



Minimum Viable Product (Inside Game)

[a user's guide]

Mark Schroder

Exegesis in support of practice-based Thesis
Master of Art and Design (Visual Arts)
AUT University
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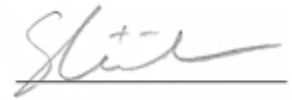
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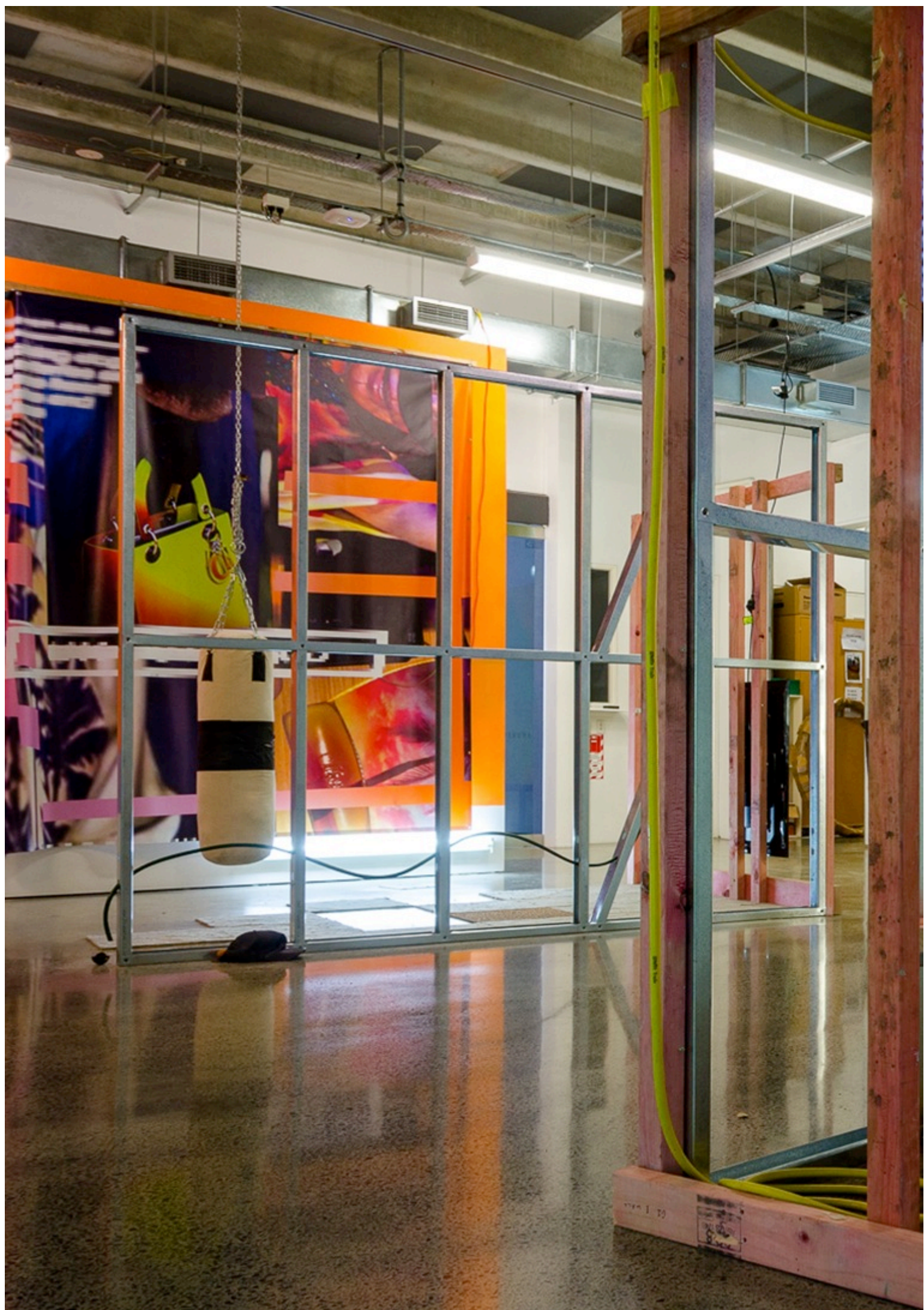
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A handwritten signature in black ink, appearing to be 'S. K.', is written over a horizontal line.

Abstract

Minimum Viable Product (Inside Game) is an installation based research project focused on the creation of *amalgam environments*. Such environments function as contradictory transitory heterotopia. Sourced, initially, from both heterotopic spaces and generic non-places – motel rooms, supermarket aisles, suburban gardens, hotel lobbies, waiting rooms, parking buildings, locker rooms, shopping malls and airport terminals – these environments juxtapose objects and subjects in spatial-visual form in order to explore notions of control and the ambiguous relationships between site and non-site, failure and success, the 'real' and the 'virtual', and the smooth and striated. Through this exploration, environments of 'excess' are created where time functions non-dialectically, allowing for the fragmented consideration of concerns including ownership and (de)colonisation; consumerism, consumption and addiction; access to resources and environmental degradation; and the diminishing space between the public and private spheres.





Introduction

This research project, which utilises an installational mode of practice, has been structured around five exhibition events. Spread throughout the course of the year (and at a range of different sites), these exhibition projects have allowed for broad examination of the concept of *amalgam environments*, a notion developed as part of this research to capture installations situated between fully immersive environments and object agglomerations. In turn, each exhibition event has facilitated research into specific aspects, or subcategories, which flow through the project. These include consideration of traditional installational tropes, in particular the notion of space, site and location 'responsiveness', and investigations into excess, in terms of 'the other' (or the object) as well as material, linguistic and informational superabundance.

Underpinning these assorted investigations are the ideas or subjects that the various exhibitions (and individual works and objects within those exhibitions) attempt to address or consider. These include some of the overarching matters that art (or 'Art') often concerns itself with: the human condition, namely the certainty of death, and human nature, primarily the desire to control (or territorialise) space, along with notions of failure and aspiration. These themes are then presented in filtered and fragmented form.

Exhibitions to date

The five exhibition events (the *amalgam environments*) function as attempts to investigate and articulate the overall concerns of the project whilst also facilitating the broader development of the practice. In this sense the title *Minimum Viable Product (Inside Game)* points towards a shift in both the project and practice, towards an embrace of iterative (and, at times, modularised) development. In lay terms 'minimum viable product' refers to an analytical process through which the maximum yield of data can be obtained via minimised input. This alludes to the project's variable use of 'maximal' install techniques and distribution of objects that at first seem benign and decorative (a gold ceramic disco ball) or small and easily overlooked (a ceramic cigarette butt) but which, either singularly or in assembled form, carry with them a psychological weight-abundance, an excess of associations.

The parenthesised portion of the title, 'inside game', refers to lobbying conducted within a bureaucracy or authority, as well as insider trading of company stock and 'the paint' (or key) area of a basketball court where most (hard earned) points are scored: inside points. This alludes to some of the external sources and reference points utilised within the various installs: sports performance and management as well as companies and securities law. 'Inside game' also alludes to art, its claim to rarefied status and insider access to 'knowledge'; the art-commodity exchange structured as reverse-ponzi scheme whereby the original stakeholder-investor – the artist – loses out to the market over time; and the utilisation of the art-archive as a means to build associations through cross-references to, and pastiche of, other art. This exploitation of the 'plane of composition', devised by Gilles Deleuze and Felix Guattari as a decentered spatiotemporal network within which art, its history, styles and techniques are located, by necessity includes the project's own archive.¹ This studio-storage² space functions as a hoarder's Wunderkammer, on the one hand a mess of material, objects and sculptural elements, yet on the other an itemised repository – as the (sample) inventory dispersed throughout this document will attest.

The sixth (and final) exhibition, also titled *Minimum Viable Product (Inside Game)*, will in part, draw on this established and still evolving self-referential feedback loop of material, objects and sculptural elements, as well as assorted motifs and colours, in order to compound the accumulation of associations; to further the push towards an excess.³ In this sense psychological weight-abundance is added through an expansion of the associations connected to these physical elements. These associations push beyond the immediate cultural, social, political and economic matrix to include the site-space-subjects cultivated by previously installed iterations of the project (and include the iterations themselves, either whole or in recycled part-form, within the ever expanding 'plane of composition').

(The self-referential feedback loop also functions to privilege the initiated or repeat viewer; providing an 'in' – a trained 'lens' – through which to view the unfolding work-project. At the same time this privilege is undermined through the imposition of additional referential excess. In contrast, the uninitiated viewer is freed, initially from this additional excess, although it resides latent within the work and the broader plane of composition.)

¹ Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 70.

² Refer to Appendix-exhibit H.

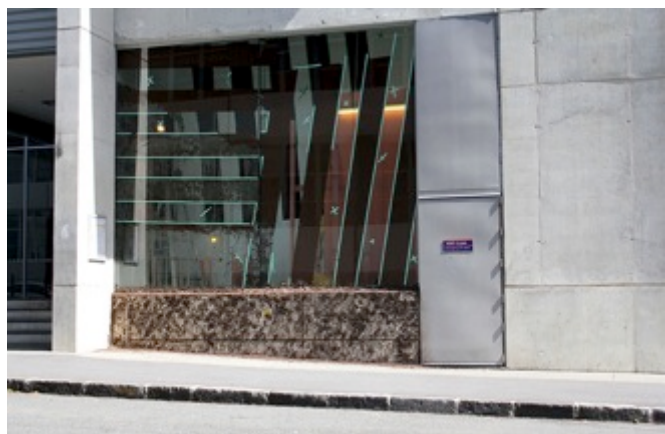
³ Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham and London: Duke University Press, 2002), 125.

Documentary evidence

Presented in chronological order are photographs of the five exhibition-iterations of the project, *Minimum Viable Product (Inside Game)*, to date. (Further photographs are spread throughout this document.)

Mosquito Trades (Condominium, pt 2)

Dec 2014 – Feb 2015 | FrontBox, ST PAUL St Gallery | Auckland



A Little Latitude (No Quarter)

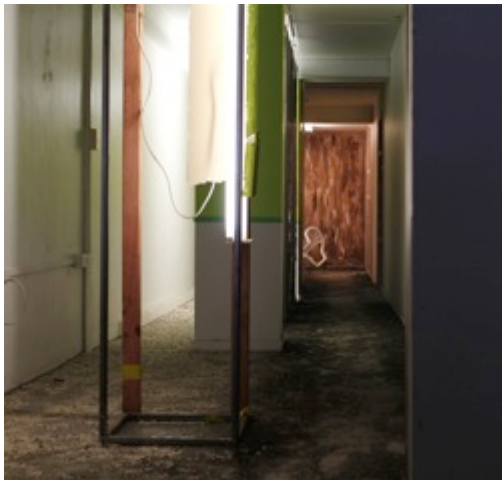
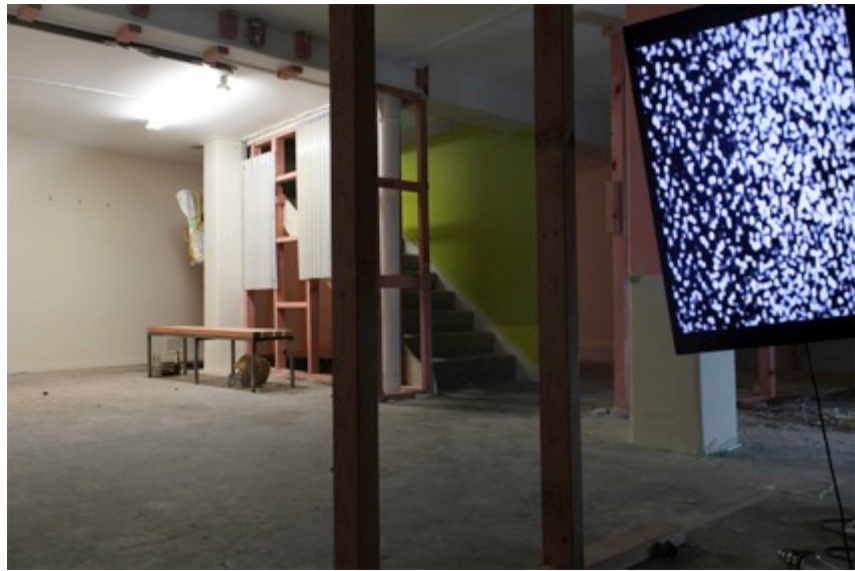
(Group show)

April 2015 | Silo6, Silo Park | Auckland



Adjacent Industries (Rainfades)

