spaces where the agency of this allowance is invested in institutional or societal control such



Figure (3): Vancouver's new Public Library

For my own practice it has been useful to shift this focus away from site and spatial considerations to a more experiential framework in defining this idea of heterotopia. I have moved the discussion within my research from a heterotopic space to a heterotopic experience, with a focus on the nature and qualities of this experience. One of the benefits of this shift of focus from site to experience is to move the agency of heterotopia from a site that allows heterotopic experience to the beholder of heterotopic experience and by extension their role in the creation of heterotopic space. When I speak of sites that allow heterotopic experience I am speaking of spaces where the agency of this allowance is invested in institutional or societal control such

³ "A dazzling variety of spaces have been explored as illustrations of heterotopia, which make Borges' now famous classification seem quite tame: 1) Arab-Islamic architecture (Tonna, 1990), 2) An environmental installation (Genocchio, 1995), 3) The Museum of Pacific Island Culture (Kahn, 1995), 4) The Citadel-LA – the civic centre of Los Angeles (Soja, 1995), 5) The Palais Royal, masonic lodges and early factories (Hetherington, 1997), 6) Vancouver's New Public Library (Loretta, 1997), 7) A performance prototype (Birringer, 1998), 8) Local Exchange Trading Schemes (North, 1999), 9) Women's colleges at the turn of the nineteenth century (Tamboukou, 2000), 10) Sites in Fascist Italy (Burdett, 2000), 11) Landscapes (Guarrasi, 2001), 12) Gated communities in South African security parks (Hook and Vrdoljak, 2002), 13) Buddhist Site of Swayambhu in Kathmandu Valley (Owens, 2002), 14) Underground bandrooms in Hong Kong (Kit-Wai Ma, 2002), 15) The Nineteenth century ship narrative (Casarino, 2002), 16) Pornographic sites on the internet (Jacobs, 2004), 17) The cybercafé (Liff, 2003), 18) Chinatown in Washington DC (Lou, 2007), 19) The shopping mall (Kern, 2008; Muzzio and Muzzio-Rentas, 2008), 20) Masculinity practices along the Tel Aviv shoreline (Allweil and Kallus, 2008), 21) Burial sites in Kinshasa, Congo (De Boeck, 2008), 22) The vampire (Davies, 2008), 23) Patterns of disclosure among heterosexuals living with HIV (Persson and Richards, 2008), 24) The group dynamics of a Climate Camp (Saunders and Price, 2009)."

as spaces of leisure (*figure 4*) (cinema and theatre, clubs, galleries, sporting events) and spaces of ritual (church, cemetery, sacred sites). Already with the development of technology there is less reliance on physical site to deliver heterotopic experience, with the ability to deliver film and music to portable devices (*figure 5*).



Figure (4): audience

In my practice site has a role as an anchor for the viewer's experience, even though I work with materiality to dislocate the zone around the installation. When I apply these organising principles of anchoring and dislocation regarding space and experience to this hierarchical organization of heterotopic site the viewer / beholder becomes an active participant in the work and by extension this participation indicates that site can be a provider of agency to the viewer/beholder rather than an over-arching control of heterotopic space.



Figure (5): devices

Within his text, Foucault has outlined six principles of functioning heterotopias as:

- » All societies produce heterotopias within themselves
- » Functions of heterotopias can change as societies needs change
- » Heterotopias juxtapose within themselves several spaces
- » They create a temporal 'break' in normal time, temporally separate from regular time flow
- » Heterotopias have specific opening and closings, that sometimes use force (prisons, boarding schools) or ritual (sacred sites)
- » Heterotopias have an illusory or compensatory purpose within the larger society

It is my interest within this project to shift the focus of this heterotopic definition away from a macro societal / institutional / spatial purpose to an individual experiential one.

What would we be left with within these definitions if they were shifted in this way? If this reliance on a societal / institutional spatial definition was transformed to an experiential framework? Here are some possibilities that I have arrived at through my thinking around this shift:

- » Every individual has the capacity for a heterotopic experience
- » This experience of heterotopic space can change as the individuals needs or requirements change (dissociative states aligned with pleasure or abuse).
- » Heterotopic experiences create within the individual a perception of multiple experiences within a space (experiential dislocation)
- » The heterotopic experience is one of a temporal 'break' in normal time, a separating out from primary experience
- » Heterotopic experience can have a specific entry / exit point, arrived at through pleasure (reverie, day dream, 'not-thinking') or under duress (dissociative experience).
- » Heterotopic experiences can serve the individual as an illusory escape, or as an avoidance or defence against an intolerable experience

This heterotopic experience exists alongside heterotopic space, but is not limited to occurring in these designated spaces. They can be a product or a condition of some heterotopic spaces. The experiences described in Jean Genet's prison writings as one example, where the prison institution would fit Foucault's definition of a deviant heterotopia⁴ and that it provides a basis or framework for the characters other hallucinatory experiences regarding fellow inmates but within Genet's writing these heterotopic experiences are not limited to institutions that could be defined as heterotopias. In the novel 'The Thief's Journal', these experiences don't require

a heterotopia to exist. The context of these hallucinatory *other* experiences in this writing moves in and out of formal heterotopic spaces (prisons, bars, juvenile reform institutions) and into public areas (the street and public squares of 1930's Europe). These *other* experiences are not contained by heterotopic institutions but triggered by states of betrayal or acts of petty delinquency. They do, however, require a breakdown of control, a dislocation of the spaces of primary experience. It is this dislocating of control that converts whatever space these experiences occur in (utopian or dystopian, depending on the reading of Genet's work and Genet's inverting of prevailing moral codes) to become heterotopic. The worth of these spaces and experiences is as a kind of resistance to institutional (domestic or public) force but not a confrontational resistance, it is a way to critically inhabit or subvert dystopic / utopic space into a heterotopic one.

This re-examining of heterotopia requires a fluid definition of site and space than may have been conceived of in the 50 years since Foucault's text was presented. Some of the site examples touched on in later research into heterotopia begin to explore an expanded idea of site than Foucault uses in his discussion; masculinity practices along the Tel Aviv shoreline (Allweil and Kallus, 2008), the nineteenth century ship narrative (Casarino, 2002), the vampire (Davies, 2008), patterns of disclosure among heterosexuals living with HIV (Persson and Richards, 2008), and the group dynamics of a Climate Camp (Saunders and Price, 2009). These ideas of heterotopic spaces are already speaking of site as an imagined place, site as a space of social practice and ritual, and site as a space of inter-relational dynamics. If the focus of heterotopia shifts from site to experience it frees the idea of heterotopia as an 'other' site that holds or inverts its relation to societal spaces outside of itself - and places that relating into the experience and agency of the individual on a plane of relations with site as one factor among many. Essentially the viewer could carry this heterotopic 'method' to be applied to any possible relational interaction.

2.2

OTHER EXPERIENCE, ‘SECOND EXISTENCE’

Here I will examine this *other* (heterotopic) experience as a state of and within itself rather than as a product of heterotopic site. If we begin to speak of individual heterotopic experience rather than a site that allows heterotopias to exist there is a need to define how this experience sits in relation to our general ‘public’ experiences.

Foucault when initially introducing the idea of heterotopia in “*Of Other Spaces: Utopias and Heterotopias*” describes its whereabouts thus “*places of this kind are outside of all places, even though it may be possible to indicate their location in reality*”⁵. Although he is referring to place, site, and location, it is possible in relation to an experience that these qualities of ‘*a place outside of all places*’ are shared. It is an experience outside » 23 of all experiences, an *other* experience that can co-exist with our shared everyday experiences of our daily lives. In Foucault’s definitions of heterotopic space cinemas and theaters may provide us with a public experience of a shared heterotopia but it is our individual experience of these spaces and the experience presented that may transform into an *other* experience.

Here I will examine this *other* (heterotopic) experience as a state of and within itself rather than as a product of heterotopic site. If we begin to speak of individual heterotopic experience rather than a site that allows heterotopias to exist there is a need to define how this experience sits in relation to our general ‘public’ experiences.

Foucault when initially introducing the idea of heterotopia in “*Of Other Spaces: Utopias and Heterotopias*” describes its whereabouts thus “*places of this kind are outside of all places, even though it may be possible to indicate their location in reality*”⁵. Although he is referring to place, site, and location, it is possible in relation to an experience that these qualities of ‘*a place outside of all places*’ are shared. It is an experience outside » 23 of all experiences, an *other* experience that can co-exist with our shared everyday experiences of our daily lives. In Foucault’s definitions of heterotopic space cinemas and theaters may provide us with a public experience of a shared heterotopia but it is our individual experience of these spaces and the experience presented that may transform into an *other* experience.

