No Longer / Not Yet

LACUNA AND DISSEMINATION IN PRACTICE

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Attestation of Authorship

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

Lucy Meyle
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Abstract

This drawing project presently considers relationships between traditional elements of comics, and provisional, abstract painting. (Apparently) casual gestures are produced by labour-intensive means as ‘printed materials’, that are then dispersed. The concepts of lacuna and dissemination are key to this project for thinking through ideas of dispersion, production, and supplementation. The gaps between words/ images and expectation/reality are used to disrupt normative ways of constructing meaning. The project infiltrates the public and the private: traveling into homes, getting lost, destroyed, pinned up, or thrown out. The categories of ‘original’ and ‘reproduction’ are purposefully blurred as a method to challenge the autonomy and value of images. As the work moves out into the world, how might it interact or disrupt an everyday experience in socio-political spaces?

Introduction

This research project looks at how reproduction and distribution within a drawing practice can renegotiate the concept of 'finished' work.

The first half of the exegesis is a discussion of the concept of lacunae in relation to provisionalism and narrative within my current practice. I examine how lacunae, or semantic gaps might inform creative processes between words and image, expectation and reality, and casualism and craft. Can lacunae provoke, as artist and writer Seth Price (2008) suggests, 'an oscillation between skilled and de-skilled, authority and pretense, style and strategy, art and not-art' (p. 4)?

My practice presently moves between the territories of traditional elements of comics[1], and provisional, abstract contemporary art. Negotiating the unstable boundary between comics and abstract drawing allows me to investigate both of these forms. Using drawing and installation, the present research tests provisionalist painting structures and how they might be extended: through the reproduction of apparently casual gestures that utilize labour intensive means of production.

The second half of the exegesis is an exploration of Jacques Derrida's concept of dissemination, specifically addressing the re-citing and re-siting of material within my practice. Also addressed in the second section is a discussion of the project situated in–and related to–a wider political and philosophical context. Derrida's concept of iterability and supplement are also key in exploring the question: How might the inability to stabilize copies and originals within concrete categories allow for the renegotiation of the concept of 'finished' work?

1.
Traditional elements of comics include: gutters, panels, mixtures of word and image, onomatopoeic text, figurative drawing, and 'non-real' things.

This project could be situated in the sub-genre of experimental comics, since it plays with subversion of 'the language of comics iconography' (Mahoney, 2007, p. 13) and attempts to destabilise the 'hegemony of the story' (Gravett, 2007, p. 21). It could even be further defined as part of the abstract comics movement, which is comics reduced to its very basic elements of grid, penstroke and sequential drive (Molotiu, 2009)

However, whilst this project draws on these elements of comics practice, it incorporates a wider scope of practices and will not be referred to as a strictly comics practice throughout this document.

Within a reflexive process of making, my research currently tests the extent to which ‘original’ drawings and their reproductions share the same space.

The way printed matter is treated in the social sphere is often thought of as different to how painting or a sculpture in a gallery might be treated. Content laid out within the interior book/form creates a rhythm for the images to be received. Encountering the work via its distribution and installation expands, reorders, disrupts, edits, and fragments this rhythm. In my practice, I examine how the movement of work between the public/private and interior/exterior (publication/installation), might enact differing territorializations of those spaces.

The meaning of the paper publication, obtained in the public space, might shift once it is brought into the private sphere. This thesis examines how artwork that is given away in a gallery context might renegotiate the zones of public, private, art world commerce, everyday life, and society. The current project examines the ephemerality of printed material within the operations of a gallery-based art installation.

Part One:

‘We sometimes go on as though people can’t express themselves. In fact they’re always expressing themselves. The sorriest couples are those where the woman can’t be preoccupied or tired without the man saying, "What’s wrong? Say something" or the man, without the woman saying, and so on. Radio and television have spread this spirit everywhere, and we’re riddled with pointless talk, insane quantities of words and images. Stupidity’s never blind or mute. So it’s not a problem of getting people to express themselves but of providing little gaps of solitude and silence in which they might find something to say. Repressive forces don’t stop people from expressing themselves but rather force them to express themselves. What a relief to have nothing to say, the right to say nothing, because only then is there a chance of framing the rare, and ever rarer, thing that might be worth saying.’

GILLES DELEUZE (1985, p. 288-289)

Lacuna

In a basic sense, a lacuna in linguistics is understood to be the lexical gap where a word could or should sit. It can also be used to describe 'words' that fit grammatical rules, but have no meaning. When Deleuze (1985) talks about the 'little gaps of solitude and silence' (p. 289), we can get an everyday sense of how lacuna might be functioning in our lives. My project tests the idea of lacuna as it functions in an art context.

The game Mad Libs could be described as a series of lacunae: players slot words into gaps within pre-prepared scripts to create amusing narratives. Lacunae can, of course, exist beyond words and verbal expression. The term can refer to spaces in music, the shallow indents in bones, or gaps in images and expectation.

I am using the term 'lacuna' to refer to the gaps that are created when there is a slippage between word, image, expectation, and reality.

Lacunae function to derail 'expected' experiences or readings, and to emphasize the contingency of interpretation. As viewers, we fill gaps in order to interpret things. An example of this is when we read comics– in between frames we are expected to imagine action to make sense of the narrative. What happens when the information provided confounds our ability to understand these cues? We expect and anticipate certain gaps– they function as spaces for interpretation to happen. Another way of thinking about this is that when we look at an artwork, we never expect all the information to be given to us. In this way viewers have autonomy to 'create' the work in some way.

Sometimes when the guidelines for reading a work are disrupted, the information given to us confounds our ability to 'create' a stable meaning. In this moment of confusion, the impulse to explain what we see