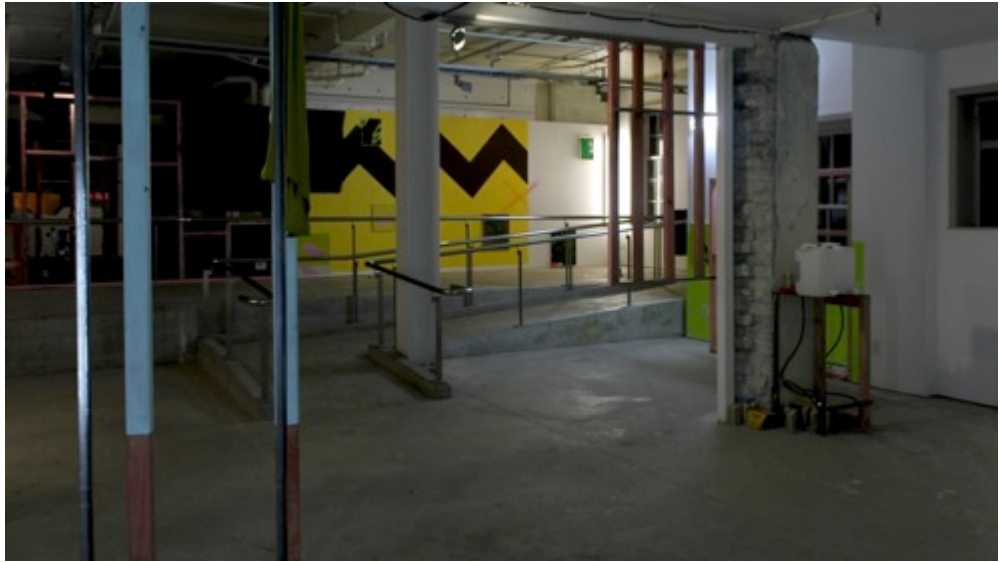
June 2015 | Fuzzy Vibes | Auckland



I didn't even know we had a lizard / your wife could be a DJ

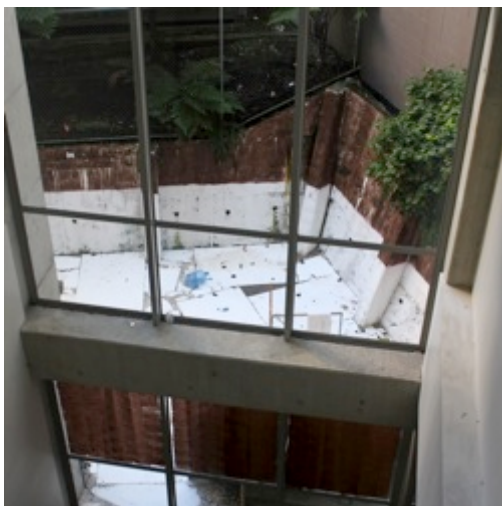
(Collaboration with Theresa Waugh)

August 2015 | ST PAUL St Gallery Three | Auckland



Got any more out back? (God, I hate her fringe)

August – September 2015 | Courtyard, WM Building | AUT University



Control

Within the project, consideration of 'control', including the ownership of land (and use as product), has been prompted through simple observation, primarily witnessing the proliferation of remote control security gates and electronic access keypads in my, admittedly, fairly benign suburban neighbourhood. A suburb already (sub)divided by an extensive chain of brown fences. In addition, research for an unrelated project led me to investigate the Otuataua stonefields in Mangere, Auckland; a volcanic site of early Maori cultivation featuring remnants of rock-retained terraces overlaid by evidence of subsequent European intervention in the form of stonewalls and 'exotic' plantings. By coincidence, I also happened upon Stonefields, a master-planned rehabilitation of a former quarry in Mt Wellington, Auckland. In an 'advertorial' published in the New Zealand *Herald* it was noted that:⁴

the largest residential development in Auckland City is to be named Stonefields, befitting the new suburb's middle-to-upper-income aspirations. The name Stonefields comes from the Maori stone fields at the base of Mt Wellington, one of which is owned and preserved by Auckland City Council. The stone field garden system used heated stones to warm the earth and allow crops to grow in cool temperatures.

Somewhat incongruously that development features rows of semi-detached dwellings, duplexes and apartments reminiscent of North American brownstones, English terraced housing and generic waterfront condominiums.

These observations have led to consideration of the methods through which land is (and has been) controlled, the resultant 'overlaid' use models across space-time, and the complexity introduced via incompatible notions of ownership and subsequent inadequacy of various systems, including legal and economic, in providing for these differences. This stratified history – the evidence of indigenous, colonial, and global-imperial 'forces' – becomes compressed in a geographic information system of readily manipulable spatial and geographic datasets. Momentary glitches in the interface compress and juxtapose 'control' across time in one space.

Similarly the *amalgam environments* installed as part of this project attempt to compress space and time, accepting, as fait accompli, the transition of space from smooth to striated through intensification of use: partitioning into agricultural plots, subdivision into housing lots. And the subsequent (re)smoothing process introduced through the imposition (and importation) of various accoutrements dispersed by the global-capital machine (franchised outlets and malls). These *amalgam environments*, however, do not attempt to merely illustrate the processes of control. (Nor do they cast judgment regarding the impact of those forces or suggest a way forward.) Instead they enact and activate in optic and haptic form, deploying motifs and patterns reminiscent of both indigenous tukutuku and colonising flags. Materials merge in a space of encounter: sand bleeds into dirt, shell crunches underfoot like bone. The resort becomes a (tourist) trap. Colour and lighting are used as a means of wayfinding, at a practical level within the *amalgam environment*, and as a specific enactment of methods utilised by homogenous transit and parking facilities. The *amalgam environment* mirrors the complexity of the 'here and now', of local and global concerns. An installation functioning as transitory contradictory heterotopia.

⁴ Bernard Orsman, "Stonefields township springs out of old Mt Wellington quarry," *New Zealand Herald*, October 13, 2006, accessed 6 October 2015. http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10405833.

Mosquito Trades (Condominium, pt 2)

Dec 2014 – Feb 2015 | FrontBox, ST PAUL St Gallery | Auckland



The premise for *Mosquito Trades (Condominium, pt 2)* was simple: a prior work, *Mosquito Trades Motel Amnesia (The New Modern Efficiency)*, a sprawling park-like estate, installed in November 2014, was downsized and crammed into the narrow confines of a public window space (FrontBox, ST PAUL St Gallery). The maximal install of excess material-remains in a minimised space ruminates on the life-space downsizing process that takes place upon losing one's job, forced retirement, the death of a partner, or financial strife. The title illuminates the work: 'Condominium' alludes to a solo post-divorce life, Milhouse's Dad, Kirk Van Houten, in *The Simpsons* episode 'A Milhouse Divided' peddles apartments at the Bachelors Arms complex, following his own divorce ('swimming pool now corpse-free' the sign touts). It also alludes to a surveyed carve-up: zones of influence become native land blocks, further divided by partition orders, subsequently subdivided. A horizontal process made vertical through the development of unit (or stratum) titles. A multi-level privatisation of diminishing portions.

The aftermath of a fall is enacted. Without a safety net, a support network, the division between 'success' and 'failure' is tenuous: can't come up with a new bond, maxed out the credit card on lawyers fees trying to get the leaky apartment fixed, Sugar Mum cuts you off, Nigerian Prince fails to materialise. Out on your arse. A company in receivership, on the brink of liquidation.

Yet a phoenix company can rise again, via legally questionable manoeuvres, to re-establish itself with a similar name and directors, yet without those pesky creditors.⁵ 'Mosquito Trades' is a reference not only to inhospitable lands, liquid transfers, and colonisation through, and for, trade, but also to a company avoiding a negligence (or rather a leaky building) claim. The 'pt 2' hints at a company doing everything possible to avoid the fall. Reconstituting itself but not re-imaging itself: Sally Ridge clings to

⁵ Phoenix company law was tightened several years ago. Now strict criteria must be met, namely that the new iteration of the company is bought from the liquidator or receiver of the insolvent company and that the directors of the 'new' phoenix company notify the creditors of the former insolvent company within 20 working days: a 'successor company notice' pursuant to section 386D of the Companies Act 1993.

a former 'brand-iteration' whilst Nicky Watson re-establishes herself as Nicola Robinson, disassociating from a previous 'brand'.

The title *Mosquito Trades (Condominium, pt 2)* is also a nod to the shoddy construction and workmanship of the installation itself, of a makeshift or slacker mode of production, but an intentional one, of scraping by and staking a claim. This intentionality is highlighted by bringing together 'low' and 'high' material and items: dirt, accumulated detritus and a half-constructed wall of pink framing timber compared to the refined gold ceramic disco ball deployed from the project's own repository. Within the broader mess of the install, object-items function on their own terms, and as assemblages, to open up and layer associations:

Product-ObjectID

Lot description

2014.76

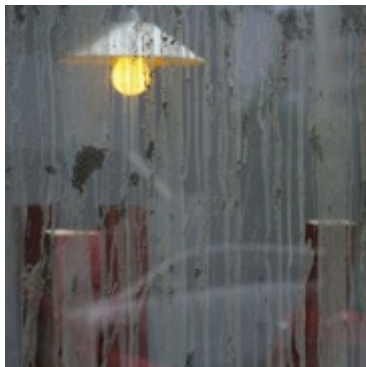
_Disco Ball



A copy of an old disco ball 'claimed' from a bar cleared out as part of a receivership. This 'memorialised' gold ceramic version hints at the highlife, the 'blinged-out' foyer of a foreign resort, of joyous and frivolous moments but also the potential for ruin, of drunken fights, on the floor and 'out for the count', discharge without conviction, a bar in daylight, sticky carpets and the stench of stale beer.

2014.25

*_Bug-Foiler Bulb
(Yellow)*



The yellow 60w Sylvania Bug-Foiler bulb plays off the title, and the installation as an inhospitable sweaty glasshoused-swamp. The Bug-Foiler attempts to adapt the environment to suit rather than adapting. The yellow glow hints at joy and the energy of the sun, but is also a caution, a health and safety warning. In Gabriel Garcia Marquez's *One Hundred Years of Solitude* yellow symbolises change, destruction and death:⁶
in a trance they saw the flower-bedecked train which was arriving for the first time eight months late. The innocent yellow train that was to bring so many ambiguities and certainties, so many pleasant and unpleasant moments, so many changes, calamities, and feelings of nostalgia.

2015.09

_Lemon Tree (Sapling)



A small lemon tree installed 'as purchased' and left to 'acclimatise'. An exotic planting, a bitter fruit. A cleanser, detoxifying agent and disinfectant. Just the right garnish to squeeze into a gin and tonic. Green leaves wilt to yellow to brown.

⁶ Gabriel Garcia Marquez, *One Hundred Years of Solitude* (New York: Harper Collins, 2003), 222.



Bodies corporate

Accompanying the *Mosquito Trades (Condominium, pt 2)* install was a fragmented parallel text that drew, and deliberately (in)appropriated, from several distinct sources: legal statutes and cases, pop songs, essays, and hotel and motel planning guides. The text was footnoted but not cross-referenced. No direct link was made between the source material and the reworked 'amalgam'

extracts. The reader could do the investigative work if they so desired. Below is the text (which was located on a wall next to the window install):

MIME-Version: 1.0 Received: by 10.202.11.72 with HTTP; Thu, 4 Dec 2014 01:49:14 -0800 (PST) Date: Thu, 4 Dec 2014 22:49:14 +1300 Subject: condominium /Content-Type: multipart/alternative; boundary =e89a8fb1fla4754b0a050960df22 --e89a8fb1fla4754b0a050960df22 Content-Type: text/plain; charset=UTF-8 Content-Transfer-Encoding: quoted-printable

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extraordinary general meeting

Please find enclosed:

- A notice of meeting containing details of the business to be conducted, and
- Voting/proxy form(s), and
-

Notice is hereby given that an extraordinary general meeting of the body corporate will be held at

Items of business

Ordinary resolutions

Item 1 – Amenity value(s)

To consider those natural or physical qualities and characteristics of an area that contribute to people's appreciation of its pleasantness, aesthetic coherence, and cultural and recreational attributes. Where possible, local materials and their craftwork should be utilised in order to complement the setting, to create an environment which is completely different from one's normal existence, but with the benefits of modern amenities and standards.

Item 2 – Mirrors

The title mirrors accurately and completely the current facts about the title. A man can travel about the world today in such a short time that he has no opportunity of adapting himself to a changing environment. His habits are not adjusted to local conditions but to a universal standard of conditions.

Item 3 – Curtains

One does not need to go behind the title as it contains all the information about the title. All I ever did to that [condo] was hang fifty yards of yellow silk across the bedroom windows. I had some idea that the gold light would make me feel better. I did not bother to weight the curtains correctly and all that summer the long panels of transparent golden silk would blow out the windows and get tangled and drenched in afternoon thunderstorms.

Item 4 – Unit(s)

To clarify that 'unit', in relation to any land, means a part of the land consisting of a space of any shape situated below, on, or above the surface of the land, or partly in one such situation and partly in another or others, all the dimensions of which are limited, and that is designed for separate ownership. The general layout must also take into account easy access and means of escape.