Jean-Francois Lyotard’s text “The General Line” describes the broad area around this *other* experience, what he terms “the second existence”, in relation to a

⁵ “*There are also, probably in every culture, in every civilization, real places—places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias.*”

Foucault, M. (1984). *Of Other Spaces: Utopias and Heterotopias*. Architecture /Mouvement/ Continuité, 3.

⁵ “*There are also, probably in every culture, in every civilization, real places—places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias.*”

Foucault, M. (1984). *Of Other Spaces: Utopias and Heterotopias*. Architecture /Mouvement/ Continuité, 3.

generally accepted set of rights and how this space we create for this *other* life interacts with our general public ‘first’ experience. The *other* space we create for this experience doesn’t seek to invalidate or occupy our public existence but “*it opens little parentheses within it*”⁶.

Lyotard refers to this as ‘second life’ or ‘secondary existence’. I would prefer to refer to this experience in a less binary hierarchical manner as I feel this space is equal in importance to our ‘first’ lives. There is a primary experience, our public lives that demands and requires our attention that understandably feels ‘first’. For my purposes it is important to have a deeper analysis of the area described by Lyotard as ‘second’. As it opens space within our experience of general public space the very presence of this opening up of experience creates what Foucault defines as heterotopic space out of these everyday spaces according to his third principle; of “*juxtaposing in a single real place several spaces, several sites that are in themselves incompatible*”⁷. This *other* experience, this ‘second’ existence juxtaposes itself within our ‘first’ existence fulfilling the role of a heterotopia without necessarily relying on a dedicated space or site for this to happen. The person apprehending this *other* experience is in a ‘place outside of all places’. When Lyotard describes the experience in terms of general life he talks about how “*it suspends it a little, it dwells within it from time to time and sweeps it away, but without one knowing anything about it*”⁸. It is very much an experience outside of all experience and in this case the experience of a ‘no-mans

» 25

⁶ “The ‘general line’ is not the line of life in general, of life ‘such as it is.’ The second existence is nonetheless sweet in relation to ‘the life everyone sees.’ It suspends it a little, it dwells within it from time to time and sweeps it away, but without one knowing anything about it. The second existence does not really wrong the first one; it opens little parentheses within it.”

Lyotard, J-F. (1997). Postmodern Fables. Minneapolis, MN: University of Minnesota Press, 117.

⁷ Foucault, M. (1984). Of Other Spaces: Utopias and Heterotopias. Architecture /Mouvement/ Continuité, 6.

⁸ Lyotard, J-F. (1997). Postmodern Fables. Minneapolis, MN: University of Minnesota Press, 117.

land' is not tied to site or space, but a place where the individual listens to "*the silence of the other within.*"⁹

Heterotopic spaces can facilitate this 'second existence', that the viewer enters a heterotopic space in some kind of prepared precursive state of expectation. Entering a cinema, theatre, or gallery the viewer expects to be transported and this transport is specifically tied to site or event. But whether this transport is extended into an *other* experience or the transport is simply achieved as an end in itself would suggest that this *other* experience exists independent from the general area of secondary existence. I would position this experience as tertiary or *other* in relation to primary / secondary experience. This *other* experience can exist in the space of daydream, of preoccupied self-absorption, of not-thinking. Equally this experience can be aligned with dissociation, of trance or vision, an experience less about attentiveness to the subjective self as departure from everyday self.

» 27

Is it possible to define this as a space in and of itself? This tertiary experience exists in a curious spatial relation to our primary / secondary experience. The tertiary experience presents as suspended alongside the secondary experience. It does 'open little parentheses within it'. The secondary experience of heterotopic space is a place where nothing needs to happen where we wait for a possible encounter – or not. It can complement the visible primary world or exist independently from it. The tertiary experience is possibly an in-human region where we encounter the *other* and which is

⁹ "If humanity does not preserve the inhuman region in which we can meet this or that which completely escapes the exercise of rights, we do not merit the right we have been recognized. Why would we have the right to freedom of expression if we had nothing to say but the already said? And how can we have any chance of finding how to say what we know not how to say if we do not listen to the silence of the other within?"

Lyotard, J-F. (1997). Postmodern Fables. Minneapolis, MN: University of Minnesota Press, 121.

opposed to the space that is defined by primary experience. It is a place of individual experience where we can ‘hear’ art works. It is temporary and fleeting by comparison with either the attention demanded by primary experience, or the physical heterotopic site of secondary experience.

The sites where this secondary experience can occur are easily identifiable and readily explained as heterotopic space. Cinema, theatre, gallery, music performance and many others; although we can point to these heterotopias where tertiary *other* experience can occur it is not a requirement of the *other* experience for a heterotopic space to exist. Neither is there a requirement for our experience of heterotopic ‘second existence’ to provide us with tertiary encounter of the *other* every time. There is a possibility of encountering *other* experience but this experience is not rooted to these heterotopic sites.



3 METHODS & STRATEGIES TOWARDS DISLOCATION

In this section I will outline the strategies used in my practice to create a precursive state, an attempt to prime the space for the possibility of this *other* experience to occur for the beholder of this work. This is about dislocating our usual experience of spaces and zones to open up the possibility of secondary / tertiary experiences and by the nature of this dislocation subvert a controlled space into heterotopic space. There is an element of keeping a connection to our pre-existing experience as an anchor of subjective experience and for the viewer to have an engagement but also the safety of visceral experience. I will discuss issues around materiality and immanence, scale and doubling, temporality as expressed through filmic experience, and disrupting meaning through suspended metaphor.

3.1 MATERIALITY, "LA PERRUQUE" & CONTESTED SPACE

Within my installation practice material plays an important role in the affect of the work. In this section of the exegesis I will examine my choice of materials and the relations between viewer and materials in a larger context of their own relations to present systems. Within my practice materiality can be used as an element of disruption and as a place to disrupt meaning. Materiality is used as an anchor to being present in the work, as a tool to critically inhabit power relations in the site of installation, and as a marker of a zone of contested space.

My choice of materials within my installation practice looks to make use of the domestic and urban as elements for further identification and engagement. There is a necessary recognition required for this engagement and the material can reflects this in two ways, through domestic ubiquity; table frame, bamboo, plastic supermarket bag (*figures 6 - 8*), or through a recognition taken from the site of the installation itself; fluoro light (*figure 11*), office chair (*figure 15*), and existing scaffolding (*figure 24*). Some of these choices are determined by what is present in the site itself as a method of dislocation whereas the choices I make regarding material brought from outside to the site of installation are determined by their function, both before selection and from possibilities within the installation. The use of carbon fibre tent poles has allowed me to 'draw' within the space of installation and divide and point to areas of dislocation whilst adding a measured formal division of the site (*figures 9 - 10*). Plastic cable ties similarly have a function of holding elements together within the installation and also add a unity and accent, highlighting areas of dislocation (*figure 11*). One of the consequences of this strategy that has been commented on with my work is that it has 'a third world feel, of making do with something out of the materials that come to hand'¹⁰. I have chosen to make this a strategy within my practice as not only engaging the viewer through familiarity but also a work that is not distancing through its richness of material. There is through the process of my making a necessary personal engagement that comes through in the work that the residual presence of my own engagement with the making do and figuring out.

» 33



Figure (9): Tim Danko "WM205C" August 2015



Figure (10): Tim Danko "WM205C" August 2015



Figure (6): Studio work



Figure (7): Studio work



Figure (8): Studio work



Figure (11): Tim Danko "WM205C" August 2015

There is in this use of familiar materials a strategy of anchoring the experience for

10 Commented on in exhibition practice critique, AUT testspace, April 29th 2015.

the viewer / beholder. An analysis of Freud's "The Uncanny" by R. Gray summarises the qualities required of the uncanny experience in fiction as "the reader's perspective must be that of the anchor character" and "only when all of these conditions are met is the experience of the uncanny transferred from the domain of the fictional world to the receptive experience of the reader."¹¹ Familiar materiality in my work positions as an anchor to the viewer being present in the work to receive 'uncanny' or tertiary other experience.

Aligned with this experience of the familiar as an anchor for other experience is a disruption of this familiarity to create a sense of dislocation. There is an element in the use of materials (along with shifts in scale) to heighten the viewers awareness of space and spatial dimensions. Placing materials into unexpected relations by comparison with their expected domestic/urban use, as in the disrupted chair (*figures 14 - 15*) » 35 within the installation space works to make the viewer aware of the contested space

11 "V. Summary of the Qualities of Uncanny Fiction

A. Focus is on one central character = the anchor character; events, people, etc. in the fictional world only have significance in relation to this character. It forms the hub, or center of all events.