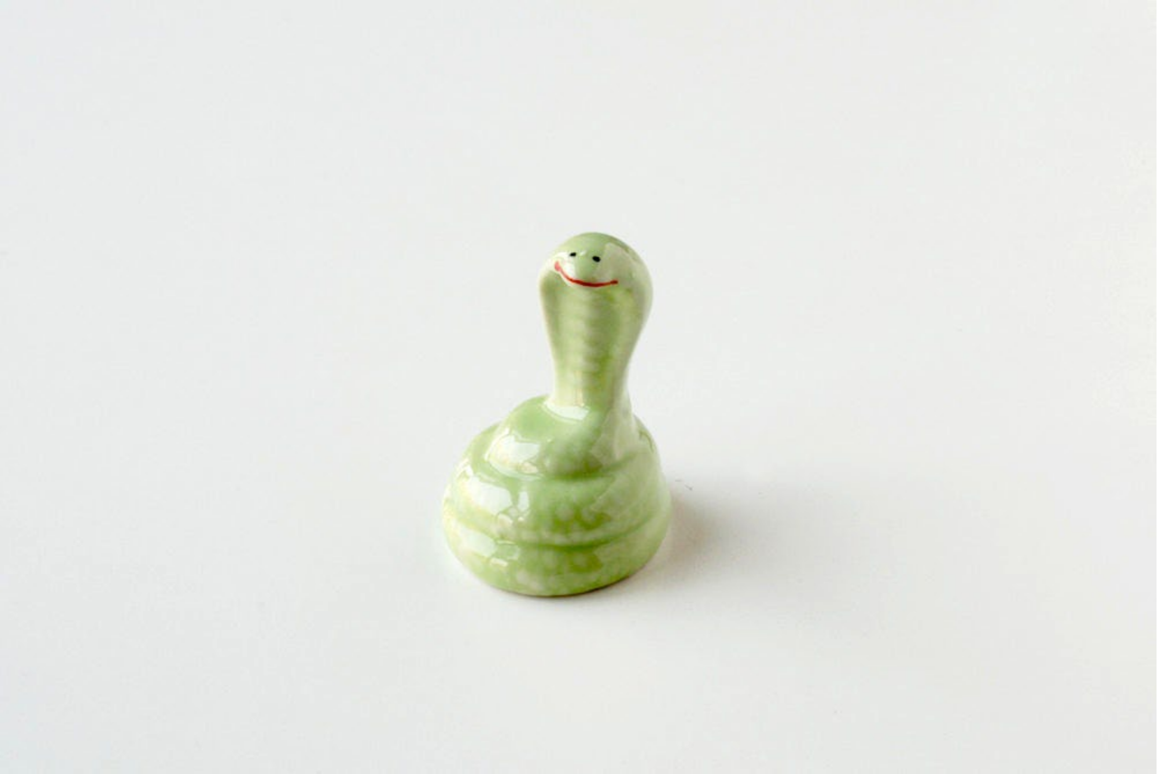

Figure (1): *[Second-hand ceramic snake with smile]*, 2014 (to ourselves, or to others) is temporarily stalled. It is in this gap, perhaps, that we can find something else to say, something which normally would be lost beneath the initial drive to categorize and label images.

What happens when you expect an image to do something and it actually does something else instead? In my project lacunae come about primarily in two areas: word and image, and expectation and reality.

WORD AND IMAGE

Through the creation of gaps in understanding or information, there is a suspension (or extension) of interpretation. With this comes a sense of heightened awareness of other possibilities, as we attempt to conjure 'meaning'.

TV and movies (or, in fact all cinematic images) utilize this kind of 'gap' all the time. The genre of mystery stories are the obvious example, as we are purposefully taunted with information just beyond our grasp in order to delay the moment that the killer's identity is revealed. This is not unlike the Schrödinger's cat thought experiment- in a state of not knowing whether the cat is alive *or* dead, the cat is both alive *and* dead. Lacuna in this sense is a site for the proliferation and production of possible meanings.

Traditionally, Cartesian thought would have us believing that words and images are separate. However, there have always been visual languages as well as written ones. If we are to think of language and text in its broadest sense, then what is this relationship between word and image? Boris Groys (2011) states that it is not stable: 'because it is constantly crossed in both directions'.

Any border between word and image are always-already 'negotiated; words and images are constantly transported, imported and exported' (Groys, 2011). The implication for a project engaged with both word and image is one of constant negotiation. What word or what image sign will be the anchor for the 'floating chain of signifieds' (Barthes, 1977, p. 39)? Groys' statement suggests this role will be traded between terms– in an endless jostling– or that each could occupy this role at the same time.

I am interested in the spaces that are created when words and images don't make sense together– functioning like a visual/linguistic non sequitur. Words are often used to tie images to certain meanings or narrative functions. When words fail to do this, or when there is no obvious connection between the two, there is a frustration of interpretation.

The dissonance of a non sequitur in this project is not intended to permanently suspend meaning. When defining word/image non sequiturs, comics theorist Scott McCloud (1993) questions whether 'any sequence of panels [can] be totally unrelated to one another', noting that 'no matter how dissimilar one image may be to another there is a kind of alchemy at work in the space between panels which can help us find meaning' (p. 73). So even when a non sequitur is set up, the reaction is to concoct meaning regardless. What non sequiturs do is necessitate a back and forth between possibilities of interpretation. Even when 'settling' on a reading, we are cognizant that each avenue can be back-tracked upon and re-visited.

This stalling of interpretation can sometimes be literally frustrating, but in other cases can reveal less direct meanings. This might be found within the structure of words, or in their onomatopoeic representation.

For example, in *Supplement*, one of my earlier works in this project, a series of words were used that are not *real* words. SLMP was one of them. The gaps in these sort of words stop them from working as real words. But their mimicking of the landscape of actual words allows a momentary confusion in meaning.

The images in my work function on a similar level, as they sit somewhere between abstract and representational modes of drawing. Their similarity to 'real' objects allows them to appear familiar– but their flat, graphic ambiguousness also allows them to sit elsewhere. Just as SLMP might be slmp or slump or the acronym S.L.M.P, the images in my work might be a rock, or a piece of wood or a pool of blood. For some, the understanding of a drawing could be of a self-consciously 'casual' gesture, for others it is obviously a deflated piece of cartoonized steak.

Aside from the text in the booklet, any other words appearing in *Supplement* are not real words– but rather letter arrangements which could be words (like SCRUP) or which bear a resemblance to familiar words (such as LURP), serving to set up false narratives which are then easily dissolved. One reader said that she created a story around the word SLUMP drawn on her poster-supplement, only to realise it was actually SLMP– at which point she was back where she started.

EXPECTATION AND REALITY

Lacunae are not only tools for destabilizing the word/image binary, but also disrupt the expectation and reality of an artwork. This comes about because the drawings themselves cannot be easily slotted into modernist categories[2] of abstract or figurative. In my current project, I am working with both abstraction and figuration to explore the gaps between these two ways of thinking.

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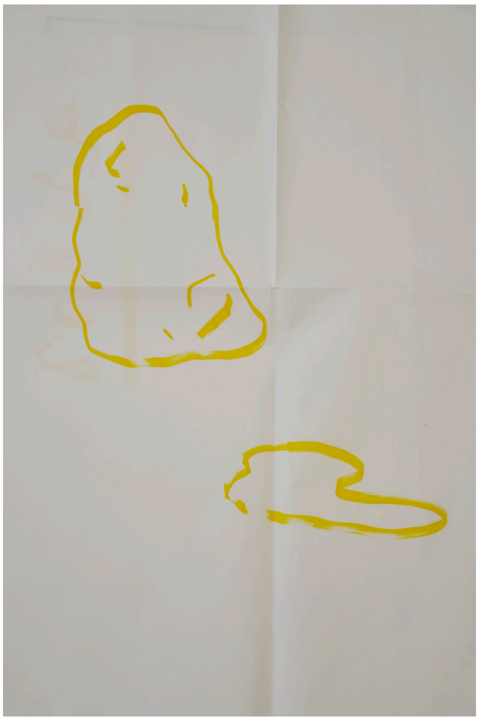
[2] Clement Greenberg's oeuvre might be regarded as emblematic of the modernist tendency to categorize art practices.