Item 5 – Fixtures

The anchor of a large ship must be very firmly fixed in the ground in order to bear the strain of the cable, yet no one could suppose that it became part of the land. Does he care where the sun rises? Property in land or property in a ship doubtless seemed to him an indifferent matter. The evidence of ownership was a mere matter of detail.

Item 6 – Accidents

To consider that accidents may be directly attributable to inappropriate planning, design and maintenance or the result of psychological or physical failings on the part of the individual. Psychological factors include ignorance, temper, haste, fatigue, muddle, carelessness or depression, and these responses may be exacerbated by poor design or maintenance of the premises.

Item 7 – (In)convenience

~~Every day the walls between this horrible [condo] and the life that's passing me by seem to grow a little thicker. No shirt, no shoes, no wireless service. Tears, tears, rolling back the years.~~

General business

Item 8 – Convenience

In unpleasant or even hostile surroundings he may be enclosed within some form of protective shell so that familiar and necessary conditions may be created in defiance of the prevailing environment. Bedrooms are essentially cell-like units which require complete segregation from each other.

Item 9 – Other Fixtures

Consider that articles not otherwise attached to the land than by their own weight are not to be considered part of the land, unless the circumstances are such as to shew that they were intended to be part of the land, and that, on the contrary, an article which is affixed to the land even slightly is to be considered a part of the land unless the circumstances are such as to shew that it was intended all along to continue a chattel.

Item 10 – Other general business and member questions

We appear to have the oddity of a freehold estate carved out of a leasehold estate. However no violence to established theory seems to have been done.

Yours sincerely
On behalf of the powers that be

x

the Secretary

Mosquito Trades (Condominium, pt. 2)

GW Hinde, NR Campbell, and P Twist, *Principles of Real Property Law*, 2007
Holland v Hodgson (1872) LR 7 CP 328
Resource Management Act 1991
ED Millis (ed.), *Planning: Buildings for Habitation, Commerce and Industry*, 1977
J Didion, 'Slouching Toward Bethlehem', 1967
WS Hattrell and Partners, *Hotels, Restaurants, Bars*, 1962
Butterworth's Property Law Statutes, 2008
Z Smith, 'Find Your Beach', 2014
Unit Titles Act 2010
F Lawson, *Hotels, Motels and Condominiums: Design, Planning and Maintenance*, 1976
T Bennion, D Brown, R Thomas, and E Toomey, *New Zealand Land Law*, 2005
T Verlaine, 'Torn Curtain', 1977

[Indemnified]

Situated within this text are quotes that touch on ideas relating to the control of one's own environment, the failure to do so, and the absurdity that is ownership of land and the accompanying legal construct(s). The colonising of place and site is an important undercurrent, specifically the idea of establishing oneself in a new system or environment, of adapting that environment to suit rather than acclimatising, of warming the earth with heated stones to allow crops to grow in cool temperatures. A place where familiar conditions are created in defiance of the prevailing environment, where space is homogenised or exoticised 'to sell': 'with all the comforts of home'. Where the concept 'fit for purpose' takes multiple forms. Even the contrary. A space unfit for habitation, a sweaty construction in a swampland, a glasshouse sporting drizzling dazzle camouflage, completely conspicuous in foreign territory: *Mosquito Trades (Condominium, pt 2)*.





Installation

The FrontBox at ST PAUL Street Gallery, like all enclosed window gallery spaces and shop displays, functions as a large-scale vitrine or diorama. The install of *Mosquito Trades (Condominium, pt 2)* proved an opportune time to consider why the project (and the practice generally) relies on installation as the primary method of presentation.

Why make art in this way? Why construct installations? The first question tends to cause a momentary crisis. A 'working answer'⁷ is that art is an interesting way to engage with the world, a means to meditate on what it is to 'live now'. And installation is an exciting method to present those ideas. The simple answer to the second question is that installation is the form of art I most enjoy engaging with and the form I find most engaging to make. But drilling deeper down, the answer becomes a little more intricate.

Installation, as an art form, features three key elements that differentiate it from other genres (namely painting, sculpture and photography). These three factors are: *temporality*, *active viewership*, and *decentred subjects*. *Temporality* in the sense that installational works are installed for a limited period of time, and are often unable to be recreated in another space, nor are they readily saleable in their 'as is, where is' form. Such works also require the viewer to move through them, to negotiate and experience them over time. The *viewer is activated* via this temporal nature of experiential works, which often require physical exploration from a number of positions. However, this activation of the viewer goes further than mere physical movement. Installation, through the juxtaposition of various subjects, objects, and engagement with the senses, promotes a psychological response, one requiring extensive explorative engagement. Finally, the *subject is decentred* via multiple viewpoints

⁷ Thanks MR and A&C!

and vistas offered within each installational project. This visual and physical fragmentation means that there is no single 'privileged' position from which to view such environments.⁸ Installations centre the self-present viewer and then decentre that viewer via the process of fragmentation.⁹

These last two 'spatial' elements were missing from *Mosquito Trades (Condominium, pt 2)*. The glass enclosure prevented active physical engagement with the work and this in turn prevented the fragmentation of viewpoints. The vitrine nature of the space resulted in a static viewing position and prevented viewers from engaging with the work on a material level. The dirt and gravel could not be trampled nor could the fly spray and tonic water on the windows be smelt. It reduced the ability of the work to control the viewer on an optic or olfactory level therefore limiting the ability to control the haptic experience.

Controlled multiplicity

The research project explores notions of control through its own attempt to control. And installation is an art form through which physical and psychological control can be exerted, or at least an attempt at control can be made. The viewer is, of course, free to respond and subvert as they choose, they can even refuse to cross the threshold into the control environment.

Installation is also the form through which the fragmented multiplicity of the source material (the 'everyday', pop culture, philosophical theory, history, and art) can be juxtaposed physically. The work becomes a physical manifestation, a fun-house mirror of the source material. A multi-layered optic and haptic work reflecting the multi-layered underpinnings of the project. Installation itself functions as a multiplicity, a 'hybrid' embracing a variety of media and forms. It is informed by and incorporates ideas, items and practices from diverse fields including (but not limited to): architecture, painting, design, theatre, photography, video art, trade shows, performance, curating, design, and film.¹⁰ This (latent) potential to engage with any discipline, medium, material or object allows for the creation of installations that readily juxtapose scale (actual or reduced), material (found or purpose-made), site (actual physical location or imported site(s)), space (as physical or as material), objects (readymade or handmade), senses (visual and spatial, as well as the aural, olfactory and tactile), and subject(s) (social, political, environmental, and aesthetic). A spatio-temporal installation can be created within which the project's (contradictory) evidence can be presented to the viewer for direct inquisitorial engagement.

A Little Latitude (No Quarter)

April 2015 | Silo6, Silo Park | Auckland | (Group show)

Staged at Silo6 in Silo Park, Wynyard Quarter, Auckland, *A Little Latitude (No Quarter)* allowed for a return to an 'active' install. The broad aim of this group show was for the four artists¹¹ involved to respond to the six silos and their cylindrical concrete forms that had once functioned as a cement storage facility. Taking the notion of site a step further, my aim was to engage with:

the control and use of the space(s) utilising framing timber, gib, and soil to create structures (reminiscent of half built divisions) that reflect the broader area's previous use as a location of food/resource collection, and subsequent use as waste dump and home of light industry, whilst also addressing the gradual shift of the waterfront site toward one of private dwellings and offices.

⁸ Claire Bishop, *Installation Art: A Critical History* (New York: Routledge, 2005) 13.

⁹ Bishop, *Installation Art: A Critical History*, 131.

¹⁰ Erika Suderburg, "Introduction: On Installation and Site Specificity" in *Space, Site, Intervention: Situating Installation Art*, ed. Erika Suderburg (Minneapolis: University of Minnesota Press, 2000), 2.

¹¹ *A Little Latitude (No Quarter)* also featured the artists Philippa Emery, Harriet Stockman and Deborah Rundle. Each responded to the site in their own conceptual and material ways. Thanks PE | HS | DR!



Site

The install for *(No Quarter)* therefore utilised a long-standing trope of installation art, 'site', not only as the basis for the form of the install physically, in the space, but also as a means to merge ideas of use across time. Research into the site and the broader area included collecting evidence of former use, perusal of development plans, and photographic documentation of objects, structures, and design features of interest.

Drawing on ideas explored by James Meyer in 'The Functional Site; or, The Transformation of Site Specificity', the work within *(No Quarter)* was site literal in the sense that the installed forms were constrained by and responded to the physical site (the inserted pink framing timber walls partitioned and segmented portions of the circular concrete spaces).¹² The work was also site functional due to the temporary nature of the install, which formed a palimpsest of references or allusions to use over time. Pink framing timber acted as a scaffold like construction, a reference to structures used to hang fish to dry in the sun and referred to the fact that the area was also a site of timber trade. A pontoon structure acted as both raft and wharf, a reference to the arrival of various settlers but also to reclamation and port expansion. Decaying ready lawn, soil, and shells reflected the creation of a park in the immediate vicinity, but also hinted towards the site's former history of being a night soil dump. Finally, the various 'dirt' elements referred to the area's former slum status whilst the pink timber hinted at not only renovation but also future construction of apartments for the comparatively well off and upwardly mobile.

Although providing a sort of interlaced contextual summary of 'site', the work(s) installed as part of *(No Quarter)* failed to allude to the some of the obvious complexities of 'here and now' existence. The focus on indigenous and colonial use neglected the imperial global-capitalist overlay, primarily the intensifying homogenisation of space and on-going deterritorialisation of place. The work also lacked the 'transitory' essence inherent in so many interactions today, from car park to office park to office

¹² James Meyer, "The Functional Site; or, The Transformation of Site Specificity" in *Space, Site, Intervention: Situating Installation Art*, ed. Erika Suderburg (Minneapolis: University of Minnesota Press, 2000), 25.

cube.¹³ From website to website. Intranet to social media. And notions of private information willingly made public. Of public space being privatised via re-development deals.



Excess

Although the install for *(No Quarter)* was not necessarily conceptually complex, it did feature a material 'excess', particularly the central 'dirt-park' space. Excess in this context is not a quantity but rather a quality (or lack thereof). Elizabeth Grosz, in 'Architectures of Excess', refers to 'excess' as an unassimilable residue, an 'other'.¹⁴ For Georges Bataille the excess is that which exceeds the 'proper'. It is disorder, expenditure, immoderation, dirt, luxury, perverse activities, spectacle and art.¹⁵ This 'excess' comprises an economy "which outstrips and finds no stable place in orderly systems", it exists outside the restricted economy and norms of exchange, use and expedience.¹⁶ It is a space of heterogeneity where the 'imperative' high and 'impure' low exist outside of the homogeneous.¹⁷

The quasi-park space within *(No Quarter)* functioned as a site of both impure homelessness and imperative wealth, a space flowing from dead grass and dirt to bleached white shells and sand. It is a space of encounter that oscillates between escape and confinement, from leisure and luxury to the muddy depths. The potential fall, from penthouse to outhouse (or even the inverse). Further inscribing this space with an excess (a multiplicity and heterogeneity) are assorted objects and elements from the project's repository:

¹³ Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, Massachusetts and London: The MIT Press, 2004) 157.

¹⁴ Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge: Massachusetts Institute of Technology, 2001), 152.

¹⁵ Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*, 152.

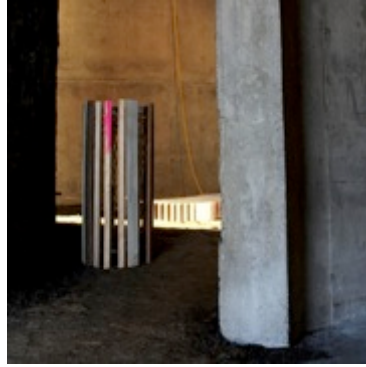
¹⁶ Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*, 152.

¹⁷ Georges Bataille, "The Psychological Structure of Fascism," in *Visions of Excess: Selected Writings, 1927-1939*, ed. Allan Stoekl (Minneapolis: University of Minnesota Press, 1985), 141-144; Allan Stoekl, "Introduction," in *Visions of Excess: Selected Writings, 1927-1939*, ed. Allan Stoekl (Minneapolis: University of Minnesota Press, 1985), xvii.

Product-ObjectID

2015.17

_Bin w/Disco Ball

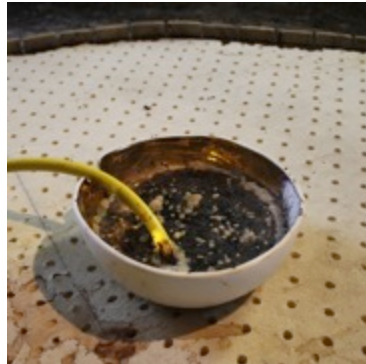


Lot description

A sculptural element that functions as a tree guard, bin and net in reference to urban park/street furniture and fixtures. The addition of a 'memorialised' gold ceramic disco ball alludes to a rejection from, or of, the highlife, and the end a golden period.