B. External events are seen through the perspective of the anchor character and colored by his or her psyche; they are projections of the psyche of this fictional character.

C. The text thus takes on the quality of a dream text, with manifest and latent content. The real and the fantastic (Freud's required ambivalence) form a unity in the consciousness of the anchor character. This lends some of the events the shimmer of the symbolic because it is undecidable whether they are real or imagined.

D. Stylistically, uncanny fiction requires a fusion of objective and subjective narrative styles. We commonly find a realistic frame, which reads like a report or a newspaper article, which is suddenly ruptured by fantastic events. But this rupture is also related with the accuracy and detail of objective narration.

E. The reader's perspective must be that of the anchor character; events must be perceived through his/her eyes, filtered through the psyche of this character.

Only when all of these conditions are met is the experience of the uncanny transferred from the domain of the fictional world to the receptive experience of the reader."

around the material. This is a further indication of spatial trajectories in flux.

Within my practice and in particular within the strategy of dislocating space there is a conscious and necessary approach to assert power relations. Part of this act of dislocation is manoeuvring within powered space, a strategic manoeuvre within a structure of cultural and economic production. In the previous work "Shield" 2014 (figure 12) I re-purposed supermarket receipts. My intention was to engage the viewer with a material that was familiar to the point of ubiquity, a temporal recording of a moment's transaction that would on mass create an accumulated image that if the viewer engaged with would overwhelm their subjectivity, hopefully accessing an *other* place for the viewer.



Figure (12): Tim Danko "Shield" May 2014

There is an element of re-using material as a way of manoeuvring within powerful spaces, it is re-purposing and adding value to something seen as ephemeral and 'worthless', a strategic manoeuvre within an economic structure of making use of something deemed useless. When using gallery or institutional space for installations I feel I am manoeuvring within another kind of highly charged powerful but less present (compared to an economic / consumer interaction) space and this using of 'poor' materials is a tactic of possible resistance within this space. DeCerteau has described a concept of "la perruque"¹² of using 'wasted time' and 'useless materials' within the powered space of industrial production as an act of resistance. My use of this strategy in relation to materials is working along the axis of use / dis-use, of making the useful

» 37



Figure (13): Tim Danko "Temporary Closure" September 2015

¹² "Take, for example, what is called in France *la perruque*, 'the wig'. *La perruque* is the workers own work disguised as work for his employer. It differs from pilfering in that nothing of material value is stolen. It differs from absenteeism in that the worker is officially on the job. *La perruque* may be as simple a matter as a secretary's writing a love letter on 'company time' or as complex as a cabinetmaker's 'borrowing' a lathe to make a piece of furniture for his living room."

De Certeau, M. (1984). *The Practice Of Everyday Life*. Berkeley and Los Angeles, California: University of California Press, 25.

freeing the material of its intended meaning. This suspension of object/material/meaning is also an element within the strategy of suspended metaphor. This strategy can act as a marker for the viewer in terms of entering a zone of indeterminacy and in preparing the viewer for a place where the space of meaning as well as the physical space itself is contested. I see disrupting physical space as a method of contesting the space and the spatial relations of the viewer and beginning to prime the ground for a critical inhabitation of our general space and by extension our general life experience, our everyday lived experience.

My use of materials and materiality also play on how these materials can act on the systems they interact with and explores how arrangements of the various materials can act to dislocate systemic control of the space around them. Some of this exploration can be taken up by the use of scale (in relation to physical space of the viewer, either within or placing them without) but also in the placement and relationships between object, space, and viewer. It is possible that the viewer in committing to this experience of materials is simultaneously acting on them (by reading and assembling how these materials act together to create experience).

Also by giving in to how the materials act on the viewer as an act of giving themselves to this experience of material in relation to their own subjectivity in



Figure (14):

Figure (15):

useless (suspending chair and table frame in *figures 6, 14, 15*) and re-purposing the worthless into use. My understanding of this idea of La Perrue has extended into a strategy for disrupting control and of slipping under and around the controls placed on materials, of stealing moments and materials and time deemed worthless and stealing them into usefulness.

There is also an element of putting the use relation of objects into flux as part of freeing the material of its intended meaning. This suspension of object/material/meaning is also an element within the strategy of suspended metaphor. This strategy can act as a marker for the viewer in terms of entering a zone of indeterminacy and in preparing the viewer for a place where the space of meaning as well as the physical space itself is contested. I see disrupting physical space as a method of contesting the space and the spatial relations of the viewer and beginning to prime the ground for a critical inhabitation of our general space and by extension our general life experience, our everyday lived experience.

My use of materials and materiality also play on how these materials can act on the systems they interact with and explores how arrangements of the various materials can act to dislocate systemic control of the space around them. Some of this exploration can be taken up by the use of scale (in relation to physical space of the viewer, either within or placing them without) but also in the placement and relationships between object, space, and viewer. It is possible that the viewer in committing to this experience of materials is simultaneously acting on them (by reading and assembling how these materials act together to create experience). Also by giving in to how the materials act on the viewer as an act of giving themselves to this experience of material in relation to their own subjectivity in

critically inhabiting how they experience material and site.

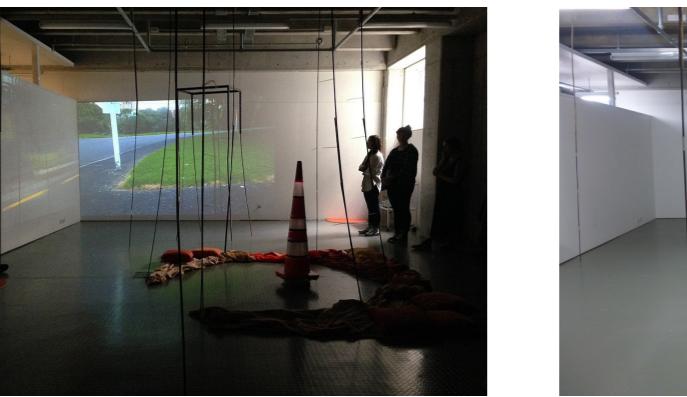


Figure (16):



Figure (17):

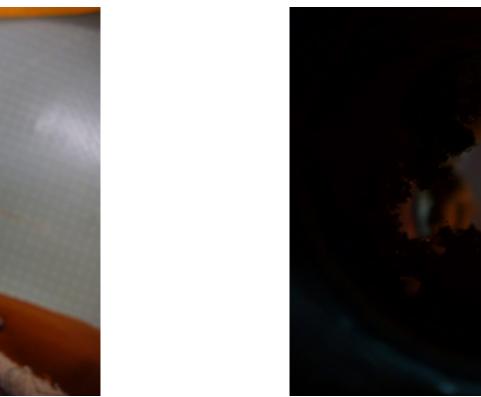


Figure (18):



Figure (19):

3.2 THE MINIATURE & DOUBLING; SCALE THAT ENGAGES AN OTHER EXPERIENCE

"The act of 'looking in' transporting the viewer, scale loses the body and draws the viewer closer into fantasy, the reverie of other worlds."

Susan Stewart¹³.

In my earlier work (Untitled EP, 2015, figures 16 - 19) I had utilised scale as the core destination of the work, as the possible holding of the space of this other experience.

» 41

This was motivated by the idea as expressed in the second chapter of Susan Stewarts "On Longing: Narratives of the Minature, the Gigantic, the Souvenir, the Collection" of the miniature in this context becoming an invitation to 'look in' to the beholder's current primary experience and engage with a possible tertiary or other experience of the space of the miniature work, in "the daydream of life inside life."¹⁴



Figure (20):



Figure (21):



Figure (22):

While I still feel that scale and its manipulation is a useful strategy in the demarcation

13 Stewart, S. (1993). *On Longing: Narratives of the Minature, the Gigantic, the Souvenir, the Collection*. Durham and London: Duke University Press, 54.

14 "That the world of things can open itself to reveal a secret life – indeed, to reveal a set of actions and hence a narrativity and history outside the given field of perception – is a constant daydream that the miniature presents. This is the daydream of the microscope: the daydream of life inside life, of significance multiplied infinitely within significance."

Stewart, S. (1993). *On Longing*, 54.

of a dislocated zone, my practice and research through examining tertiary experience has led me to understand that this other experience is not expressed as an ‘interior’ space but as a space that operates alongside initial primary experience and which co-exists with our primary experience to create heterotopic secondary spaces and experiences. Not a ‘looking in’ space but a ‘being in’ experience. I had attempted opening up this ‘being in’ approach in the miniature elements of the installation “WM-205C” (2015) by visually making the space of the miniature transparent (*figure 20 - 22*), but this still essentially places the viewer outside ‘looking in’ even when diffusing the boundaries of the diorama.