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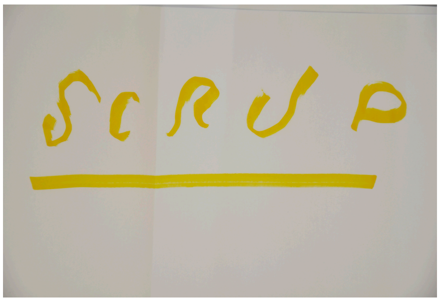

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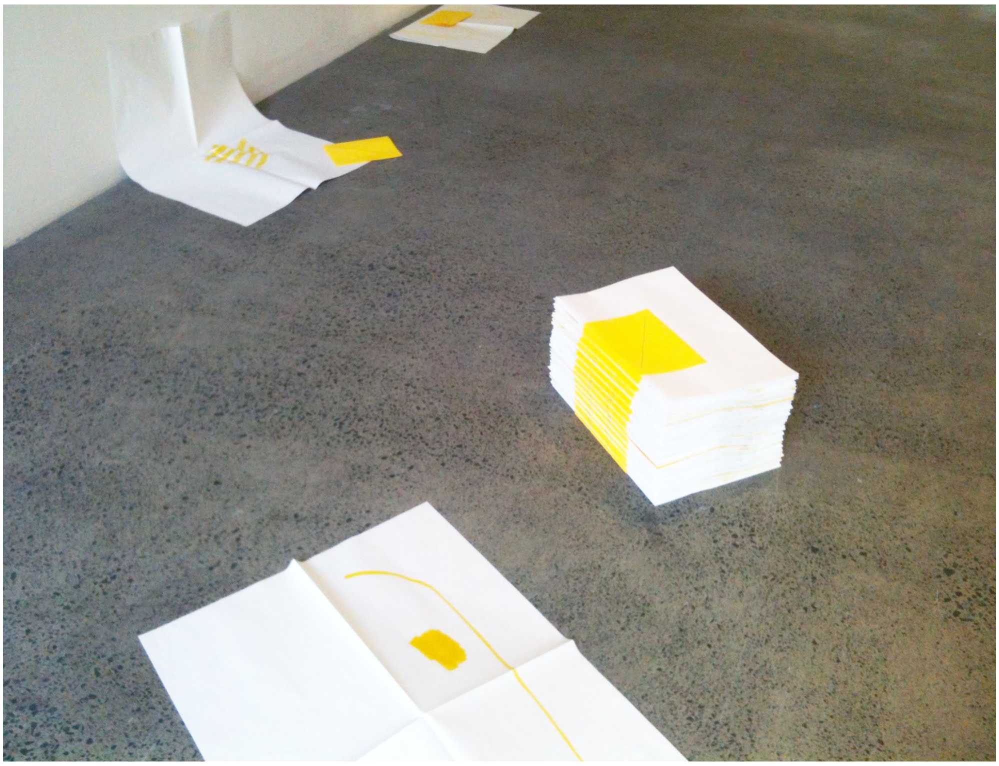

Figure (4)

Figures (2-4): Lucy Meyle, *Supplement*, April 2014

The terms abstract and representational are often used as frameworks for interpreting the form of an artwork, laying down paths for us to access content. Expectations of what an artwork can do also come from implications of context– the fields of art and commerce are lenses for reading the work. When our expectations of these categories rub up against artwork which straddles them, there is a gap which opens up. Contemporary artwork often sits within multiple frameworks at once and we are able to experience the porousness of their boundaries.

For example, within the work *Supplement*, attempts by the viewer to uncover unified meanings are undermined in several ways. Structured as a small pamphlet and a fold-out poster (or one-off drawing with free catalogue), *Supplement* is a send-up of the ways weekend newspapers attempt to 'add value' via inserted puzzle novels and glossy magazines purporting to tell readers which 'shoe of the week' they should pay $900 for.

Recognizable as a publication of this kind (or at least as something resembling a publication of this kind), *Supplement* holds within it an implication of narrative or information, flowing from the pages and out to the waiting receiver. Turning the pages of a booklet also implies a sequence of events– one thing following another. Yet the work itself evades a quick narrative assessment. The arrangement of seemingly unrelated images sits alongside a written text element that offers essentially no narrative information to the reader. Rather, it moves through a string of utterances, each phrase related to the one before it via their linguistic similarities.

HA HA / AH OH / OH GOD / GOD WHY / WHY ME / EE EE

In the work *Daily News*, there is space for words created by the use of a traditional newspaper layout, but no words appear. The expectation of a newspaper is that it transmits information through codified structures. Within *Daily News* there are spaces that might be occupied by headlines, columns, adverts, each which standardly utilize a specific type of language and structure. For example a headline is usually short and to the point, grabbing your attention while also relaying the most important information[3].

The familiar structure of newspapers are re-assessed as an imposition of value upon images. In *Daily News*, the infiltration of provisional marks where a headline should sit calls attention to the structure of printed material as a hierarchy of information.

How much information should be provided to the viewer? In a project full of self-confessed 'gaps', there is still a need for a 'hook' of some kind. For the project to be neither impenetrable nor opaque, it has to provide an opening through which the viewer may be able to work.

Aidan Koch removes images with white paint from her comics as she works, and continually asks herself 'what is the minimum information needed to move the story along?' (Koch, 2012). Yet even in their mysterious ellipses, her work still attracts mainstream comics fans. Similarly, the visual gaps in artist Landon Metz' abstract paintings are described by artist and writer Christopher Schreck (2013) as a kind of 'functional stillness'. It is these gaps that work as 'an activated space that allow[s] a work of art to unfold rhythmically'. What is it about Koch and Metz' practices that allow them to be visually engaging whilst employing large swathes of quietness and stillness?

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[3] A headline also fragments information, leaving lacuna in its wake. This is an example of shifting values within my work– from the literal to the tangential.