2015.34

_Basketbowl w/Coke



A ceramic bowl with gold interior. The vessel contains litres of decaying Coca-Cola, a reference to the various forms of 'black goop' that have the potential to deliver significant material wealth (in this instance oil). Further, the 'goop' is suggestive of the environmental impacts of decades of petrochemical storage in the industrial port area surrounding Silo6.

2011.89

_Pak 'n Save bag

w/Water



Dating from 2011 (the repository entry date), the yellow Pak 'n Save bag with green water (which also dates from 2011) reappears in various works. It is presented as an exemplar of a mass of discarded plastic bags, their cumulative durability forming a massively distributed 'hyperobject' across time and space, likely to outlast their maker(s).



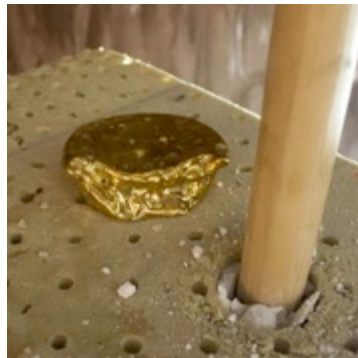
Adjacent Industries (Rainfades)

June 2015 | Fuzzy Vibes | Auckland

Taking the location of the show, Fuzzy Vibes gallery on Karangahape Road, Auckland, as the starting point, *Adjacent Industries (Rainfades)* was site-specific in its response to the architecture of the gallery space and the heterotopic spaces scattered throughout the immediate surroundings – sports bars, strip clubs, art galleries, car parks, and brothels. The gallery's hallway columns were mimicked, sculptural elements that functioned as quasi-bar leaner, pool water feature, and stripper's pole were introduced and several shades of green were used throughout, referencing its use by various dairies, cafes and adverts (primarily for energy drinks) along the street. This green, along with the install of several fluorescent lights, also alluded to car parks and transport facilities. The hallway crudely resembled an airport gangway (partitioned by gib plastered with pixelated billstickers reminiscent of construction site screening), whilst the exterior courtyard was partially walled-in to resemble a gallery and empty shop space (repeating a similar space within the interior space of the show) as well as an empty swimming pool or squash court. *Adjacent Industries (Rainfades)* therefore became an agglomeration of sites, of the local and the imported. The introduction of basketballs and American football helmets added to the accumulation of local and global objects within the space:

Product-ObjectID

2015.07
_Pie (half)



Lot description

A cast copy of a half-eaten mince pie, the gold ceramic version is suspended in time. It is both impure and imperative – the gross remains of the slaughterhouse as well as an object of desire. It is also suggestive of sites of construction and demolition, the stereotypical lunch of the site worker or 'tradie'.

2015.45
_Ashtray w/Butts



A simple ceramic ashtray featuring a gold embellished cigarette butt, its placement on a quasi-bar leaner (sculptural element) encouraged use-interaction from viewers. The ashtray (with accumulated butts) is associative of a slow decay with no immediate discernibility. It functions as a meditation on control, or lack thereof, in the face of addiction, advertising and glorification.

2015.62
_Basketball w/Net



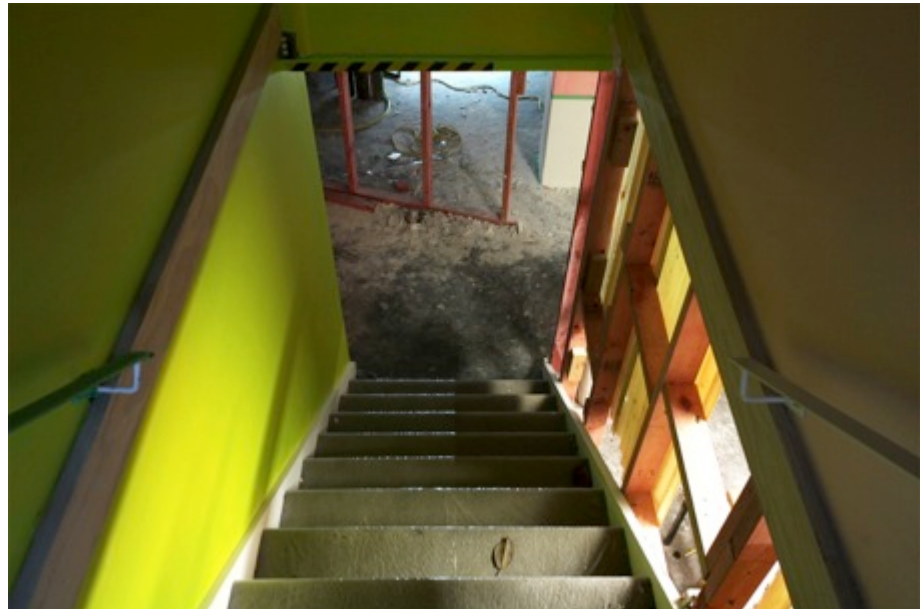
Another object of (Koonsian) desire, out of reach but with the potential to fall, to shatter. A safety net is in place but its very presence destroys the game. One shot is all you get. It suggests that perhaps the luxury you aspire to will always be out of reach.

2015.88

_Disco Helmet



An American football helmet encrusted with disco ball mirrors (Hirst-lite), the skull-like piece rotates like a forever loading GIF. Memories unable to be recalled or formed (retrograde and anterograde) due to repeated concussions. A career cut short through injury. 'Keep your head on a swivel'.



Scene-space

The title of the install, *Adjacent Industries (Rainfades)*, itself functioned to unpack the sources underpinning the show's messy mash-up form. Exploiting Miwon Kwon's contention that site-orientated practices should address "the differences of adjacencies and distances ... one fragment next to another", (*Rainfades*) juxtaposed various 'local' spaces (bar, club, gallery, half-eaten meat pie) with 'global' spaces and elements (waiting lounges, locker rooms, fruit stickered football helmet).¹⁸ However, the installation also operated 'transitively', of one space after another. Thus it became a place of movement and flow which was exacerbated by the gallery's hallway, a feature reminiscent of the non-place passages articulated by movement through online space.

The spaces were not all cleanly demarcated, thus there was a contingent bleed (and ease of movement) between each, a rainfade interlacing the local and global, imperative and impure elements (a rainfade being a messy overlay of assorted images when transmission signals are disrupted by atmospheric disturbances¹⁹). (*Rainfades*) operated, then, as a space of transition and contradiction, as a juxtaposition of sites and scenes. The broader practice has previously utilised Michel Foucault's notion of the garden as the contradictory heterotopia par excellence.²⁰ Another form of contradictory space is the cinema, a space capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible."²¹

¹⁸ Kwon, *One Place After Another: Site-Specific Art and Locational Identity*, 166.

¹⁹ Refer to Appendix-exhibit D.

²⁰ Michel Foucault, "Of Other Spaces," in *Heterotopia and the City: Public Space in a postcivil society*, eds. Michiel Dehaene and Lieven De Caeter (London and New York: Routledge, 2008), 19.

²¹ Michel Foucault, "Of Other Spaces," 19.

This juxtaposed garden-cinema functions to present spatially, within the current project, the affect of the so-called virtual. One of cuts, movement, and transition between rooms and sites. The result is an (in)competent construction of physical space that attempts to allude to the overlay and imposition of the readily-accessible 'global' upon the 'local'. Brian Massumi, in 'Sensing the Virtual, Building the Insensible', talks of the 'virtual' as 'transitions', of "complexes of complexities played out in surface relations" where the useful distinctions are "topological (cuts and continua; boundaries and transitions; fold-outs and fold-backs)."²² These cuts, transitions, and folds hint at the cinematic, and devices which can be incorporated within an installation. Installation requires the viewer to move through and to circle back. Such works cannot be seen from one fixed point, thus the whole is constructed from fragmentary views.²³ For Isa Genzken "works should function as motion pictures rather than sculptures. You see a new picture from every angle. Nothing is rigid or two-dimensional, but cinematic."²⁴

A similar approach has been taken by Jonah Freeman and Justin Lowe with their immersive installations *Scenario in the Shade* (2015), *Black Acid Co-op* (2009), and *Hello Meth Lab in the Sun* (2008) (with Alexandre Singh). These works feature a warren like series of distinct rooms that function as a contrived walk-through environment full of passages, hallways and interiors.²⁵ Regardless of the underlying subject matter of these works – be it meth production, marginalised or dissenting voices – the installations transition from room to room in a manner "analogous to a cinematic cut" with the disparate elements accruing a montaged-like narrative structure.²⁶ Similarly, Mike Nelson produces works, such as the elaborate labyrinth *A Psychic Vacuum* (2007), where "a complicated web of references to film, literature, history and current affairs" produces a complex layering of allusions "with uncertain beginnings, middles and endings."²⁷ All of this is akin to moving from webpage to webpage online. Of information gathering and information overload, where you are as likely to come across a dead link as you are pertinent information.



²² Brian Massumi, "Sensing the Virtual, Building the Insensible", *Hypersurface Architecture*, vol. 68 no. 5/6, May-June 1998, accessed October 6, 2015, www.brianmassumi.com/textes/Sensing%20the%20Virtual.pdf.

²³ Alex Farquharson, Diedrich Diederichsen and Sabine Breitwieser, *Isa Genzken* (London: Phaidon, 2006), 34.

²⁴ Farquharson, et al, *Isa Genzken*, 12.

²⁵ Roberta Smith, "Down a Rabbit Hole to Meth and Its Dysfunction", *New York Times*, July 17 2009, accessed 6 October 2015, www.nytimes.com/2009/07/18/arts/design/18deitch.html?_r=1.

²⁶ Katie Sonnenborn, "Hello Meth Lab in the Sun." *Frieze*, Issue 117 (September 2008), accessed 25 September 2015, www.frieze.com/issue/review/hello_meth_lab_in_the_sun/.

²⁷ Bishop, *Installation Art: A Critical History*, 44 and 47.





Unauthorised bodies

Accompanying *Adjacent Industries (Rainfades)* were two short texts. The first was a slight reworking of the Oakland Raiders (American football) song, 'The Autumn Wind', with 'he' amended to 'she' in several places:²⁸

*the autumn wind.blustering in from sea.with a rollicking song.she sweeps along.swaggering
boisterously.her face weather beaten.he wears a hooded sash.silver hat about her head.a bristling black
moustache.she growls.he storms the country.a villain big and bold.the trees shake, quiver, quake.she robs
them of their gold.the autumn wind is a raider.pillaging just for fun.he'll knock you 'round and upside
down.and laugh when she's conquered and won.

The intention was to undermine the overt masculinity to which football and piracy allude, but to also refer to the violence enacted by and upon others not only within these trades, but also specifically within the local vicinity of the site of the show (Karangahape Road, Auckland). Further, the notion of piracy (and pillaging) alludes to the on-going appropriation of motifs, element and objects, not only within the show, but also the project and practice.

The second text simply presented my horoscope from the date I began installing:

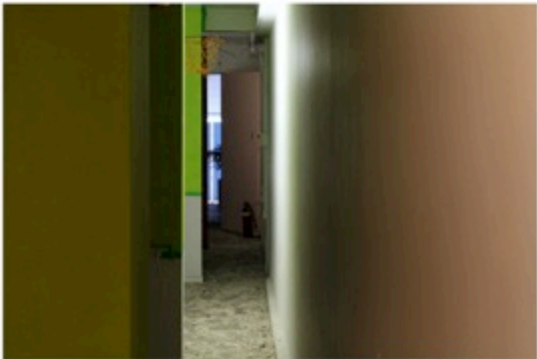
Your waiting period is over – or is it? You might rush headstrong into a new project or a new relationship, only to discover that all of the pieces aren't quite in place. You may have to do a quick reassessment and modify your plans accordingly. Unfortunately, it's going to take more than a quick fix to get everything right. Don't give up: committing to a goal is more important than ever, even if your timetable still needs revision. Ultimately, your passionate determination will bring you the rewards you seek.

On a base level the horoscope suggests the empty-nothingness of much art associated writing. But the wording also alludes to attempts to control via planning. More importantly, references to a 'quick fix', 'new project', 'plans' and 'timetable revision' allude to construction, repair, and renovation projects. This reflects the state of the installation (a space oscillating between various thresholds of reconstruction, destruction and construction) but also the Karangahape Road site as a location of slow transition, a place where pink framing timber and scaffold structures proliferate. Thus the text obliquely positions the installation as a space not only of transition(s) but also a space (and site) in transition.



²⁸ Steve Sabol, 'The Autumn Wind', 1974.

* Additional *AI(R)* photos by JEH and OK.