Figure (23):



Figure (24):



Figure (25):

The ‘looking in’ to the space of the miniature physically places the viewer outside and above, apart from the space the work inhabits. While this is useful in regards to a form of dislocation from primary existence I don’t feel that it has brought the viewer / beholder closer to their own experience of a tertiary *other* space. As a destination for secondary experience, at best the miniature or diorama can attempt to describe or illustrate tertiary experience. The viewer is placed outside or above “into fantasy, the reverie of other worlds”¹⁵.

In the work “Temporary Closure” (2015,*figure 23*) I had focussed on engaging the viewer to step in to the installation and to ‘look in’ and ‘be in’ by physically moving in to the space. The scale of the piece was manipulated by placing the rail at the ‘wrong’ height (chest height, *figure 24*), this had the effect of not making the scale manipulation the destination (as in the road cone diorama of “Untitled EP” *figure 18 - 19*) but as part of

¹⁵ Stewart, S. (1993). *On Longing: Narratives of the Minature, the Gigantic, the Souvenir, the Collection*.

Durham and London: Duke University Press, 54.

the methods to mark a zone of dislocation that the viewer / beholder enters into. This was reinforced by the cardboard ‘step’ (figure 25) physically placing in a low position to the window. This works to simultaneously dislocate the viewer / beholder’s physical space within the work and keep them physically present as the active participant in experiencing the completion of the work.

The importance here in Stewart’s statement is the idea that “scale loses the body”. In relation to dislocation as a precursive state for the experiencing of other states is the idea of putting the viewer into a physical ‘null point’, a null described by Sean Cubitt¹⁶ in relation to the temporal space of film / cinema experience but expanding this temporal null point of film into the spatial and subjective null of physical experience.

I have used miniature and doubling of existing space / structure as a strategy to demarcate a zone of dislocation and to indicate to the viewer that they are entering a zone of indeterminacy. But I believe this strategic use of scale can be extended further still by using the viewer’s physical perception of scale to disrupt the temporality and physicality of experiencing the installation. This can be achieved through ‘looking in’ and by opening out this initial ‘looking ‘in’ to an expanded ‘being in’ space where the viewer ‘loses the body’ but is still present in the work and becomes a physical null

¹⁶ “Zero is not a quantity so much as a relation. We can attempt to identify “4” as an essential fourness. But zero is not what it is—after all, it is null. On the one hand, zero can be used adjectively: “The number 0 is therefore identified with the extension of all concepts which fail to be exemplified” (Zalta 2000). For instance, you could say “there are no fairies at the bottom of the garden,” because fairies “fail to be exemplified.” On the other, as a noun, zero itself “fails to be exemplified”: “Since nothing falls under the concept ‘not identical with itself,’ I define nought as follows: 0 is the number which belongs to the concept ‘not identical with itself’” (Frege 1974: 87). The concept of nonidentity reveals zero’s quality of internal difference. Zero is a relation rather than a (no)thing because it is always already a relation of nonidentity with itself. Zero acts, rather than is, because of this instability.”

point of subjectivity. This is a state of being, “neither positive nor negative” in Cubitt’s description, but possibly inhabiting a physical zero point where the oscillation between the viewer / beholder ‘losing the body’ and physically being present completing the work can act as a method of opening a space for tertiary *other* experience and of being able to ‘hear’ an *other* experience through the experience of an artwork.

3.3

FILM & TEMPORAL DISLOCATION

Previously in this exegesis I have discussed how materials and materiality in installation practice can be worked simultaneously to act as an anchor for the viewers experience and as an element of the dislocation of the viewing space and how scale can work as a method of dislocating the viewer’s physical presence in the work. In this section I will look at how film and projected filmed elements can work as a method of dislocating temporal space in my installation practice and place the viewer/beholder in a subjective null point in regards to their temporal positioning.

“In those graphs where one axis represents time, origin marked as zero, neither positive nor negative but distinguishing between them.....the cinematic present, the frames we see on the screen rather than the separating framelines that stay invisible, can be considered as pixels, with the significant difference that these pixels are temporal, not spatial. That cinematic present, like the point of origin of graphs, can be given a number: zero. Zero is not a quantity so much as a relation. We can attempt to identify “4” as an essential fourness. But zero is not what it is—after all, it is null.... zero is the relation between plus and minus, existence and nonexistence. As origin, zero neither exists nor does not exist: it is the privileged marker of difference.”

Sean Cubitt¹⁷

47

17 Cubitt, S (2004). *The Cinema Effect*. Cambridge, MA: MIT Press, 33.

It is important to realise that this dislocated space inhabits a dislocated temporal space as well, that one of the qualities of this *other* experience is experienced as temporal experience but also seemingly outside of it. As this experience is related to dream, trance and reverie, there are close parallels to our experience of film; that is, what Sean Cubitt refers to in film, in relation to trance as a “timeless mode constructed in time.”¹⁸ Whilst treating the projected elements within my installation practice as materials, they are materials that have a distinct action over time. Other materials in my practice may be concerned with spatial, systemic or signifier relations, whereas film and video projection have an affect that is distinctly temporal. The film loop acts to constantly repeat this cinematic and temporal zero point extending and surrounding this repeated ‘present’ to the viewer, transferring its null and its balance between existence and non-existence into the realm of the viewers experience. This temporal balance is also the temporal space of tertiary *other* experience and the temporal space of this *other* experience is a space that opens up within the space of zero.

» 49

In that respect, I have used the filmed elements to work as looped pieces with rhythmic iterations acting simultaneously as a temporal anchor and temporal displacement and making space for a kind of dissociation in the viewer / beholder. The filmed elements can demonstrate a contingency with the site and other material elements within the installation to enact temporal dispersement of site and material and by so doing enlarge the works field of displacement. I have utilised this style of looping and of temporal displacement in previous installations with varying results. In “Untitled EP”

18 “The fragmentation that was intended to produce attentiveness also produces the oneiric trance. The trance is a timeless mode constructed in time. That contradiction poses one of the fundamental problems of cinema: the problem of starting and stopping.”

Cubitt, S (2004). *The Cinema Effect*. Cambridge, MA: MIT Press, 32.

(2015, figure 26-27) the projected element while creating a physical displacement of the space, tended to dominate the experience of the viewer and seemed to disable the physical participation of experiencing the work. It also provoked a desire for narrative closure within the work, in that the viewers looked to find narrative closure within the projected element that played in real time.

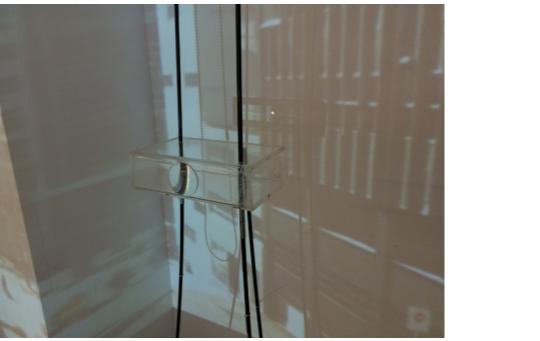


Figure (28):



Figure (29):



Figure (30):

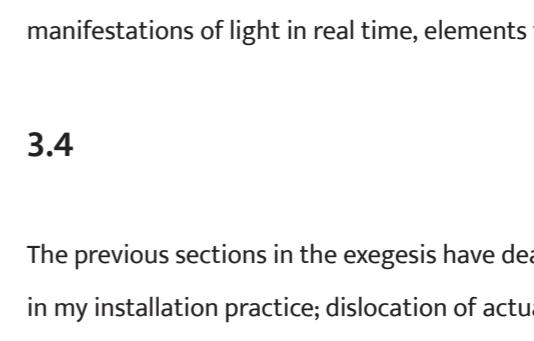


Figure (31):

Figure 28 - 31, Tim Danko "WM205C" August 2015

In "WM205C" (2015) I trialled making one of the projected looping elements slower than 'real' time and looping in and out of focus (figure 28 - 29). The second projected element had a traveling forward movement that I hoped would physically dislocate the viewer/beholder (figure 30 - 31). These elements whilst not dominating the installation still acted to narratively close down participation in the work. They dominated by becoming key narrative elements that closed interpretative relations with other physical elements of the installation and created a sense of narrative closure¹⁹.

» 51

(2015, figure 26-27) the projected element while creating a physical displacement of the space, tended to dominate the experience of the viewer and seemed to disable the physical participation of experiencing the work. It also provoked a desire for narrative closure within the work, in that the viewers looked to find narrative closure within the projected element that played in real time.