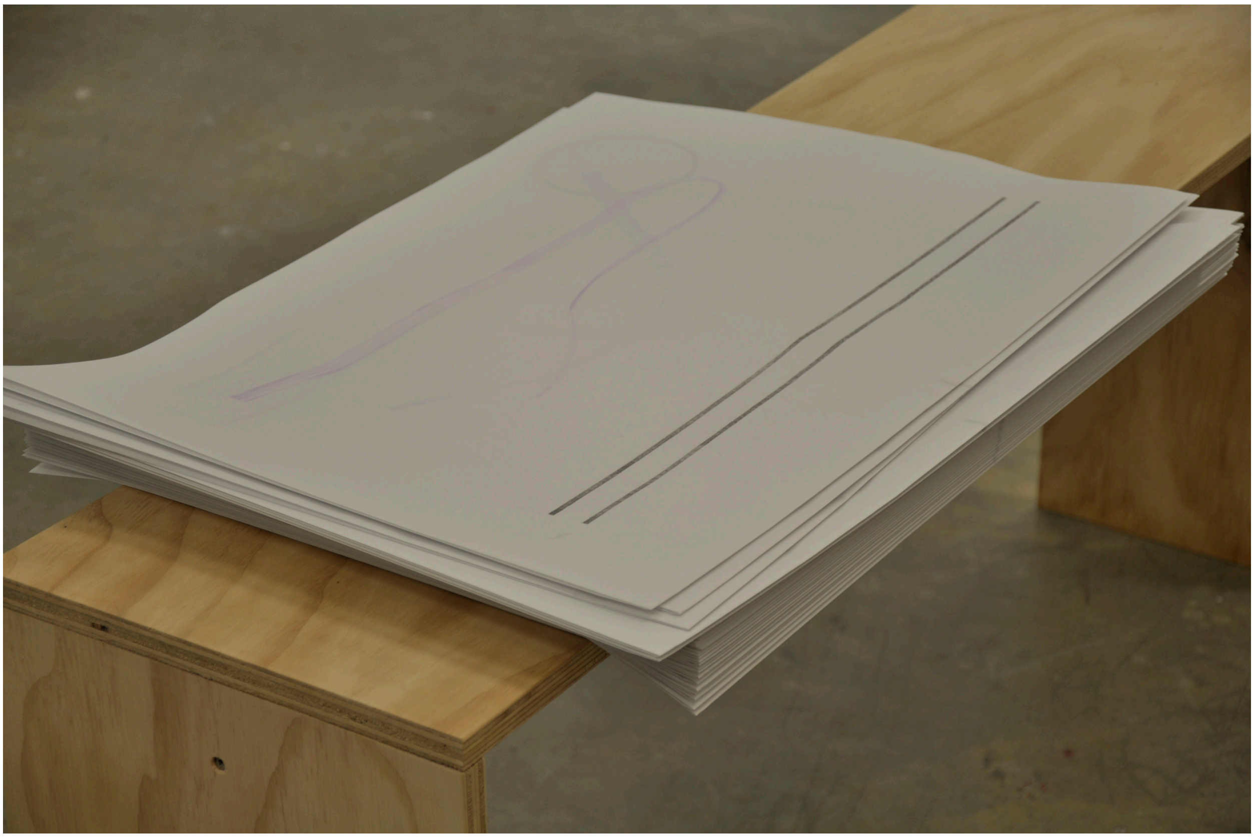


Figure (5): Lucy Meyle, *Daily News*, July 2014

For copyright reasons this image has been removed.

Figure (6): Aidan Koch, *The Blonde Woman* (extract), 2012

For copyright reasons this image has been removed.

Figure (7): Landon Metz, *Varying Degrees of Absurdity*, 2013

In both art practices, there is an attention to the sensual physicality of materials that allow them to draw in the viewer. Metz' medium-scale canvases are shifted back and forth over a period of days, allowing dye to soak into pastel haloed forms. Koch uses gouache and pencil on paper in an informal and improvisatory fashion. She lets the paper wrinkle, the pencil smudge, and makes no real attempt to erase mistakes, leaving them to hover seemingly just under the surface of the paper. The awareness of what materials do– and allowing them to do it– emphasizes what Susan Sontag (1966) called 'the luminousness of the thing itself, of things being what they are' (p. 13). It functions as a kind of seduction, to draw attention to the intricate workings of materials as a mechanism for somatic invitation into the work.

The effectiveness of this as a strategy is summed up by Schreck (2013) when he describes Metz's work as 'a direct, sensual, and subjective experience which, given our willful investment, moves us in its wake to enter into subsequent encounters– artistic and otherwise– as keener, more committed participants'. The need for an aesthetic seduction of viewers in order to immediately engage them has become an important consideration in this current project. Paper stock, colour, markers, pencils, and printing techniques are tested in studio extensively before use. This is not in order to 'master' any one method, but to gain a lived understanding of their physical qualities.

This became most effective in the work *AH HA*, within the show *Knowing You're Wrong* (with Ziggy Lever). In *AH HA*, mounds of paper are left slumped up against an acid yellow wall, newsprint falls loose. A large piece of raw canvas with frayed edges lies on the ground, part of it coloured a chalky orange-red by rubbing the dust of a pencil into the fibres. An oversized drawing on lilac

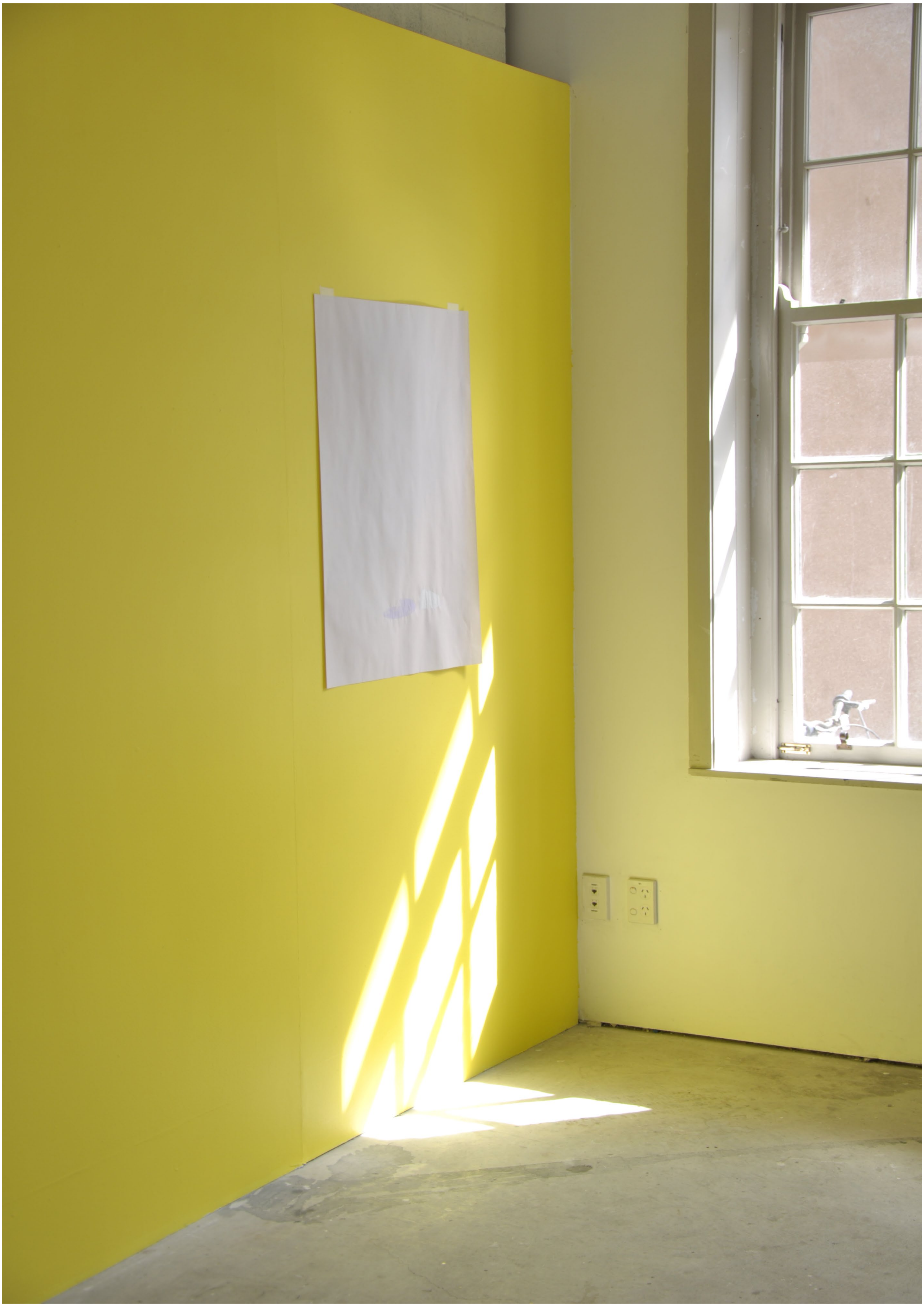


Figure (8)