I didn't even know we had a lizard / your wife could be a DJ

August 2015 | ST PAUL St Gallery Three | Auckland | (Collaboration with Theresa Waugh)



Treating the gallery as a bland lobby, *I didn't even know...* utilised this heterotopic tabula rasa, exploiting it as a terra nullius to be (re)colonised and controlled through importation of the exotic. Drawing on 'screenshot' research and staccato communication, assorted paintings and structures became interlaced screens, decorated dividers and painted partitions. The forms deployed evoked the space-structuring products and lighting of generic offices, border control screening stations, and computer saturated call centres. A space where screensavers morph into display boards into monogrammed wallpaper into corporate values into office painting into foyer sculpture. Life as a bleak burnout of desktop icons from which there is no respite.

The show, rather than being site-specific, functioned as a non-site, a network of images, structures and icons (including framed generic sporting apparel) referring to an elsewhere.²⁹ Many of these items and icon 'colours' were redeployed from earlier installations. The pink framing timber screens and divisions were recycled and reconstructed from those featured in *Adjacent Industries (Rainfades)* and *A Little Latitude (No Quarter)*. Shades of green and brown from earlier shows were used whilst pale blue and a vibrant yellow were introduced, hinting at brand coding ('peaceful' blue; 'optimistic' yellow). This diverse deployment of colour also delineated the space visually, marking (and claiming) specific areas within the gallery 'void'.

Partition-screen

The screens, partitions and dividers, in particular the constructed-demolished wall which split the gallery space in two, functioned to territorialise the space. For Grosz, in *Chaos, Territory, Art*, art is excessive by nature (it is production for its own sake). Art extracts material, colour and forms from the earth and nature in order to produce its own excess.³⁰ But it also struggles with this excess and with chaos. Art is not chaos, but a composition of chaos yielding a vision or sensation.³¹ It does this via the

²⁹ Meyer, "The Functional Site; or, The Transformation of Site Specificity", 30.

³⁰ Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 9.

³¹ Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 9.

'frame', an architectural device that tames the virtual and "establishes territory out of the chaos."³² Yet it can also deterritorialise through destruction, by deframing. Thus the frame is always provisional.³³

The partition is the frame's fundamental form. It creates walls and floors.³⁴ It produces an 'inside' and 'outside', it constructs and delineates other spaces. It also produces screens: "a plane for virtual projection, a hybrid of wall, window, and mirror."³⁵ As I type I stare at the screen on which these words appear, yet I also glance up, out through the window to the quiet street beyond. These are the enmeshed elements of lived-worked experience. Each constructs their own type of space(s), spaces which *I didn't even know...* sought to overlay, to capture a fragment of chaos in the frame, a day-glo night streamed through multiple user interfaces.



³² Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 11.

³³ Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 13.

³⁴ Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 14.

³⁵ Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 17.



Got any more out back? (God, I hate her fringe)

August – September 2015 | Courtyard, WM Building | AUT University

Installed, primarily as a site-responsive work, *Got any more....* functioned as a quasi repeat of a component of an earlier show. Situated in a neglected courtyard space used as covert smokers area, *Got any more....* recreated the exterior pool-court space from *Adjacent Industries (Rainfades)* with gib used to create wall and floor surfaces. The work unfolded in three distinct phases. First, as a white void at the bottom of a brown enclosure. Secondly, encircled by a pale blue paint more suggestive of a swimming pool. And thirdly, with the walls demolished and the gib decaying and partially removed, sans the sculptural elements and objects that were present during the first two iterations. These objects and elements were also slowly rusting and decaying. The space was one of out-of-sync entropic decay, the swimming pool as ruin, a decommissioned public facility or half-finished space of private luxury. The pool as aspirational, the stock photo resort scene, drinks poolside. Desire for success and accompanying material excess. But success cannot just be achieved, it must be maintained. An empty pool as 'scene of the crime'. A failure to maintain. A fraud. An empty white void, a dead link gallery, funds drained. From paradise to prison.

Product-ObjectID

2015.72

_Basketball w/Dirt



Lot description

A copy of a basketball replete with dirt mimicking long discarded objects found in parks and backyards. The dirt also alludes to the object's materiality, as 'impure' clay and dirt transformed into the 'impure' (and desirable) ceramic object.³⁶ Additionally, the 'ball in pool' combination refers to an elsewhere, the site of a pool filled in and paved over to become a basketball court since reappropriated as car park.

2015.98

_Box-seat



Another 'three-fold' item, this sculptural element is suggestive of locker room bench seats, planter boxes, and reception counter-foyer furniture. The object alludes to both public and private spaces, and the publicly private, in an intimate sense, as well as urban park-like spaces that operate as 'public' but which are in fact private (and from which individuals can be trespassed).

2015.16

_Void-screen



A partition-screen suggestive of a failed download. A browser-frame to be refreshed, refilled, repositioned. An office cube divider providing little shelter and no privacy. (You can't put your arms around your search history.)

³⁶ Grosz, *Architecture from the Outside; Essays on Virtual and Real Space*, 170.







Amalgam environments

Got any more.... is illustrative of an *amalgam environment*. A control space is constructed or delineated, one verging on immersive yet not entirely obliterating the host space or site. This space is then populated with sculptural elements. Finally, object-items are scattered-dispersed within the space. The installation privileges neither the overarching environment created nor the individual items deployed (or 'exhibited'). The control space oscillates between the 'overall' and the 'individual'. Waves of associations are derived from each constituent part, each informing, expanding on, alluding to the other. Spaces, elements, and items unfold and fold 'three-fold', slipping between states visually and psychologically. A space functions as pool, gallery, and court. A gold ceramic basketball connotes sport, success, and wealth (à la David Hammons).

An amalgam is not fully submersive in the 'abolitional' manner of Ilya Kabakov, Gregor Schneider, or Korakrit Arunanondchai. It is not Thomas Hirschorn's brown-tape 'implosion' in a gallery space such as *In Between* (2015). Nor is it purely elements in space à la Isa Genzken's *Stelen* columns or Dan Arps *After Hobson Gardens* (2013). It is an installation in flux between the two states. Perhaps Jack Lavender's *Dreams Chunky* (2013) ambiguously encapsulates the concept. Operating as exhibition-installation, *Dreams Chunky* featured wall works of accumulated objects and hanging assemblages. A chain-curtain-screen created a disconcerting threshold, yet a glimpse just beyond, to a welcoming "sunlit water pattern on laminate mat" enticed the viewer in. 'Relaxing' ambient-aqueous music drifted throughout the gallery, whilst a 'poster as wallpaper motif' formed another, semi-opposed, 'gilded' space.³⁷ This staging, including various configurations of hoarded objects contained within grid-forms, created for writer/curator Lorena Muñoz-Alonso "an immersive experience without ostentation."³⁸

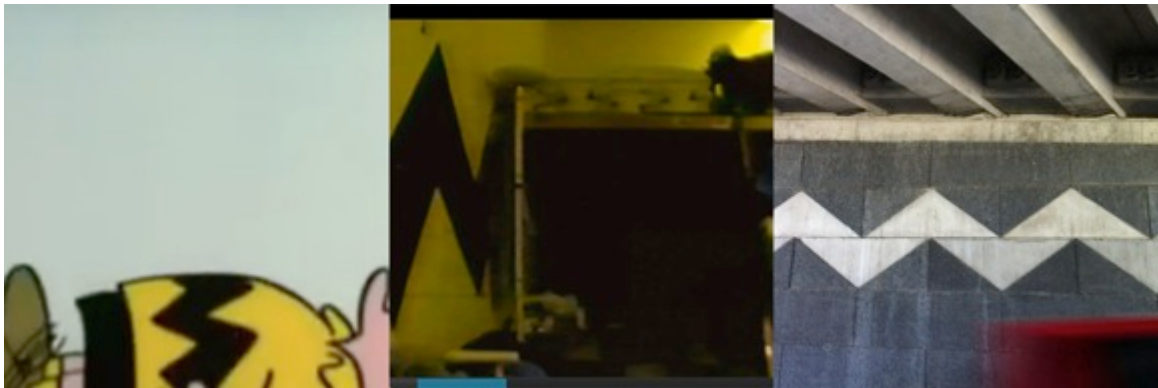
³⁷ Lorena Muñoz-Alonso, "Jack Lavender's 'Dreams Chunky,'" *Art Agenda*, July 12, 2013, accessed 7 July 2015, www.art-agenda.com/reviews/jack-lavenders-dreams-chunky/; "Jack Lavender 'Dreams Chunky' at The approach, London", *Mousse Magazine*, July 2013, accessed 12 August 2015, <http://moussemagazine.it/lavender-the-approach/>.

³⁸ Lorena Muñoz-Alonso, "Jack Lavender's 'Dreams Chunky.'"

Meantime

In order to compose these *amalgam environments*, the project utilises four strands of research:

- ♦ observation through lived-worked experiences and daily interactions (noticing small idiosyncrasies such as a damp towel in the middle of the road complete with tyre marks, observing the colour coded layout of a corporate foyer);
- ♦ engaging with philosophical theory, and in particular points where theorists and their ideas brush up against each other, a space of both overlap and divergence (Deleuze and Guattari's smooth and striated space overlaid with Foucault's notion of the heterotopic);
- ♦ screenshots³⁹ of popular-cultural moments and references (Charlie Brown fails to kick the football, his yellow shirt with brown zig-zag morphs into the painted interior of a skateboarder's dorm room, which reappears as decorative pattern on a motorway underpass); and
- ♦ examining art practices (or 'Art'), contemporary and historic, and balancing reverence and pastiche in the exploration of materials and object making (Arte Povera's dirt, Isa Genzken's 'totems', Simon Denny's server cabinets).



This research-making method is one of appropriation, or rather (in)appropriation; a magpie snatch-and-grab of material and references to be juxtaposed within a spatio-temporal-montage. The motto-manifesto of the *amalgam environment* might be found in a snippet from Harper Pitt's breakdown in *Angels in America, Part One: Millennium Approaches* (Act One, Scene 7):⁴⁰

Imagination can't create anything new, can it? It only recycles bits and pieces from the world and reassembles them into visions. So when we think we've escaped the unbearable ordinariness and, well, untruthfulness of our lives, it's really only the same old ordinariness and falseness rearranged into the appearance of novelty and truth. Nothing unknown is knowable.

The author-artist attempts to ambiguously present the complexities of 'here and now' existence. Ambivalent evidentiary exhibits are assembled and laid out for inquisitorial (as opposed to adversarial) engagement – material-object 'evidence' of consumption, addiction, control, (de)colonisation, aspiration, and failure. The *amalgam environment* provides no answers. It merely rearranges the knowable in order to express the difficulty (even futility) in attempting to comprehend anything when hidden layers, opposing opinions, and tangential facts undermine and negate that which was thought to be known (structural gives way to post-structural; recovery ice baths are 'renounced'; retrospective laws are introduced and enforced). Perhaps there are no answers (only art, 'Art' even). As suggested in relation to the writing of Thomas Pynchon: "You don't come away ... with any easy answers, but a fresh sense of the difficulty of knowing anything and the sheer massiveness of the world we inhabit."⁴¹

³⁹ Refer to Appendix-exhibit G.

⁴⁰ Tony Kushner, *Angels in America, Part One: Millennium Approaches*, 1991, Act One, Scene 7.

⁴¹ Jonathan Jones, "Thomas Pynchon: what art can learn from the great pop author," *The Guardian*, June 18, 2014, accessed 14 August 2015, www.theguardian.com/artanddesign/jonathanjonesblog/2014/jun/18/thomas-pynchon-what-art-can-learn-pop-author.

Conclusion-contradiction

Of course, this discussion of open-juxtaposition neglects the fact that the artist, in assembling ambivalent evidence is exerting a form of control. A means through which to control 'the message'. However, such open-associative forms provide freedom for the viewer-recipient to undermine the artist, to exert their own control. The juxtaposed-montage space is open to the viewer revealing (and revelling in) hidden layers, opposing opinions, and tangential facts unknown to the author-artist. The viewer also brings their own 'inside game': they may be clued up on a specific pop culture motif, the self-referential history of an object, or a specific line of philosophical inquiry. They may chuckle at a nod toward art's self-indulgent-impotence. This viewer-baggage opens up a rupture between the privileged viewer (with an 'in') and the viewer 'othered' via the *amalgam environment's* excess: a resident and tourist opposition. Of course the resident-insider (as well as the tourist-outsider) is temporarily under the control of the 'fascist' install artist in so far as that artist can control the space through the establishment of (soft) thresholds in spatio-visual form. As Boris Groys suggests in 'Politics of Installation':⁴²

The installation operates by means of a symbolic privatisation of the public space of an exhibition. It may appear to be a standard, curated exhibition, but its space is designed according to the sovereign will of an individual artist.

In relation to the *amalgam environment*, the 'sovereign will' colonises (and privatises) the public space through the use of a limited palette that colour-codes the space via methods (mis)appropriated from wayfinding orientation systems; a formal compositional control is exerted through the (in)consistent application of 'brand' identity guidelines. This adherence to palette, to 'branding', allows for the nominal exertion of control over the associative montage created by the arrangement and juxtaposition of various materials, objects, and sculptural elements within the *amalgam environment*.