In "WM205C" (2015) I trialled making one of the projected looping elements slower than 'real' time and looping in and out of focus (figure 28 - 29). The second projected element had a traveling forward movement that I hoped would physically dislocate the viewer/beholder (figure 30 - 31). These elements whilst not dominating the installation still acted to narratively close down participation in the work. They dominated by becoming key narrative elements that closed interpretative relations with other physical elements of the installation and created a sense of narrative closure¹⁹.

The material elements needed to remain in a space of suspension and I am looking to treat this temporal element within my practice as a direct physical manipulation of light, a way of negating films narrative primacy but retain the 'oneiric trance' of cinema's affect. This could be achieved through darkened areas that present abstract manifestations of light in real time, elements that do not resolve into closure.

3.4

SUSPENDING METAPHOR

The previous sections in the exegesis have dealt with dislocation of physical elements in my installation practice; dislocation of actual materials in the work (materiality), dislocation of the viewers physical presence in the work (scale), and dislocation of the

19 "...the trees and cloud projection really tied all the physical elements in the work together for me." Talk week critique, 18th august 2015.

experience of time in the installation (temporality). Here I will discuss dislocating the expectation of meaning in my practice through the suspension of metaphor.

Lacan has described the structure of metaphor as “one word for another”, that “its creative spark... ignites between two signifiers, one of which is substituted for the other”²⁰. In some sense within the structure of metaphorical meaning there is a spatial trajectory between two meanings that the reader/viewer resolves into a condensation of a single coherent meaning. He has formulated the metaphorical structure as this:

$$f\left(\frac{S'}{S}\right)S \cong S (+) s$$

That the (S'/S) represents the incongruence between two meanings (in this equation represented as ‘S’ for signifier) with the resolution by the ‘crossing of the bar’ (+) into ‘s’ a final signification. This represents a movement between the two signifiers from non-sense into sense. I am interested in this space between the resolution of these two significations, the space represented by the dividing bar (-), as the space of non-sense. This space of non-sense before resolution into sense is a space of dislocated meaning. And that if this space of non-sense can be maintained then it could be a strategy towards holding reverie. This would require that the movement towards resolution into a final signification could be suspended so that object relations in my installation practice could inhabit this space of ‘non-sense’. I have approached this oscillation of sense / non-sense through object material, inverting several material elements in my installation work.

“WM205C” (2015) contains plastic sheets (*figure 32*) that could be resolved into cloud or

That the (S'/S) represents the incongruence between two meanings (in this equation represented as ‘S’ for signifier) with the resolution by the ‘crossing of the bar’ (+) into ‘s’ a final signification. This represents a movement between the two signifiers from non-sense into sense. I am interested in this space between the resolution of these two significations, the space represented by the dividing bar (-), as the space of non-sense. This space of non-sense before resolution into sense is a space of dislocated meaning. And that if this space of non-sense can be maintained then it could be a strategy towards holding reverie. This would require that the movement towards resolution into a final signification could be suspended so that object relations in my installation practice could inhabit this space of ‘non-sense’. I have approached this oscillation of sense / non-sense through object material, inverting several material elements in my installation work.

water representations; and unfortunately in this work the projected video promoted this resolution (*figure 30*). In “Temporary Closure” (2015) a rectangle of salt on the floor of the space (*figure 33*) hovers between resolution as a reflection from the window and a projection from the bound and suspended inactive projector. This became a better enactment of suspending meaning into non-sense by presenting between two possible interpretations with resolution into neither.

Derrida speaks of metaphor as a coin that is effaced, its surface original meaning/ primacy is effaced by time and use and that this effacement becomes the primary meaning²¹. I am interested in suspending this effacement so that the viewer is oscillating between the primary meaning and the ‘effaced’ metaphorical possibilities. That this primary meaning can act as a subjective anchor and that the viewer can oscillate in a state of unresolved metaphor which is essentially a state of dreamworking²², of the moment on waking before the dream is resolved into a personal metaphor or translated into personal meaning.



Figure (32): Tim Danko
“WM205C” August 2015



Figure (33): Tim Danko
“Temporary Closure” September 2015

water representations; and unfortunately in this work the projected video promoted this resolution (*figure 30*). In “Temporary Closure” (2015) a rectangle of salt on the floor of the space (*figure 33*) hovers between resolution as a reflection from the window and a projection from the bound and suspended inactive projector. This became a better enactment of suspending meaning into non-sense by presenting between two possible interpretations with resolution into neither.

Derrida speaks of metaphor as a coin that is effaced, its surface original meaning/ primacy is effaced by time and use and that this effacement becomes the primary meaning²¹. I am interested in suspending this effacement so that the viewer is oscillating between the primary meaning and the ‘effaced’ metaphorical possibilities. That this primary meaning can act as a subjective anchor and that the viewer can oscillate in a state of unresolved metaphor which is essentially a state of dreamworking²², of the moment on waking before the dream is resolved into a personal metaphor or translated into personal meaning.

²¹ “This is confirmed by what follows: what is now in question is precisely the possibility of restoring or reconstituting, beneath the metaphor which at once conceals and is concealed, what was “originally represented” on the coin that is worn and effaced, polished by the circulation of the philosophical concept. “Efface-ment” should always be spoken of as the effacement of an original figure, were it not that such effacement itself effaces itself.”

Derrida, J (1974). *White Mythology: Metaphor in the Text of Philosophy*. Baltimore, The Johns Hopkins University Press, 8

²² “Reverie, dream, phantasm are mixtures containing both viewing and reading matter. The dream-work is not a language; it is the effect on language of the force exerted by the figural (as image or as form). This force breaks the law. It hinders hearing but makes us see: that is the ambivalence of censorship. But this composite is primordial. It is found not only in the order of the dream, but in the order of the ‘primal’ phantasm itself: at once discourse and figure, a tongue lost in a hallucinatory scenography, the first violence.”

Lyotard, J-F. (1983). *The Dream-work Does Not Think*. Oxford: the Oxford Literary Review, 34.

²¹ “This is confirmed by what follows: what is now in question is precisely the possibility of restoring or reconstituting, beneath the metaphor which at once conceals and is concealed, what was “originally represented” on the coin that is worn and effaced, polished by the circulation of the philosophical concept. “Efface-ment” should always be spoken of as the effacement of an original figure, were it not that such effacement itself effaces itself.”

Derrida, J (1974). *White Mythology: Metaphor in the Text of Philosophy*. Baltimore, The Johns Hopkins University Press, 8

²² “Reverie, dream, phantasm are mixtures containing both viewing and reading matter. The dream-work is not a language; it is the effect on language of the force exerted by the figural (as image or as form). This force breaks the law. It hinders hearing but makes us see: that is the ambivalence of censorship. But this composite is primordial. It is found not only in the order of the dream, but in the order of the ‘primal’ phantasm itself: at once discourse and figure, a tongue lost in a hallucinatory scenography, the first violence.”

Lyotard, J-F. (1983). *The Dream-work Does Not Think*. Oxford: the Oxford Literary Review, 34.

The viewer is presented with the opportunity to create their own ‘spatial trajectories’ between meanings presented and trigger travel between primary and tertiary existences. This strategy requires the work to hold a multiplicity of interpretation for the viewer, that the meanings or signification should not be in a fixed resolution and that it should permanently oscillate between ‘non-sense’ and ‘sense’ as a strategy for opening or dislocating the space of meaning to the possibility of *other* experience. This requires the general accepted use or meaning of objects within the installation to be subverted but to still retain some recognition of their previous use. This subversion also needs to remain in a state of un-resolution; that it should not resolve into a metaphorical narrative of objects or an *other* meaning. The meaning within the work should remain open-ended as much as possible.



4

WHAT IS PRODUCED?

In this part of the exegesis I will move away from examining methods and strategies in my practice that work to facilitate secondary and tertiary experiences. Understanding the strategies used to create the precursive states required for this other experience is one half of the equation. It is important to understand / analyse what happens in this possible tertiary experience of the work and this can be understood by looking to what is produced from this secondary / tertiary experience. What are we left with within and after this experience? What are the possibilities? I feel the space created for this experience is an important reserve as a space of non-confrontational resistance and as a space to critically inhabit rather than resist and withdraw from certain power relations. It converts attempts at control and opens up elements of self-determination and difference. I will discuss how this tertiary experience can affect a sense of agency in the viewer, how the experience of this other can be a place that holds nuanced multiplicity working towards a production of subjectivity in the viewer / beholder and that the possibility that this production of subjectivity could be vacated to lead to an experience on a “plane of immanence” as described by Deleuze²³.

²³ Deleuze, G (2001). *Pure Immanence: Essays on A Life*. New York, NY: Urzone Inc.

Future installation work in this project could look to presenting material as a diffusion of the experience of spatial boundaries and creating a greater sense of matter becoming itself, as a model for the installation's beholder being present in the work. Along this line the video / film projection could translate into a presentation of existing light within the work / site of installation as an active participatory element and to negate the narrative closure that projected film seems to promote.