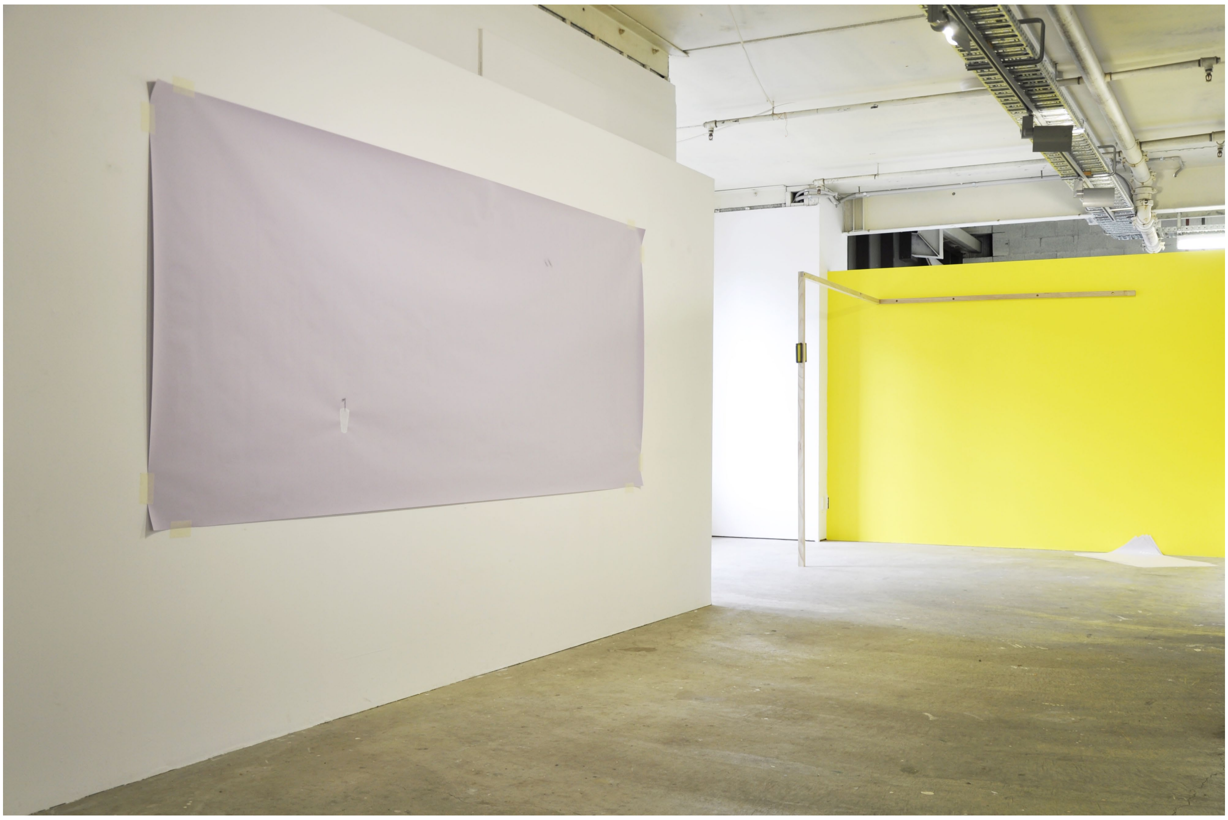
paper stretches across an entire wall, on it is printed a pair of googley eyes directed towards what many people recognized as a milkshake with a straw.

It is the eyes gazing towards the milkshake that encapsulates the other ‘hook’ in this project. Silliness and its perceived incongruity with ‘serious’ artworks is a strategy used to engage viewers. In much the same way as experiencing the materiality of artwork, lightness (or attempts at such) provides an immediate opening for viewers, allowing them to enter into the work.

Questions of casualism and craft also serve to create lacuna in this research project. My practice primarily utilizes pencil and marker pen in gestural, (apparently) casual mark making. Recently these drawings have been made on paper intended for table coverings or for industrial wrapping. They have also been made in multiple, either through mechanical reproduction or by reproducing them by hand. Even when work is displayed in singular, the low quality paper implies a sense of impermanence. However, the casual, temporal quality of materials and line is also coupled with labour-intense reproduction techniques.

The casual or provisional work is a type that is well represented in contemporary art. In recent years there has been a critical reaction to this category of work that displays a ‘studied, passive-aggressive incompleteness’ (Butler, 2011), via the sketchy application of paint, treatment of canvases, and a certain ‘casualness’ of attitude.

Art critic Raphael Rubinstein (2008) has noted that within provisionalism the ‘masterpiece’ is viewed as inappropriate in this economic and socio-cultural climate, and also that provisional work is politically ‘opposed to the monumental, the official, the permanent’. When describing the life



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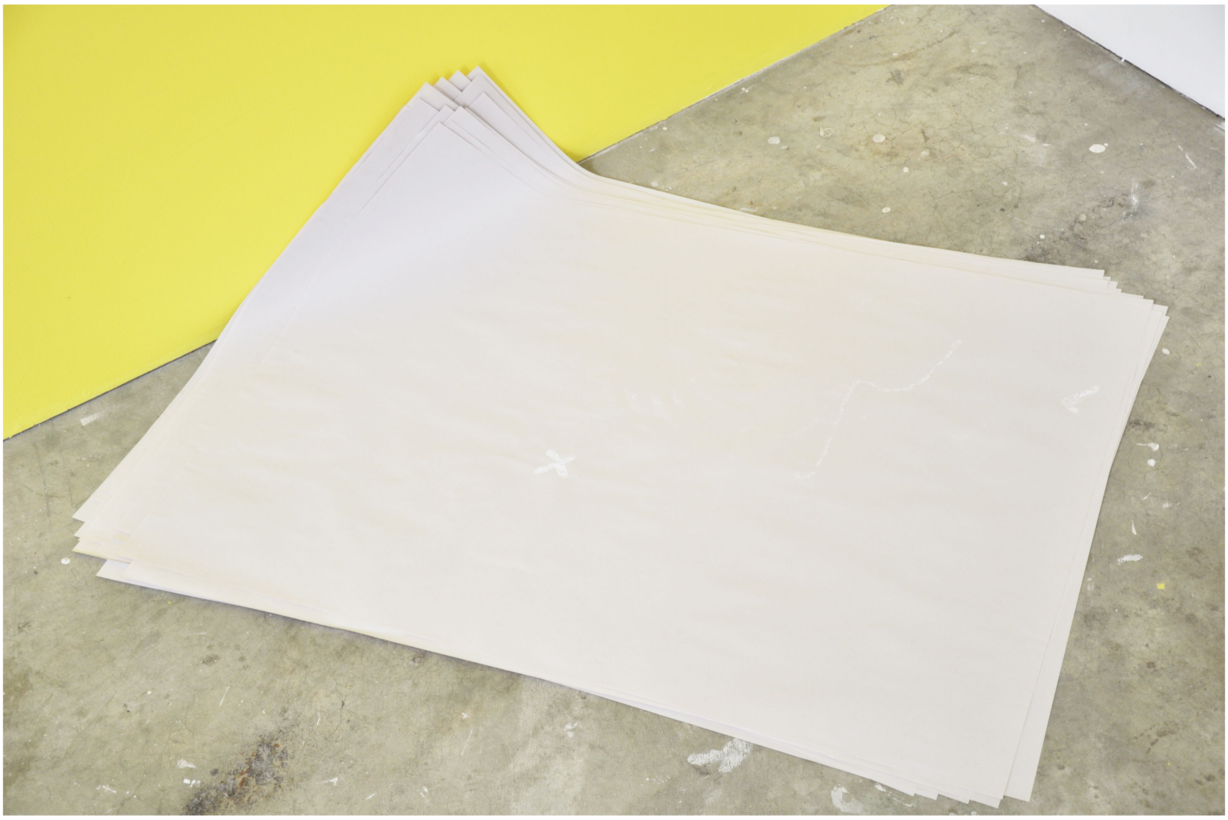