Mall-topia

The mall operates as a montage-space of aspiration, a place to compose or remake self-image.⁴³ A placeless-place where material 'necessities' can be acquired. It is a 'pseudoplace', a packaged and juxtaposed site of both transitory and accumulating time. A space that "somehow appears to be both temporary and permanent."⁴⁴

The final *amalgam environment* installed for this project, *Minimum Viable Product (Inside Game)*, will be centred on a heterotopic mall-like space – a place of social, economic, cultural and political activity and conflict.⁴⁵ A location that functions as both quasi-public space and privatised commercial space. Within this air conditioned climate-controlled environment, 'objects of desire' and wayfinding devices – irregular lines, lighting effects, and splashes of colour – will lure the shopper-viewer around and through the *amalgam environment*.



⁴² Boris Groys, "Politics of Installation," *e-flux*, Journal no. 2, 01/2009, accessed August 12, 2015, www.e-flux.com/journal/politics-of-installation/, 3.

⁴³ Douglas Muzzio and Jessica Muzzio-Rentas, "A Kind of Instinct: The cinematic mall as heterotopia," in *Heterotopia and the City: Public Space in a postcivil society*, eds. Michiel Dehaene and Lieven De Cauter (London and New York: Routledge, 2008), 139.

⁴⁴ Edward Soja, "Heterotopologies: a remembrance of other spaces in the citadel-LA," in *Postmodern Cities and Spaces*, eds. Sophie Watson and Katherine Gibson (Cambridge: Blackwell, 1995), 16.

⁴⁵ Muzzio and Muzzio-Rentas, "A Kind of Instinct: The cinematic mall as heterotopia," 141.

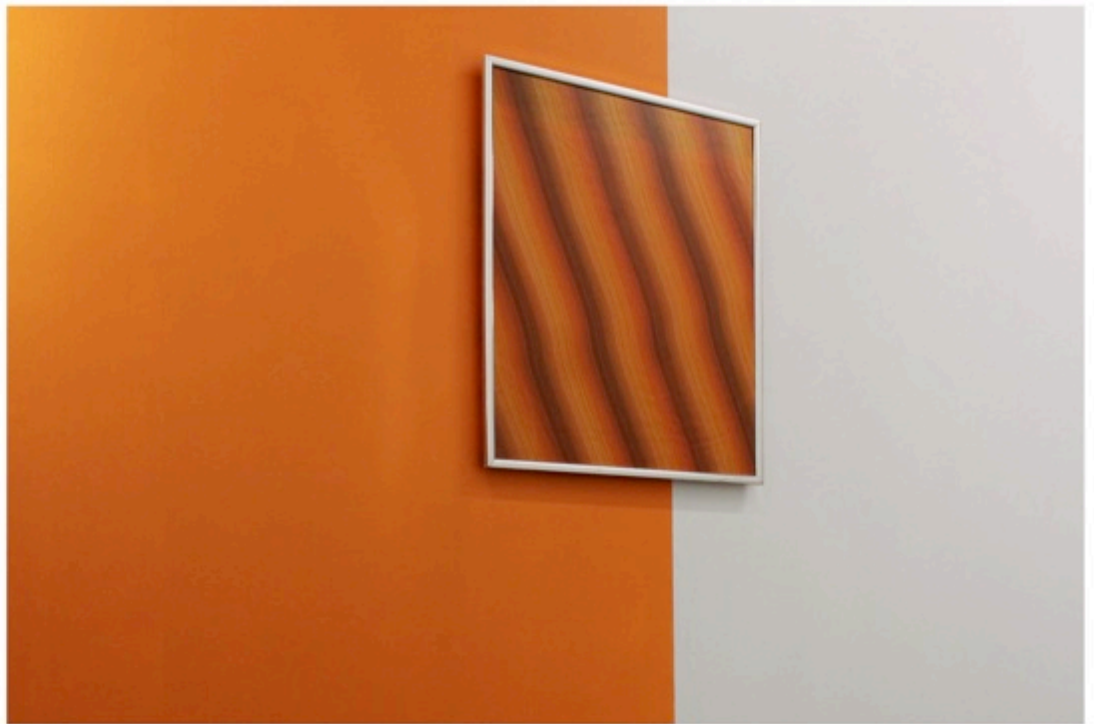
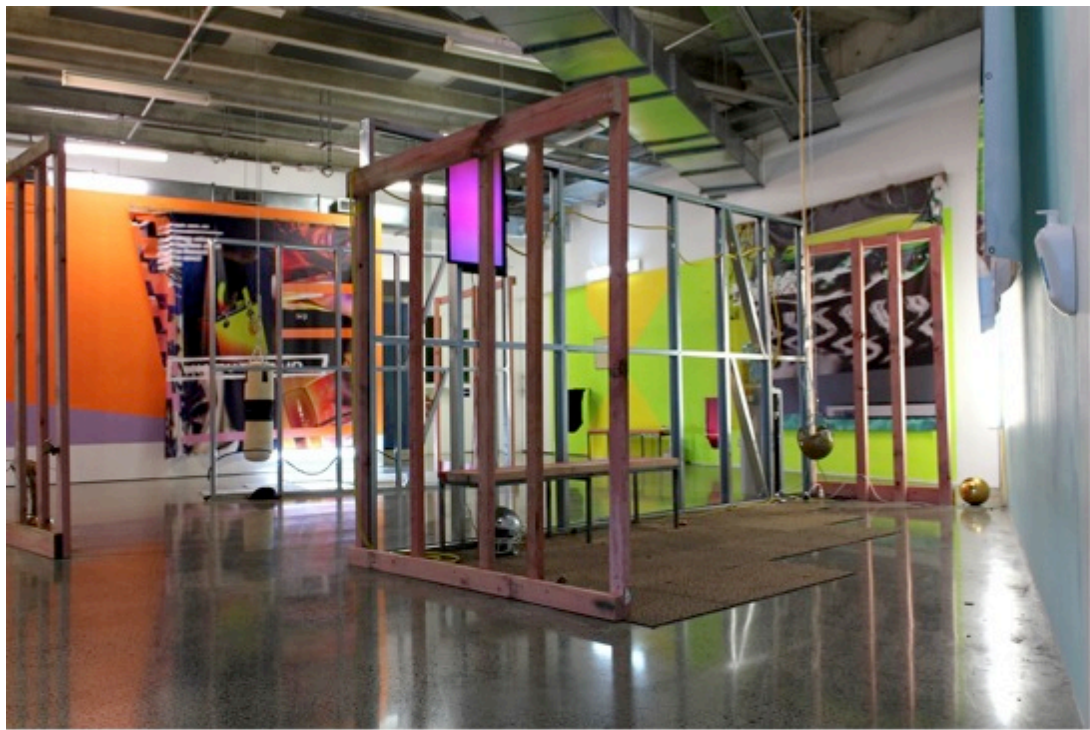
Minimum Viable Product (Inside Game)

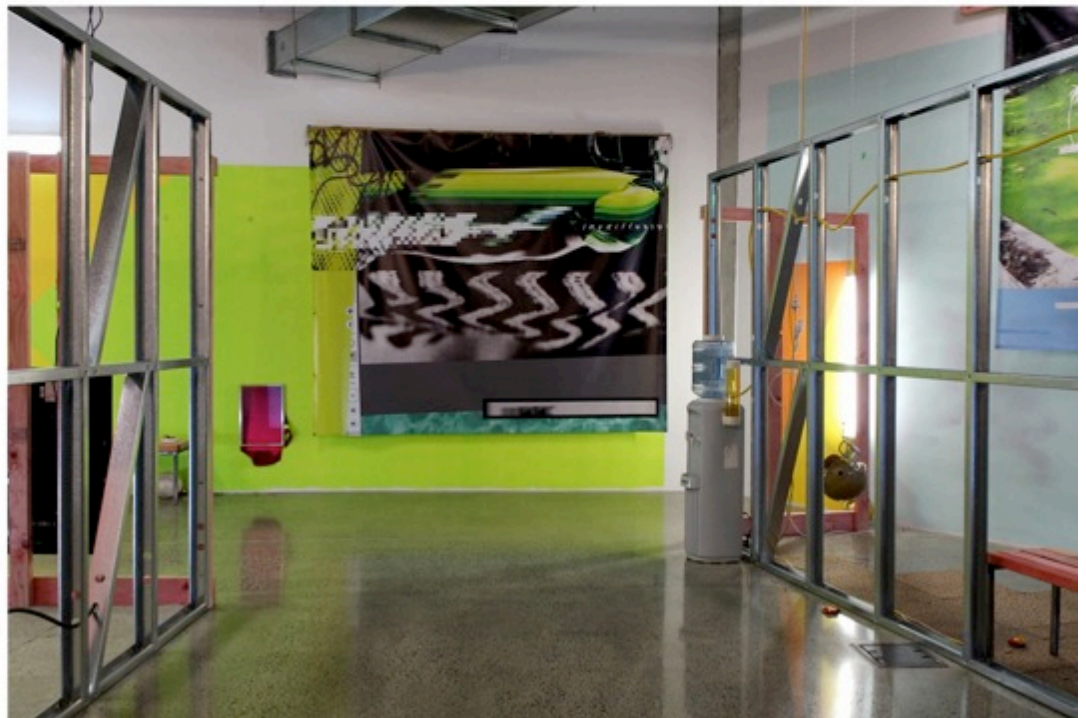
November 2015 | AD15, ST PAUL St Gallery | Auckland



















Thanks to Stefan Marks for the shots on pages 7+8 and 46+47.

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Appendix-exhibit A

This brief list must suffice to illuminate the magpie smash and grab of influences assisting in the construction and delineation of the notion '*amalgam environment*'.

Some of these artists produce large scale, all-encompassing installations that submerge the viewer in various atmospheres or myriad constructed spaces. Others produce agglomerations of objects that momentarily shift a viewer's perspective or seeks to place them, temporarily, in a cacophonous fairground. All sit along the spectrum upon which *amalgam environments* are also located.

Immersive-environment installations, selected artists and works

Artist	Title	Description
Korakrit Arunanondchai	<i>Painting with history in a room filled with people with funny names 3</i> (2015)	An orchestrated environment constructed around a single character: a Thai denim painter. Part one, <i>The Body</i> , features a floor streaked with rainbow paint, a gigantic mural, a bubbling fountain with a central god-like figure, a jet ski, mannequins in 'coffins', LED covered trees, and drone filmed videos. Part two, <i>The Spirit</i> , is a video that combines cinescapes and rap video tropes. ⁴⁷
Thomas Hirschhorn	<i>In-Between</i> (2015)	Encountering <i>In-Between</i> critic Adrian Searle describes a 'choreographed implosion' noting that "[t]he walls have collapsed, slabs of concrete have tumbled into heaps of fallen joists and slumped plasterboard, all festooned with exposed wiring and mangled pipes. Whole rooms have been undone, and the roof is shot full of holes." ⁴⁸
Jonah Freeman / Justin Lowe	<i>Black Acid Co-op</i> (2009)	A warren-like series of rooms, critic Roberta Smith described the work as "an immense, labor-intensive, maniacally contrived walk-through environment... some dozen rooms, interiors and passageways, it includes a burned-out home methamphetamine lab, a red-carpeted gallery of pseudo-artworks and a hippie haven." ⁴⁹
Mike Nelson	<i>A Psychic Vacuum</i> (2007)	A labyrinth-like 'environment' where rooms open onto rooms. Viewers encounter dimly lit hallways as doors creak behind them and ceiling fans click away. Just when all seems lost and rooms start repeating on each other the viewer comes across a massive white sand dune engulfing a large industrial space. ⁵⁰
Gregor Schneider	<i>Haus u r</i> (1985-)	A continuous remodelling of the interior of Schneider's house. Rooms are doubled, copied and added whilst corridors are inserted, creating a claustrophobic environment. ⁵¹

⁴⁷ Nate Freeman, "Denim from a Drone's-eye View: Korakrit Arunanondchai on his New Show at Palais de Tokyo," *Art News*, 1 July, 2015, accessed 25 September 2015, www.artnews.com/2015/07/01/denim-from-a-drones-eye-view-talking-to-korakrit-arunanondchai-about-his-new-show-in-paris/.

⁴⁸ Adrian Searle, "Things fall apart: the beautiful Marxist bomb that's hit south London", *The Guardian*, July 2, 2015, accessed 6 October 2015, www.theguardian.com/artanddesign/2015/jul/02/things-fall-apart-the-beautiful-marxist-bomb-thats-hit-south-london.

⁴⁹ Roberta Smith, "Down a Rabbit Hole to Meth and Its Dysfunction", *The New York Times*, July 17 2009, accessed 6 October 2015, www.nytimes.com/2009/07/18/arts/design/18deitch.html?_r=1.