4.1 AGENCY AND ACTIVATION: TOWARDS MULTIPLICITY

In dealing with materiality within my practice there has been an opening of my awareness of the agency that materials possess inherently. Some of the material elements used within the installation has provoked engagement from beholders of the work beyond my intention, provoking touch and play in some instances. In looking » 61 to what has been produced from the beholder's experience of my installation practice there has been a mirroring of my openness to enabling these inherent latent qualities of the material. The work itself becomes a space of activation and that this then can become a space of agency of objects and material and a place of heightened awareness of usually hidden or less than visible forces. Does this create further agency and action from the viewer / beholder being in this space and being in this moment?

Revealing material and experiential possibilities also reveals hidden agency of the materials themselves and the spaces they occupy. This should have a residual effect in how the viewer relates spatially. This secondary space may associate with trance dream reverie, states that usually associate with inaction or 'wasted' time but this experiential space is not one of non-production, just production that has been de-valued. The opening of *other* spaces alongside general spatial experience is an opening of the viewer's agency

In dealing with materiality within my practice there has been an opening of my awareness of the agency that materials possess inherently. Some of the material elements used within the installation has provoked engagement from beholders of the work beyond my intention, provoking touch and play in some instances. In looking » 61 to what has been produced from the beholder's experience of my installation practice there has been a mirroring of my openness to enabling these inherent latent qualities of the material. The work itself becomes a space of activation and that this then can become a space of agency of objects and material and a place of heightened awareness of usually hidden or less than visible forces. Does this create further agency and action from the viewer / beholder being in this space and being in this moment?

Revealing material and experiential possibilities also reveals hidden agency of the materials themselves and the spaces they occupy. This should have a residual effect in how the viewer relates spatially. This secondary space may associate with trance dream reverie, states that usually associate with inaction or 'wasted' time but this experiential space is not one of non-production, just production that has been de-valued. The opening of *other* spaces alongside general spatial experience is an opening of the viewer's agency

over space. My installation practice here runs parallel to this opening of the possibilities of viewer agency by opening the possibilities of material agency. By reflecting that materials can have agency over the viewer opens the possibility for the viewer to have agency over spatial relations. This could mean that activating material within the installation has a flow on to viewer activation in their future spatial interactions.

Is this tertiary experience a space that holds multiplicity? By opening an *other* experience alongside the primary general experience of these spaces there is in the very creation of heterotopic space a demonstration of multiplicity of spatial possibilities and that within this heterotopia an opening up of subjectivity to a multiplicity of experiential points. That the material strategies employed to dislocating controlled spaces are also strategies of multiplying material relations, of expanding the possibilities of how the viewer relates to materiality and how the material object relations act on us.

» 63

4.2

PRODUCING SUBJECTIVITY

"Indeed, it seems to me that ultimately it is only through this kind of synthetic programme – of bringing heterogeneous philosophical, psychoanalytical and other materials into productive encounter – that we begin to truly draw the contours of an effective production of subjectivity in and against today's reductive and homogenising neoliberal landscape."

Simon O'Sullivan²⁴

²⁴ O'Sullivan, S. "A Diagram of the Finite-Infinite Relation: Towards a Bergsonian Production of Subjectivity," in Bergson and The Art of Immanence, ed. John Malarkey & Charlotte de Mille. (Edinburgh: Edinburgh University Press, 2013), 182.

²⁴ O'Sullivan, S. "A Diagram of the Finite-Infinite Relation: Towards a Bergsonian Production of Subjectivity," in Bergson and The Art of Immanence, ed. John Malarkey & Charlotte de Mille. (Edinburgh: Edinburgh University Press, 2013), 182.

What is the importance of producing subjective space that is the space of thinking /not-thinking? This work has a role in producing and preserving that space. This subjective space by its very nature resists the general everyday space of channelled productive action. This secondary space is not against action or product (as evidenced in the possibilities of agency and activation) but *other* relations and experiences taken from this work engender the possibilities of *other* productive action, of action that opens out to other material relations and other material productions. That this mode of critically inhabiting spaces of control can, by holding nuance and multiplicity, encourage an apprehension of controlled spaces as spaces of multiplicity and nuance.

"This then is to suggest a strange kind of agency in which non-agency is key. A production of subjectivity in which production, at least of one kind, is refused, or simply halted. It is to privilege an involuntary memory that does not come to the service of the plane of matter but allows a circumnavigation of the concerns of this terrain. It is a call to slow down, to hesitate, to open and occupy what Deleuze calls 'vacuoles of non-communication'. Ultimately, it is a kind of super-productivity that arises from non-productivity; the sidestepping of given subjectivity - that is already determined by the plane of matter - and a surrendering of a kind to that which lies 'outside' the subject-as-is."

25

"This then is to suggest a strange kind of agency in which non-agency is key. A production of subjectivity in which production, at least of one kind, is refused, or simply halted. It is to privilege an involuntary memory that does not come to the service of the plane of matter but allows a circumnavigation of the concerns of this terrain. It is a call to slow down, to hesitate, to open and occupy what Deleuze calls 'vacuoles of non-communication'. Ultimately, it is a kind of super-productivity that arises from non-productivity; the sidestepping of given subjectivity - that is already determined by the plane of matter - and a surrendering of a kind to that which lies 'outside' the subject-as-is."

Simon O'Sullivan²⁵

²⁵ O'Sullivan, S. "A Diagram of the Finite-Infinite Relation: Towards a Bergsonian Production of Subjectivity," 179.

4.3

AFTER SUBJECTIVITY, IMMANENCE

"Love or fraternity: 'an irrationality of the caves.' Clinging or adhering, it's a single throat serving the many. Not a community: a heteroplastic graft of one throat to another, transplant and fusion..."

Jean-Francois Lyotard²⁶

"Love or fraternity: 'an irrationality of the caves.' Clinging or adhering, it's a single throat serving the many. Not a community: a heteroplastic graft of one throat to another, transplant and fusion..."

Jean-Francois Lyotard²⁶

Can this space be alongside our own subjectivity? Are we arriving at a plane of immanence in this moment of sensation? It could be something other than a distracted sensation, the gap between a singularity and multiplicities that we 'hear' that our subjective space has vacated to be at this immanent plane, even for a moment. That this is more than producing subjectivity, it holds the possibility of inhabiting a vacated subjectivity to 'hear' an *other* alongside our own. This sealed cave of our subjectivity doesn't 'hear' an overwhelming multiplicity of others. It hears a singular *other* and this *others'* nuanced multiplicity. It grafts this *other* subjectivity onto our own transmitted through the 'voice' of the artwork. Is this a moment on the plane of immanence that Deleuze states happens around the point of death?

» 67

26 Lyotard, J-F. (2001). *Soundproof Room: Malraux's Anti-Aesthetics*. Stanford, California: Stanford University Press, 94.

26 Lyotard, J-F. (2001). *Soundproof Room: Malraux's Anti-Aesthetics*. Stanford, California: Stanford University Press, 94.

"Between his life and his death, there is a moment that is only that of a life playing with death. The life of the individual gives way to an impersonal and yet singular life that releases a pure event freed from the accidents of internal and external life, that is, from the subjectivity and objectivity of what happens:"

Gilles Deleuze²⁷

It is possible this 'pure event' is held in the oscillation of dislocated space, of suspended metaphor, of inhabiting non-sense and of reverie? The space afforded by tertiary experience allows the apprehension of a moment on the plane of immanence. And the experience of this immanent moment allows the possibility of future expanded spatial and systemic relations and of an expanded field of *other* experience.

5

CONCLUSION



I am working towards a sense of immanence within my installation practice and of bringing forth the apparent qualities of the material and their systemic interaction. Working to make the forces that act upon the material apparent and by extension enabling the beholder to become aware of these apparent forces of spatial control by the possibility of experiencing material in suspended tertiary *other* states. To open this *other* space of experience alongside primary experience has the possibility to release the beholder's usual apprehension of materiality and possibly become aware of their own affect on material and their own subsequent affect on the 'plane of immanence.' Is this the product of tertiary experience, a result of stepping aside from and dislocating spatial control and the possibility of tertiary experience? » 71

Whether this is a possibility that everyone experiences with this project is probably not immediately quantifiable. What I feel is important to this project is the ability of this work to hold this possibility of tertiary experience in reserve. The importance of this reserve is its role in allowing us to hear subjectivities outside of our own primary everyday experience and whether this possibility is accessed this time or the next, it is comforting to know the possible exists.