Figure (10)

Figures (8-10): Lucy Meyle and Ziggy Lever, *Knowing You're Wrong*, September 2014 cycle of one of her own (provisional) paintings, artist Sharon Butler (2011) states: ‘once someone buys it, the painting must be maintained in the condition it is received’. How does one reconcile this idea with the reality that these works are also at some point exhibited as permanent, finished paintings? Does this gap in logic neuter provisional painting’s ‘subversion of closure’ (Butler, 2011)? This is certainly a fact if one intends to resell the work, but this full stop highlights the aporia in provisional painting; that it is ‘on the verge of collapse’ (Rubinstein, 2008) only when it suits it, only when it is safely propped up by the legitimizing forces of gallery spaces and other institutions.

One could argue that drawing has never been burdened with the same historical and cultural expectations that painting has, and so has no need for provisionalism to unshackle it from the notion of immaculate completion. Curator Emma Dexter (2005) describes drawing as effectively always-already provisional anyway– in that it ‘forever describes its own making in its becoming’, and that drawing’s ‘eternal incompletion always re-enacts imperfection and incompletion’ (p. 6).

Daily News was a work consisting of a series of A0 sized drawings. Lilac marker pen formed a set of casual, abstract marks and pencil was used to form divisions on the page. Thirty drawings were reproduced by hand in accordance to a set of instructions and a original ‘master’ drawing. They were folded to resemble newspapers, and placed on a wooden bench where readers were free to take them away. The immense labour of production sits beside the overt lightness of marks, and the casualness of their display.

My making practice takes the concept of provisionalism as a starting point. It then seeks to problematize this supposed ca-

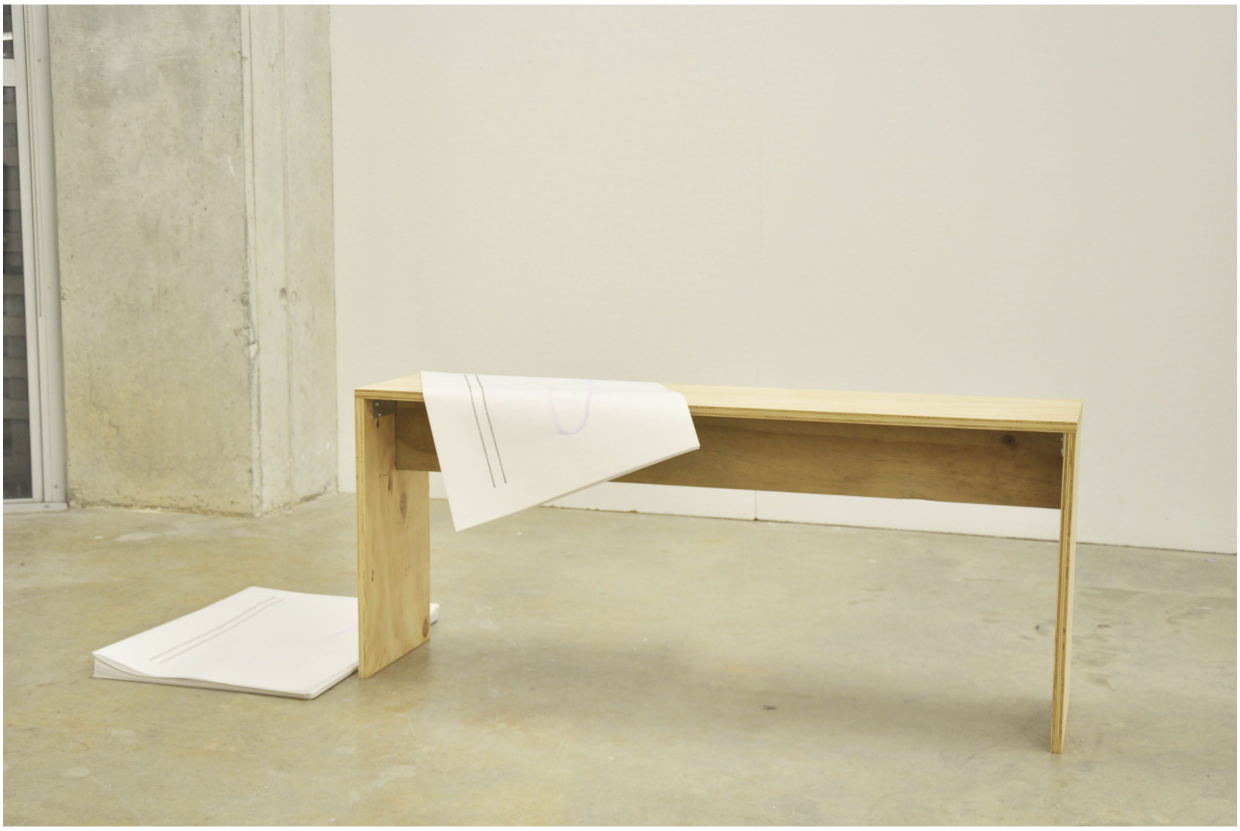

Figure (11): Lucy Meyle, *Daily News*, July 2014

sualness by employing labour-intensive methods to produce large-scale drawings in multiple. Furthermore, my practice doubles back on itself, through the dispersion of work from inside a gallery space to other social/private spaces. This allows the work to ‘constantly risk inconsequence’ (Rubinstein, 2008) by leaving the contextual safety of the gallery space. They risk being lost, forgotten, misplaced, ripped, folded, gifted, re-appropriated, pedestaled, framed, or consumed.

When a sheet of paper is folded, it retains the memory of that fold. That memory-trace allows the paper to fold further, as its ‘disrupted’ surface seems no longer deterministically flat. This aspect of dispersion within my work also allows viewers to not only ‘imagine other configurations’ (Rubinstein 2008), as has been stated about provisional painting, but to actually enact these configurations through the re-siting and re-citing of materials.

I am an avid viewer of Agatha Christie TV movies, and my favourite part is when- at the end of the mystery- the detective gathers everyone into the same room, revealing the person seemed least likely to commit the crime was, in fact, the murderer. While researching Agatha Christie, I encountered a recurrent rumour about how she used to write her plot lines. Apparently she used to write the story straight through, then go back and ‘frame’ the person she thought the audience would believe least likely to have committed the crime. She would add or remove parts of her writing in order to have it make sense, but also to suspend that moment of knowing until the very end. At its worst, this method seems like a hack job, but at its very best it serves to emphasize how easily dissolved and reframed perception and interpretation is by the removal of detail.

I think it is because I like these moments on such a base level, that I try to incorporate them into my work. Yet in my project these devices function in a much less prescriptive fashion than in an Agatha Christie TV movie. I never sit readers/viewers down and let them know, metaphorically, ‘whodunit’, or rather, the conceptual key to unlocking the installation or exhibition (see discussion of *Knowing You’re Wrong* p. 39).