⁵⁰ "Mike Nelson: A Psychic Vacuum," accessed May 27, 2015, <http://creativetime.org/programs/archive/2007/nelson/>; Kristin M Jones, "Mike Nelson," *Frieze*, Issue 111 (November –December 2007), accessed 30 May 2015, www.frieze.com/issue/review/mike_nelson3/.

⁵¹ Nicolas De Oliveira, "Escape," in *Installation Art in the New Millennium: The Empire of the Senses*, eds. Nicolas De Oliveira, Nicola Oxley, and Michael Petry (London: Thames & Hudson, 2003), 50-51 and 61.

Object agglomerations-cacophonies, selected artists and works

Artist	Title	Description
Pierre Huyghe	(2013) / (2015)	Described as "a total redeployment of Huyghe's art" the retrospective, at Centre Pompidou in 2013 and Los Angeles County Museum of Art in 2015, was "installed so that works bleed into one another" with the exhibition becoming the medium. Unfolding in all directions and changing everyday, the various 'installations' range "...from dystopian films infused with science fiction elements to gardens full of poisonous plants." ⁵²
Simon Denny	<i>Innovator's Dilemma</i> (2015)	Co-opting the generic arrangement of an industry tradeshow, "[t]he exhibition includes over 80 recent works, including 50 flat works, 15 sculptural works, and several mixed media installation environments." ⁵³ Amongst the installations is <i>The Personal Effects of Kim Dotcom</i> which features an array of items, including server racks, the alien from 'Predator', and tire 'stacks'. ⁵⁴
Jason Rhoades	<i>Four Roads</i> (2013)	Included amongst four sculptural environments is <i>The Creation Myth</i> , a sprawling installation which features [a] huge red fabric tube, big enough to crawl through, ... banqueting tables, trestles, mounds of shredded paper, coloured plastic buckets, office materials, piles of handyman catalogues, dictionaries, mirrors and a great many porn shots, both littering the tables and papered over numerous logs leant on the walls. ⁵⁵
Ryan Trecartin	<i>Any Ever</i> (2011)	Seven videos displayed in specially constructed and designed rooms "densely arrayed with couches, yard furniture, airplane seats, gym equipment or conference tables", each connected by ambient soundscapes. Within the videos images and characters rapidly multiply, split and mutate. ⁵⁶

⁵² Jason Farago, "Pierre Huyghe at Lacma – a sometimes baffling but always engaging retrospective", *The Guardian*, Decemebr 4, 2014, accessed 17 August 2015, www.theguardian.com/artanddesign/2014/dec/04/pierre-huyghe-lacma-retrospective.

⁵³ "Simon Denny at MoMA PS1", *Contemporary Art Daily*, Septemeber 7, 2015, accessed 24 Septemebr 2015, www.contemporaryartdaily.com/2015/09/simon-denny-at-moma-ps1/.

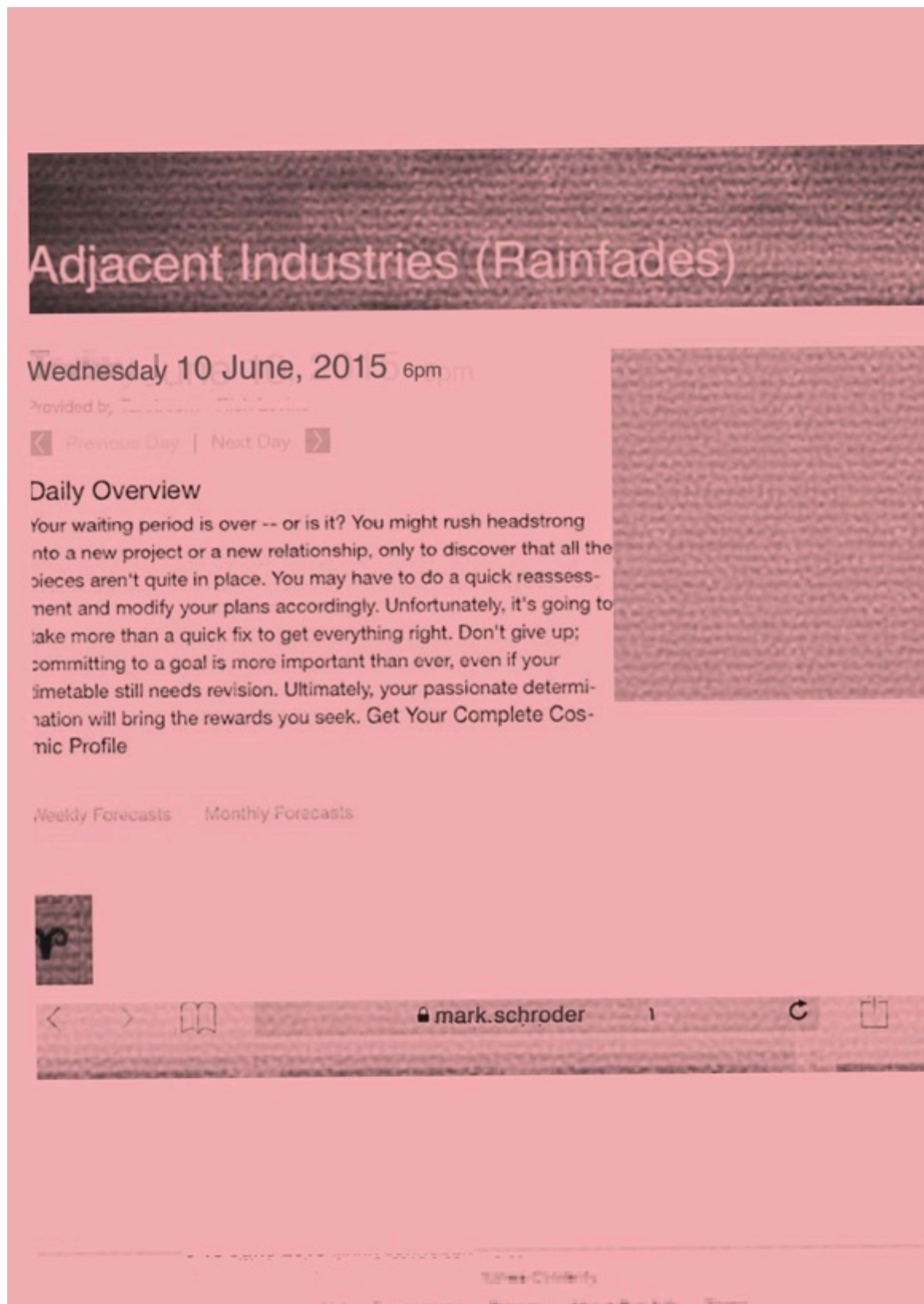
⁵⁴ Ken Johnson, "Review: Simon Denny Sees the Dark Side of Technology at MoMA PS1", *The New York Times*, 28 May, 2015, accessed 25 September 2015, www.nytimes.com/2015/05/29/arts/design/review-simon-denny-sees-the-dark-side-of-technology-at-moma-ps1.html?_r=1.

⁵⁵ Adrian Searle, "Fast cars and lumber shacks: how Jason Rhoades became the all-American bad boy of art", *The Guardian*, March 9, 2015, accessed 27 August 2015, www.theguardian.com/artanddesign/2015/mar/09/fast-cars-lumber-shacks-jason-rhoades-all-american-bad-boy-of-art.

⁵⁶ Roberta Smith, "Like Living, Only More So," *The New York Times*, June 23, 2011, accessed 2 October, 2015, www.nytimes.com/2011/06/24/arts/design/ryan-trecartins-any-ever-at-moma-ps1-review.html?pagewanted=all&_r=0.

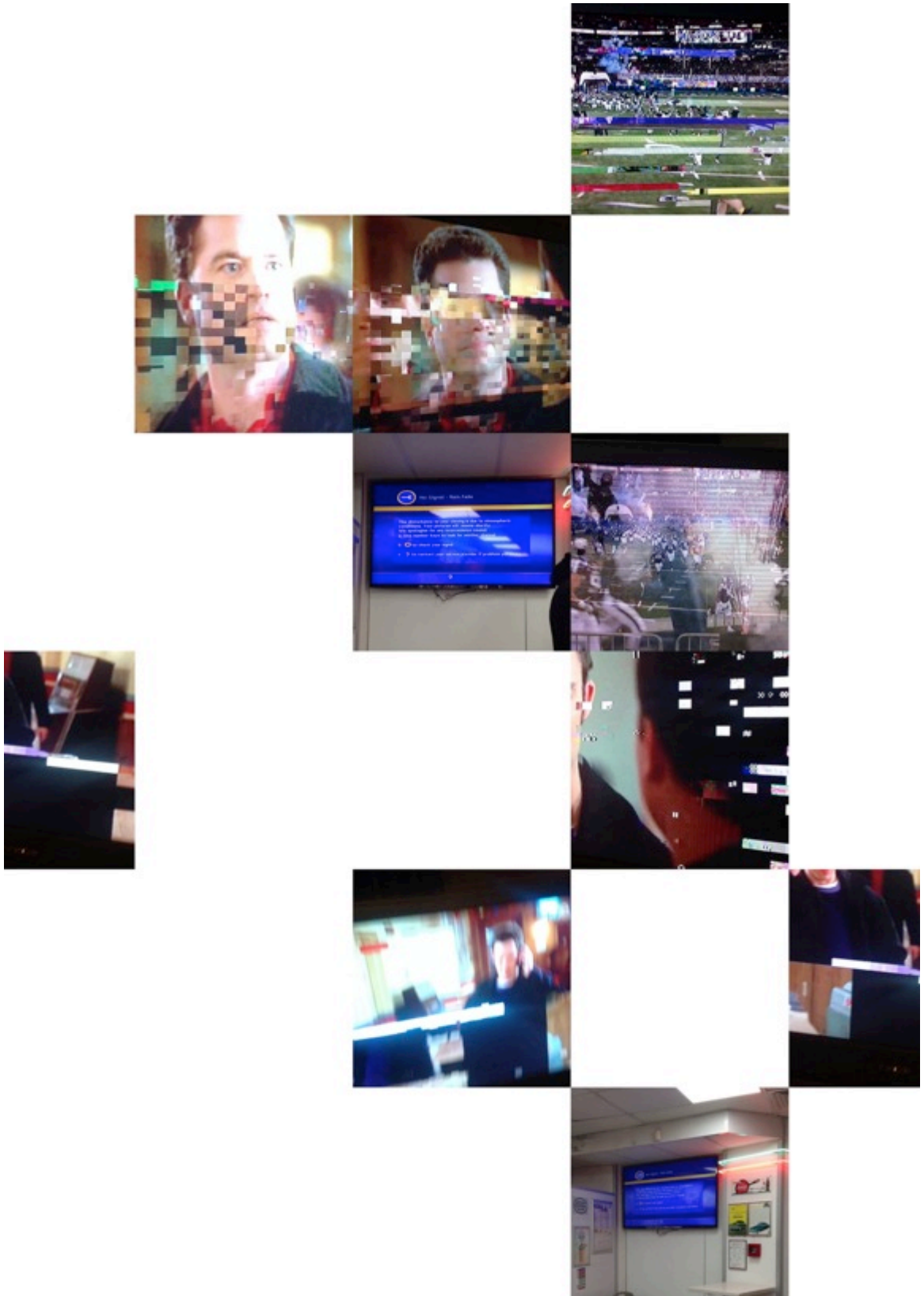
Appendix-exhibit C

Text-poster for *Adjacent Industries (Rainfades)* at Fuzzy Vibes, June 2015.