6

REFERENCES

- Johnson, P. (2012) 'History of the Concept of Heterotopia' Heterotopian Studies retrieved from [<http://www.heterotopiastudies.com>]
- Johnson, P. (2012) 'Interpretations of Heterotopia' Heterotopian Studies retrieved from [<http://www.heterotopiastudies.com>], 4.
- Lyotard, J-F. (1997). Postmodern Fables. Minneapolis, MN: University of Minnesota Press.
- Foucault, M. (1984). Of Other Spaces: Utopias and Heterotopias. Architecture /Mouvement/ Continuité.
- Deleuze, G (2001). Pure Immanence: Essays on A Life. New York, NY: Urzone Inc.
- Cubitt, S (2004). The Cinema Effect. Cambridge, MA: MIT Press.
- Freud, S. (1919). The Uncanny. Retrieved May 13, 2014 retrieved from <http://www.web.mit.edu/allanmc/www/freud1.pdf>
- Stewart, S. (1993). On Longing; Narratives of the Minature, the Gigantic, the Souvenir, the Collection. Durham and London: Duke University Press.
- De Certeau, M. (1984). The Practice Of Everyday Life. Berkeley and Los Angeles, California: University of California Press.
- Lyotard, J-F. (2001). Soundproof Room: Malraux's Anti-Aesthetics . Stanford, California: Stanford University Press.
- Lacan, J. (1977), *Ecrits: A Selection*. New York, Norton.
- Lyotard, J-F. (1983). The Dream-work Does Not Think . Oxford: the Oxford Literary Review,
- O'Sullivan, S. "A Diagram of the Finite-Infinite Relation: Towards a Bergsonian Production of Subjectivity," in Bergson and The Art of Immanence, ed. John Malarkey & Charlotte de Mille. (Edinburgh: Edinburgh University Press, 2013).
- Derrida, J (1974). White Mythology: Metaphor in the Text of Philosophy. Baltimore, The Johns Hopkins University Press.
- Lyotard, J-F. (1983). The Dream-work Does Not Think . Oxford: the Oxford Literary Review.

7 VISUAL DOCUMENTATION



Figure (34):

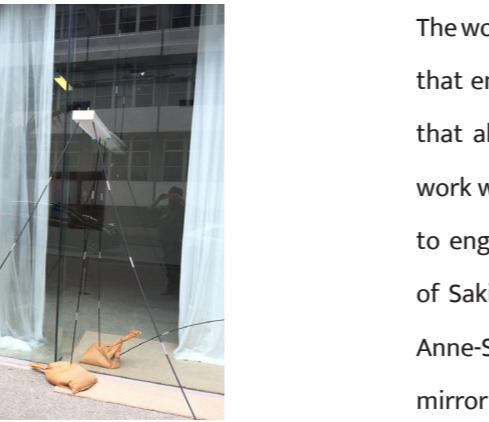


Figure (35):

Figure 34, 35 - Tim Danko "WM - St Pauls" (outside)
(container work by Sakina Ewazi)



Figure (36):

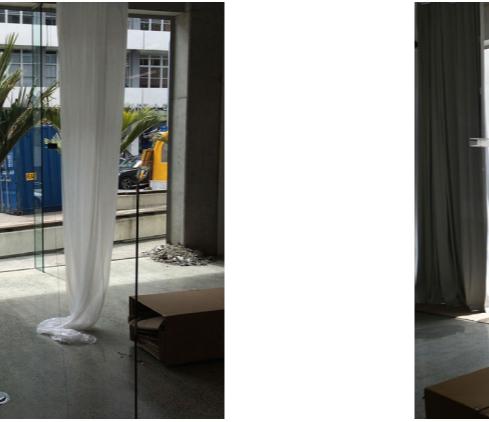


Figure (37):

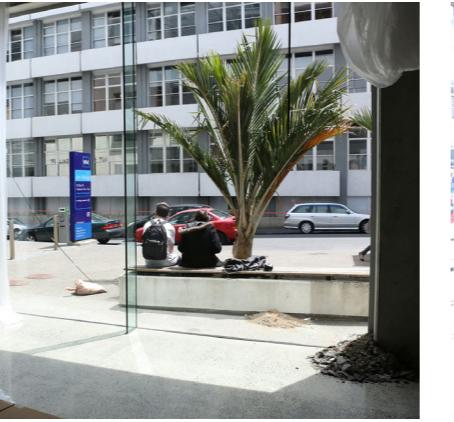


Figure (38):



Figure (39):

Figure 36 - 39 - Tim Danko "WM - St Pauls" (inside)
(painting by Anne-Sophie Adelys)



Figure (40):



Figure (41):



Figure (42):



Figure (43):



Figure (46):



Figure (44):



Figure (45):



Figure (48):



Figure (49):



(painting by Anne-Sophie Adelys)

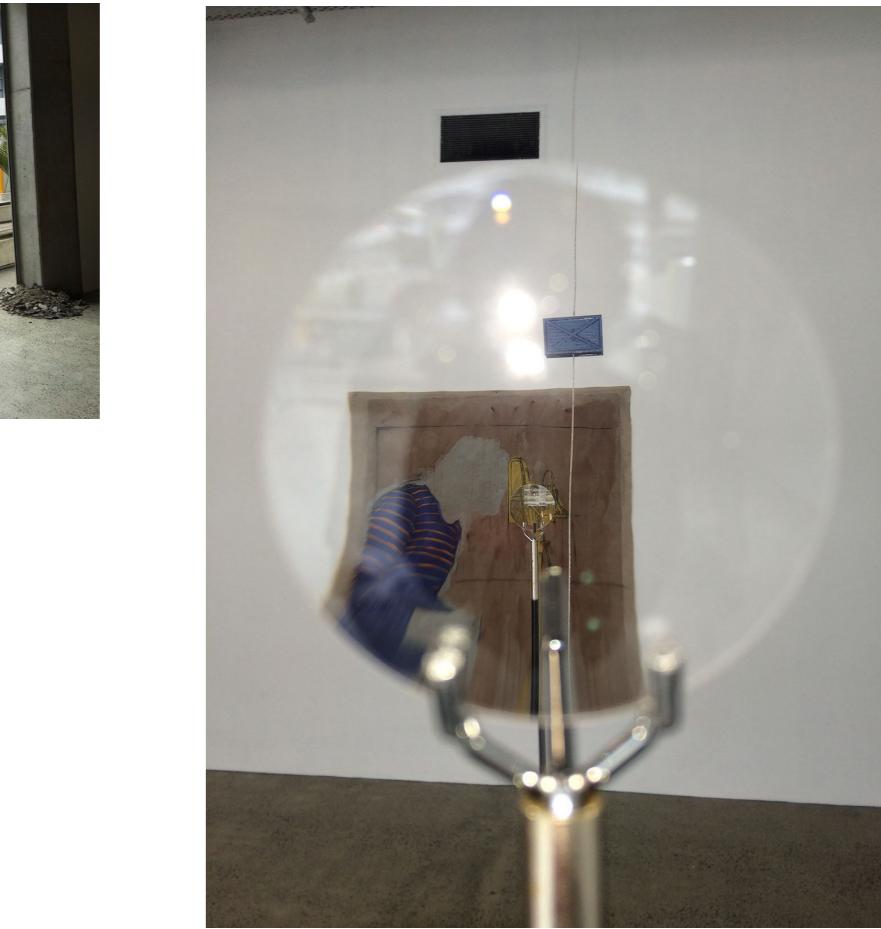


Figure (50):

Figure 40 - 50 - Tim Danko "WM - St Pauls" (detail)



Figure (51):

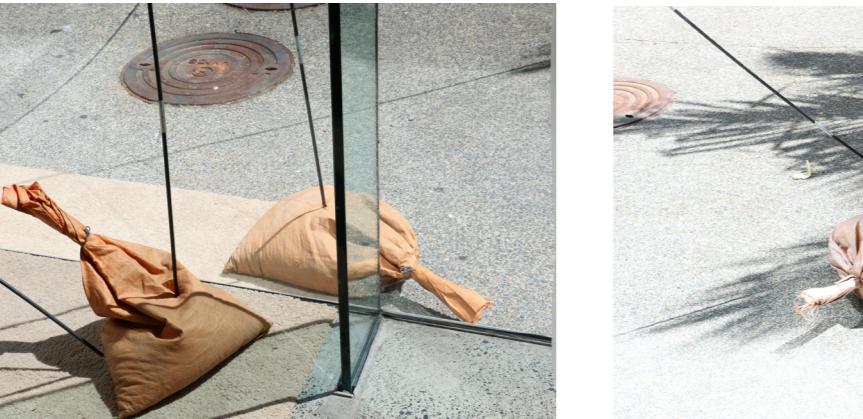


Figure (52):