Agatha Christie’s back-and-forth method is employed in my project to create lacuna. In a making process that moves back and forth between additive and subtractive, between too much information and too little, the lacuna is the point where information or direction within the work either fails or is absent altogether.

The guidelines for reading a work are disrupted when this information or direction is removed or replaced. Without the anchoring presence of these frameworks, the way we impose value, meaning, or narrative upon texts is revealed to be contingent and flexible. Their trace is still felt, yet the porosity of their boundaries is emphasized via a ‘constant negotiation’ (Groys, 2011) within the work.

Like a hole in fabric, these lacunae propose that the viewer poke a finger through them–to supplement what is there, while at the same time enjoying its absence.

Part Two:

‘I love it when people say: "But it is just two clocks next to each other. It is just light bulbs hanging." I love the idea of being an infiltrator. I always said that I wanted to be a spy.’

FELIX GONZALEZ-TORRES (1993, p. 93)

Dissemination

If, within this project, lacunae are the gaps for an unexpected insertion of understanding, then dissemination is a method for this understanding's proliferation. Dissemination might be described here as a research method for doubling the contamination between meanings: both within the work and without. That is to say, both in the content of the work and how it functions in a gallery or public space. The method of making multiples as 'free giveaways' in my project functions aesthetically and politically: in a feedback loop of process, in the infiltration of spaces and modes with things that don't belong, and in an unraveling of monumentality. Dispersion inherently questions the idea of 'finished' artwork and reproduction. According to Jacques Derrida (1981), dissemination 'marks an irreducible and generative multiplicity' (p. 45). It can be thought of as a proliferation that can't be ignored or simplified, and is in the constant process of producing other multiplicities.

This project uses dissemination as a 'method' to gently disrupt the smoothness of established narratives within an art gallery context (McNamara, 2008)[4]. Utilizing Derrida's dissemination as a method[5], this research seeks to explore 'the impossible return to any reassembled or refurbished unity of meaning' (p. 268) through the dispersion of visual material.

In this research project, a disseminative method is enacted in several ways: through the re-citing of processes and drawings within the work, and through the re-siting of materials in wider contexts. My present practice uses a constant doubling back in the creation and presentation of work. Images, words, and compositions are actively drawn from previous work into a feedback loop, and this work is then dispersed into the social sphere via a gallery or public space. The remnants or documentation of this dispersal is then shifted back into the studio space as source materials.

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[4] Although McNamara here is not talking about dissemination, but rather aspects of Felix Gonzalez Torres' work, there are similar elements at play.

[5] While Derrida (1988) states that deconstruction is not a method, in this project, certain aspects of deconstruction are used as method.

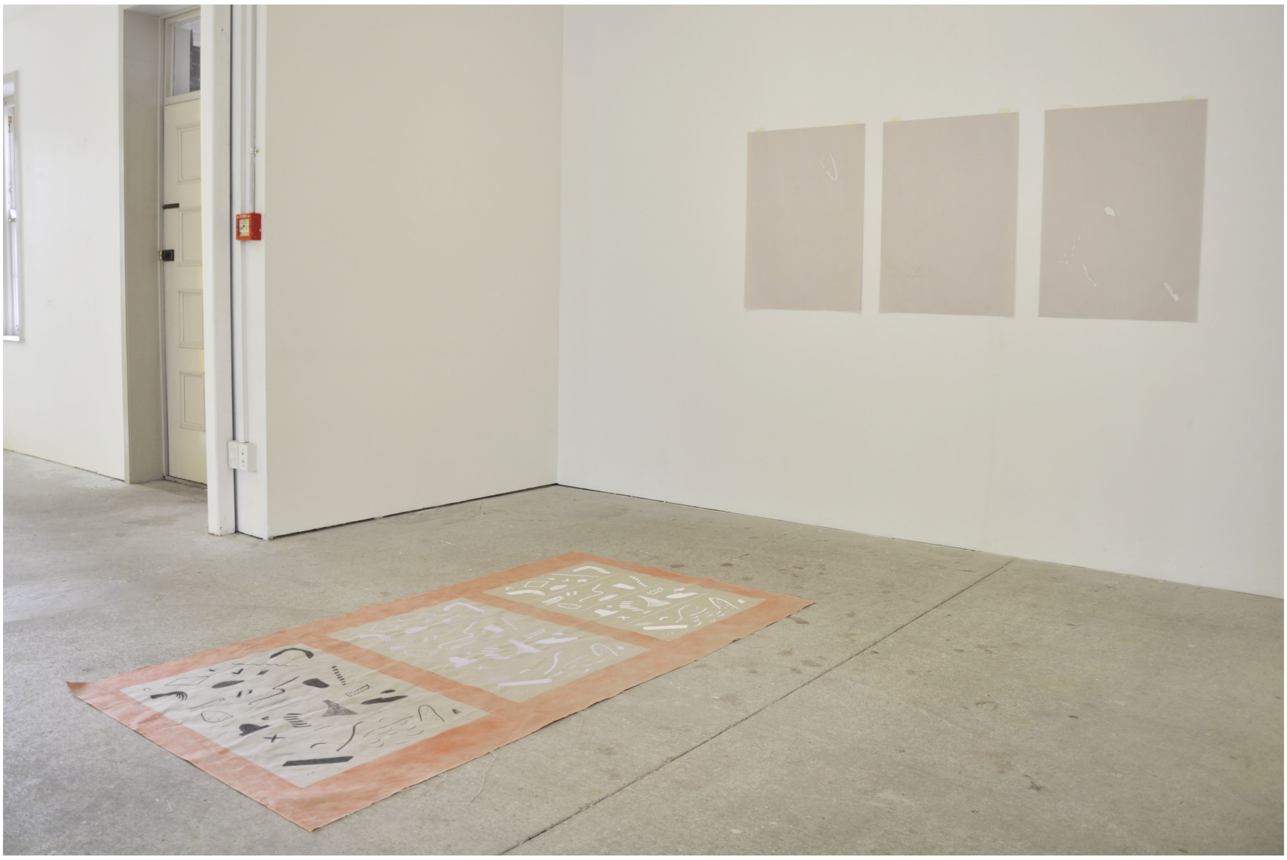

Figure (12): Lucy Meyle, *AH HA*, from *Knowing You're Wrong* (with Ziggy Lever), September 2014

The works contained within *Knowing You're Wrong* (with Ziggy Lever) alluded to the endless citationality of things (in this case it is visual marks). *AH HA* used previous works as source material. Marks and symbols were re-drawn on a large piece of raw canvas. Each mark was drawn three times, each time with a different colour and technique. This canvas was then laid in the gallery space and used as a printing plate to generate up to three-colour prints on newsprint paper. Each time the paper was printed the same symbol would break with its past usage– transforming according to what other symbols were on the paper with it. The ephemerality of the newsprint only served to heighten the feeling that each context was slipping and sliding, ready to rip or blow away. The sheer number of drawings in the gallery space also aided in this reading– piles of images were slung over railings and slumped up against walls– each one a new configuration of the same marks appearing on the canvas 'plate'. But they are, of course not exactly the same. For each drawing the 'plate' had to be re-inked (or re-penciled, in the case of one set of drawings), so each drawing supplemented the 'plate' in order to make it function, and in turn also supplemented the next drawing down the line. These drawings could then be further disseminated by the audience taking them away. The canvas lying unceremoniously on the ground was the generator for all the forms in the exhibition, a clue to the process of making.