Appendix-exhibit D

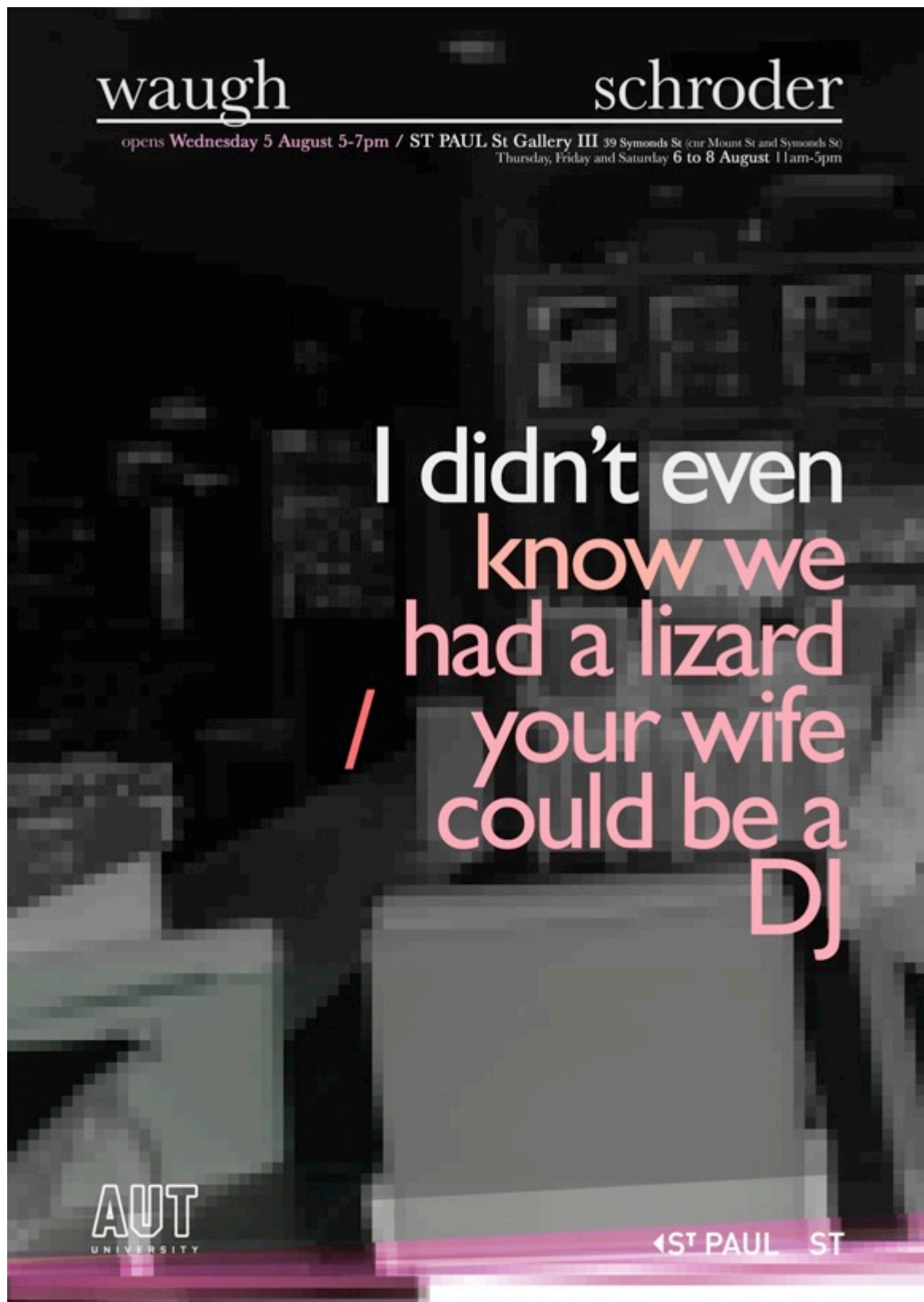
Examples of Rainfades (Rain Fades).⁵⁷



⁵⁷ 55 | Thanks LDD for the additional shots.

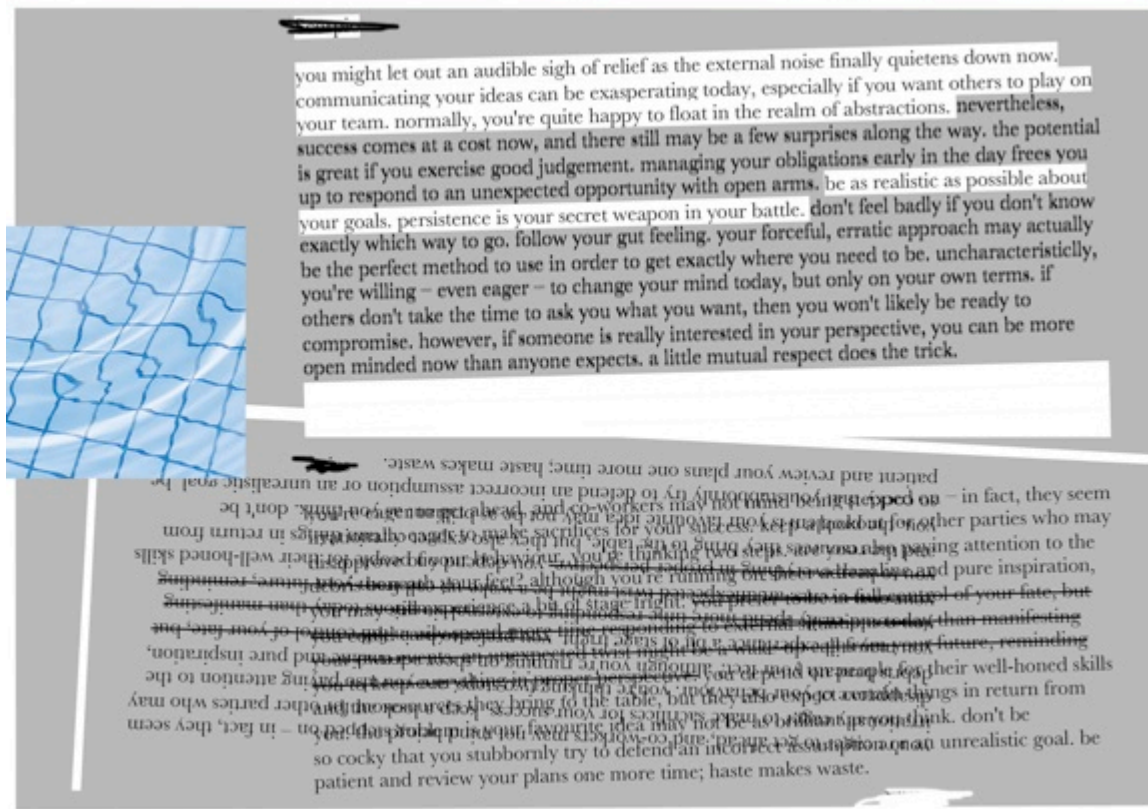
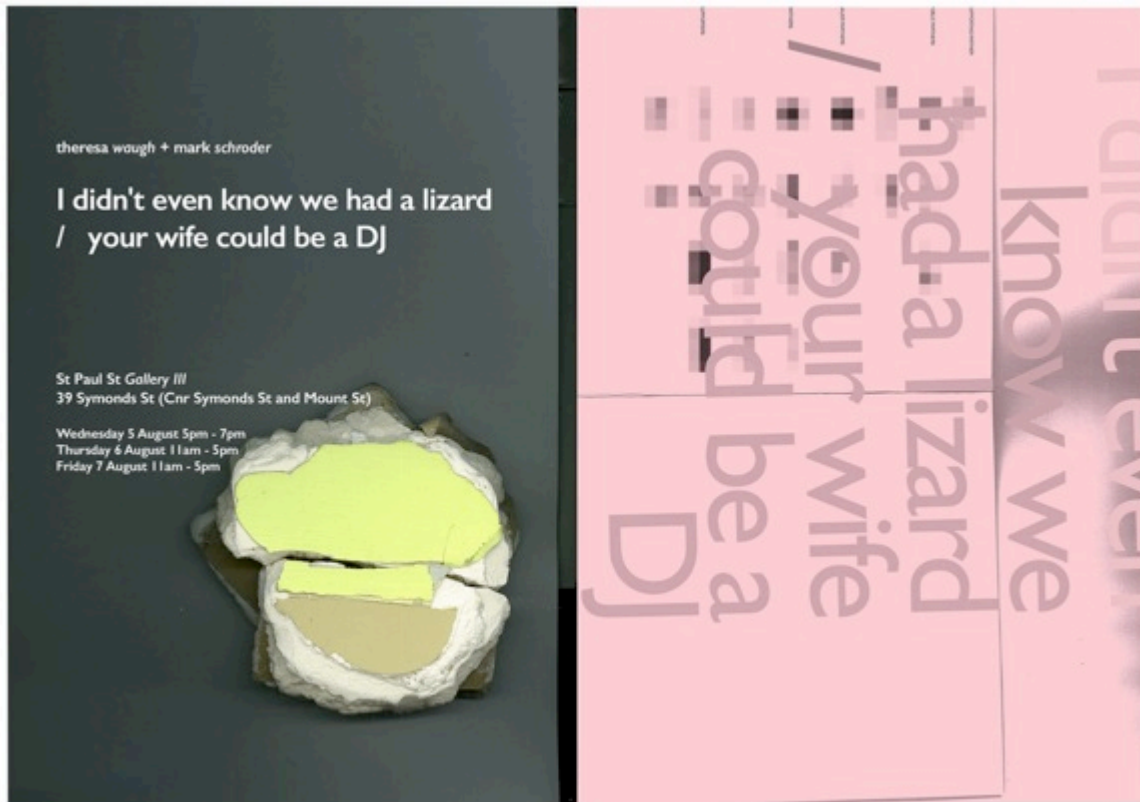
Appendix-exhibit E

Poster from *I didn't even know we had a lizard / Your wife could be a DJ* (with Theresa Waugh) at ST PAUL St Gallery Three, August 2015.



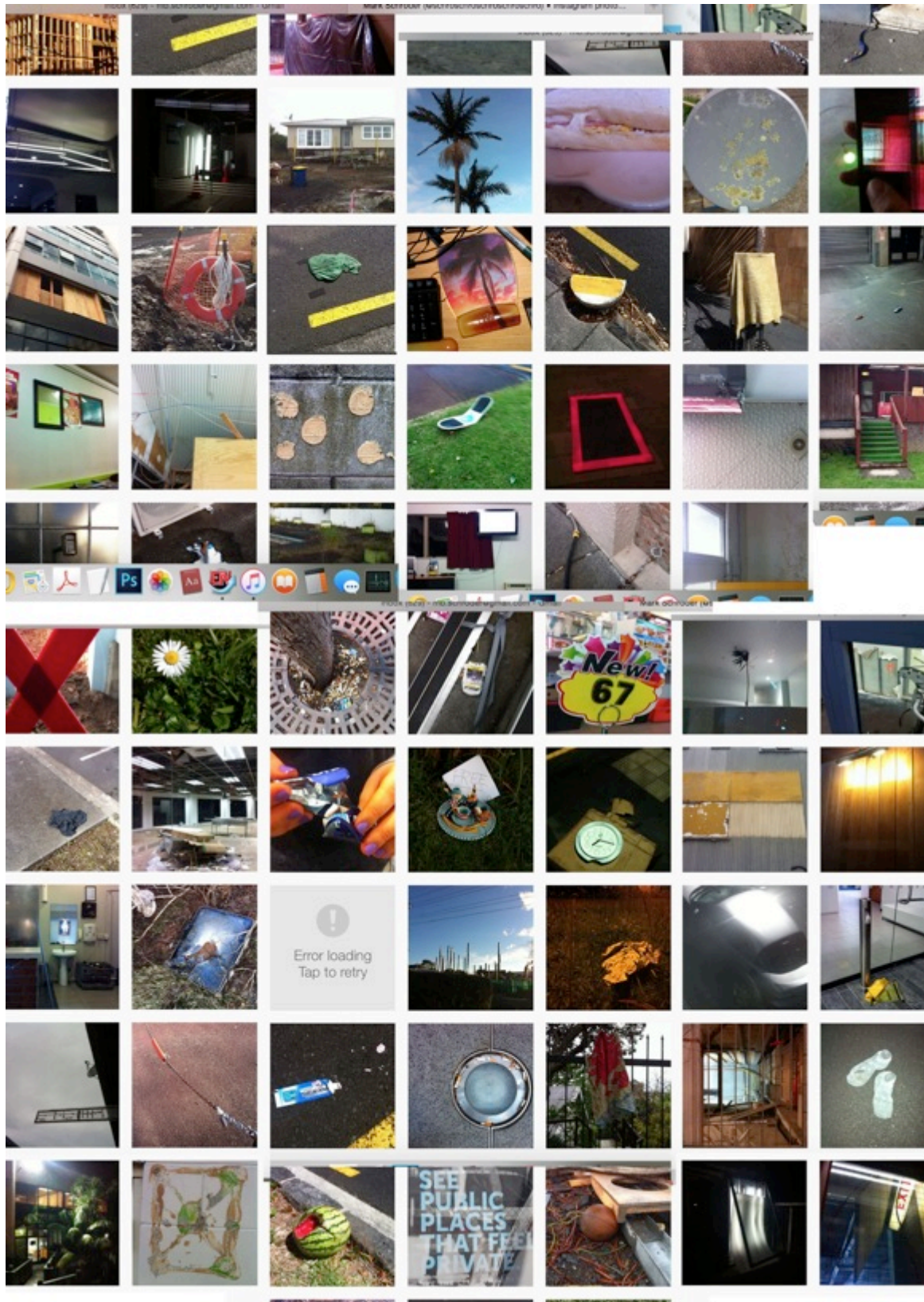
Appendix-exhibit F

Handout from *I didn't even know we had a lizard / Your wife could be a DJ* (with Theresa Waugh) at ST PAUL St Gallery Three, August 2015.



Appendix-exhibit G

Lived-worked research: *Random Access Images*.



Appendix-exhibit H

Studio-storage space as hoarder's Wunderkammer.