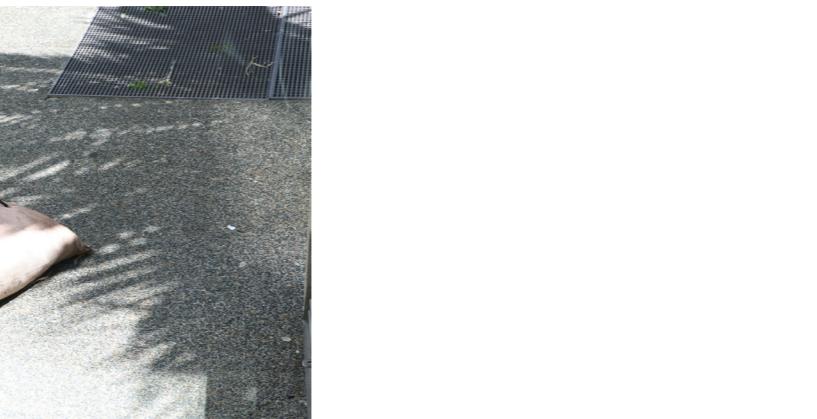


Figure (53):



Figure (57):



Figure (58):

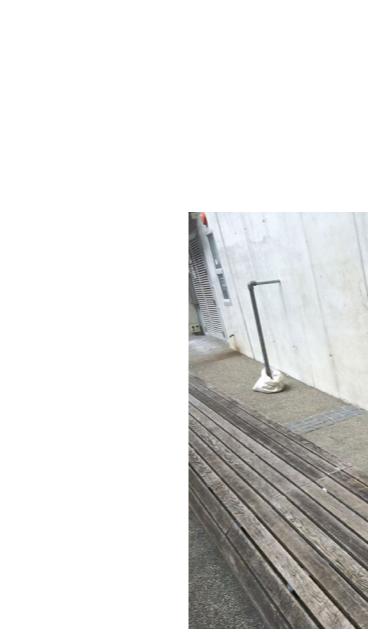


Figure (54):



Figure (55):



Figure (56):

Figure 51 - 58, Tim Danko "WM - St Pauls" (detail)

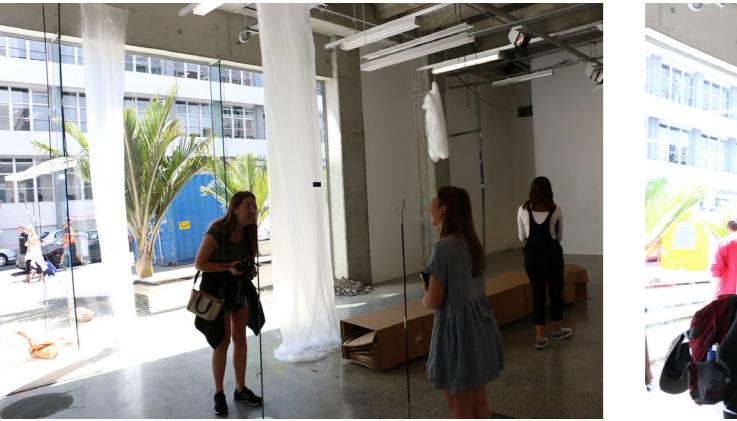


Figure (59):

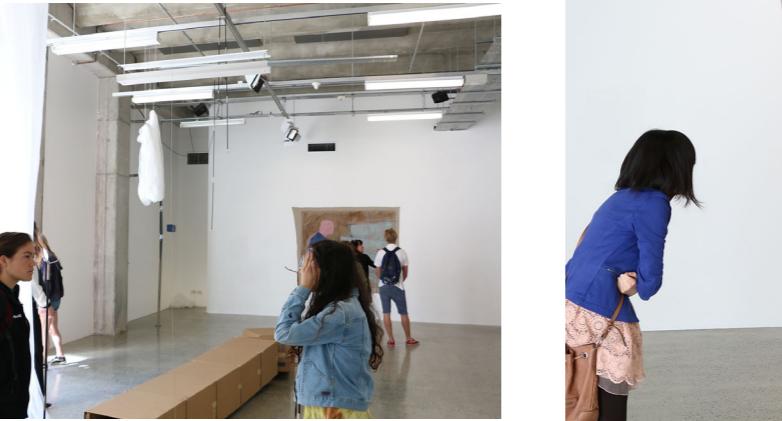


Figure (60):

The arrangement of the lenses (fig.49) with a scale model of Sakina Ewazi's container work suspended between the lenses worked to encourage the participant / beholder of the installation to physically mirror the figure in Anne-Sophie Adelys's painting (fig. 50) and so be physically present in the work, activating the gallery space within this zone of indeterminacy.



Figure (61):



Figure (62):



Figure (63):

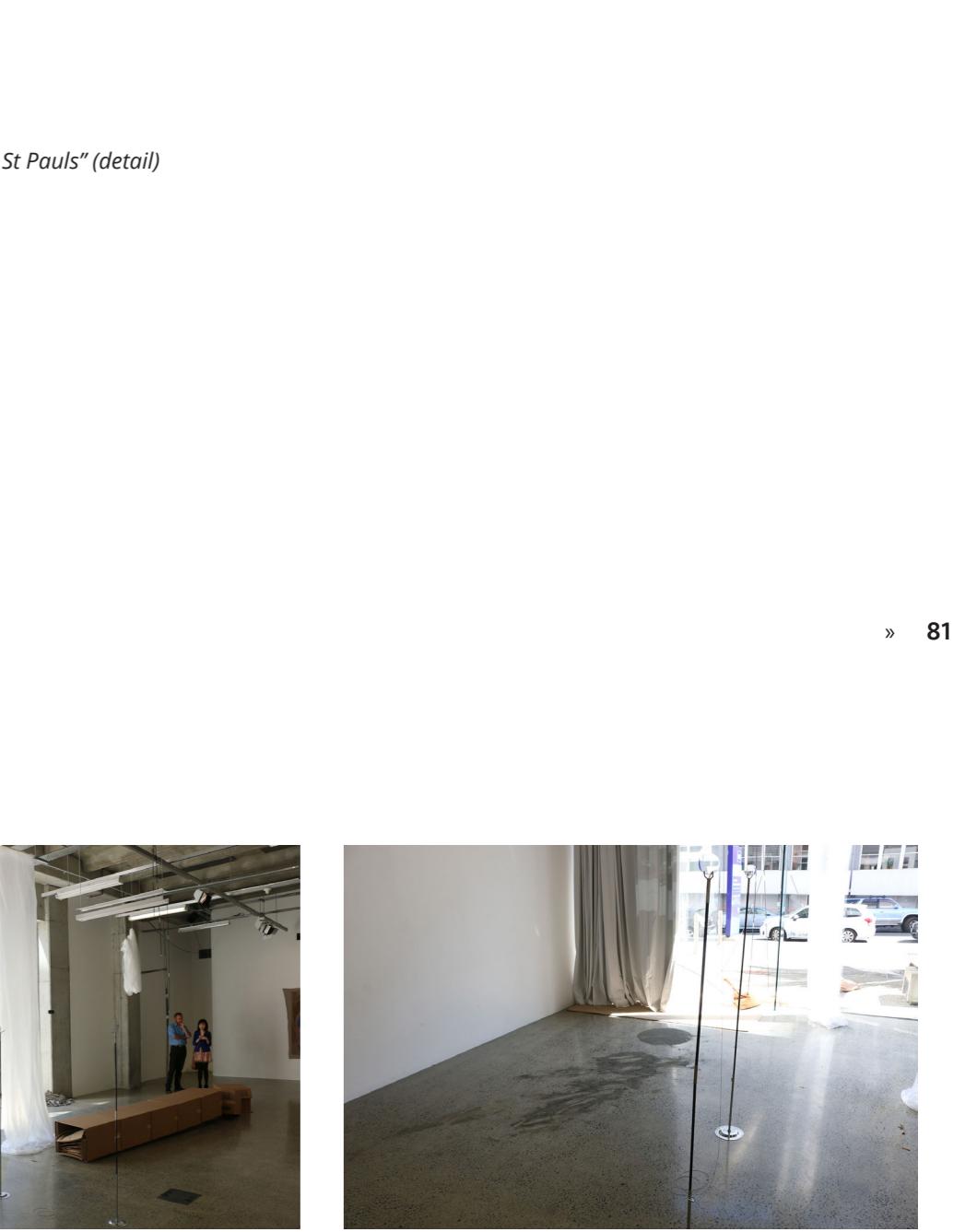


Figure (64):

Figure 59 - 64, Tim Danko "WM - St Pauls" (detail)
(painting by Anne-Sophie Adelys)