Through re-citing and re-siting, the porousness of seemingly self-evident meanings and origins becomes confused. This leaking of references and symbols into one another, into other drawings, spaces, and modes of thinking constitutes an infiltration similar to the one Gonzalez-Torres describes. Out-and-out opposition can always be co-opted into the very thing it seeks to oppose. But if you're the spy in the system, you become impossible to co-opt and impossible to define (Gonzalez-Torres, 1993)[6].

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[6] Of course, in attempts to move beyond the institution, or even to critique it, artists serve as drivers for its expansion; as Andrea Fraser (2005) has written 'with each attempt to evade the limits of institutional determination, to embrace an outside, to redefine art or reintegrate it into everyday life, to reach 'everyday' people and work in the 'real world', we expand our frame and bring more of the world into it. But we never escape it' (p. 283).

CITING AND RE-CITING

In this research project, Derrida's concepts of iterability and supplementation are ways of thinking about production and reproduction. These notions also act as conceptual drivers for my process and as a functional means of producing work.

Through iterability and supplementation, the research project explores how the boundaries of a work that is considered 'original' or 'finished' may be confused. The images variously 'perform' representation of completeness, yet they may be considered spies like Gonzalez-Torres, masquerading in the institutional context. For example, some of the newsprint drawings in *AH HA* were hung to echo formal diptych/triptych arrangements. Yet they were also hung loose, just barely attached to the wall with masking tape.

In his essay *Signature Event Context*, Derrida describes iterability as the necessary precondition of every mark to be repeated, and thus altered, in order for it to approach a 'normal' function. He goes on to say:

> Every sign, linguistic or non-linguistic, spoken or written, in a small or large unit, can be cited, put between quotation marks, in doing so can break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable. This does not imply that the mark is valid outside of a context, but on the contrary that there are only contexts without any centre or absolute anchorage (1988, p. 12).

Citationality and shifting contexts without centre or anchorage are used in this research project as guiding principles for production (Derrida, 1988). The other Derridean concept that guides my process is that of

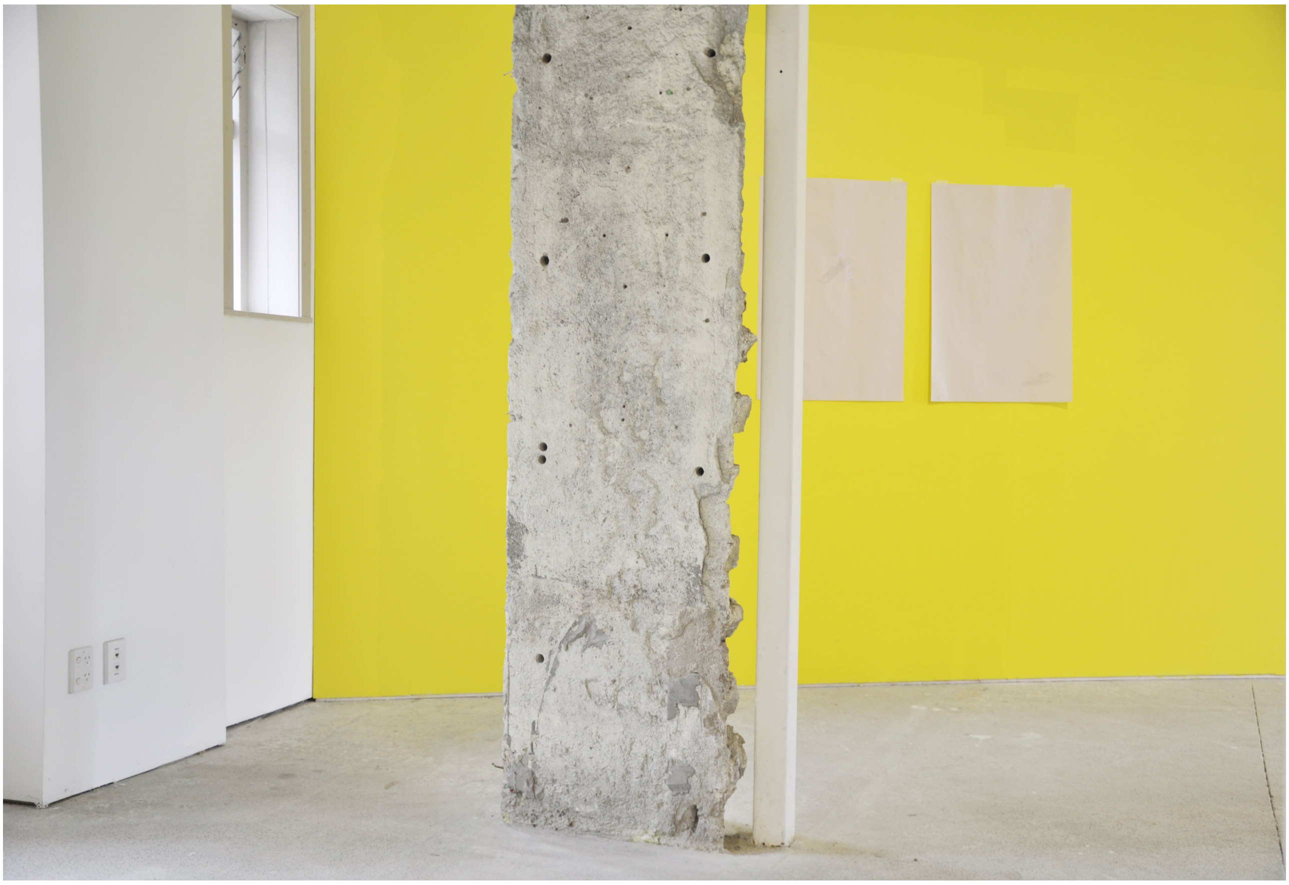

Figure (13): Lucy Meyle, *AH HA,* from *Knowing You're Wrong* (with Ziggy Lever), September 2014 supplementarity. As a double movement of 'accretion and substitution' (Derrida 1976, p. 200), a supplement reveals the impossibility of a 'complete' state– if something can be supplemented then it has an 'originary lack'. In other words the work has never *been* complete.

Derrida explains further,

> Through this sequence of supplements a necessity is announced: that of an infinite chain, ineluctably multiplying the supplementary mediations that produce the sense of the very thing they defer: the mirage of the thing itself, of immediate presence, of originary perception (1976, 157).

The exhibition *Knowing You're Wrong* consisted of works created by two individual, yet connected artists, who both address themes of interiority and exteriority in their work. This allowed for a supplementation between artists. Although there existed two autonomous works, there were co-operative[7] elements to the exhibition, further implicating the supplementation process. One example of this is the yellow (gorse coloured) walls, that functioned as a kind of catalyst for the exhibition– drawing the works together at the same time that they both looked outwards, and bouncing light around the space. The window-gazing videos and wooden structures in Lever's work *trying to get back to places that shouldn't exist* direct attention to the outside, whilst the dispersal of newsprint drawings of *AH HA* allude to other sites. The common theme of shifting between inside/outside challenged the autonomy of the artworks, and in this way they embraced a process of supplementing each other's work.

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[7] For examples of co-operative partnerships, see Allora and Calzadilla, or Gilbert and George.

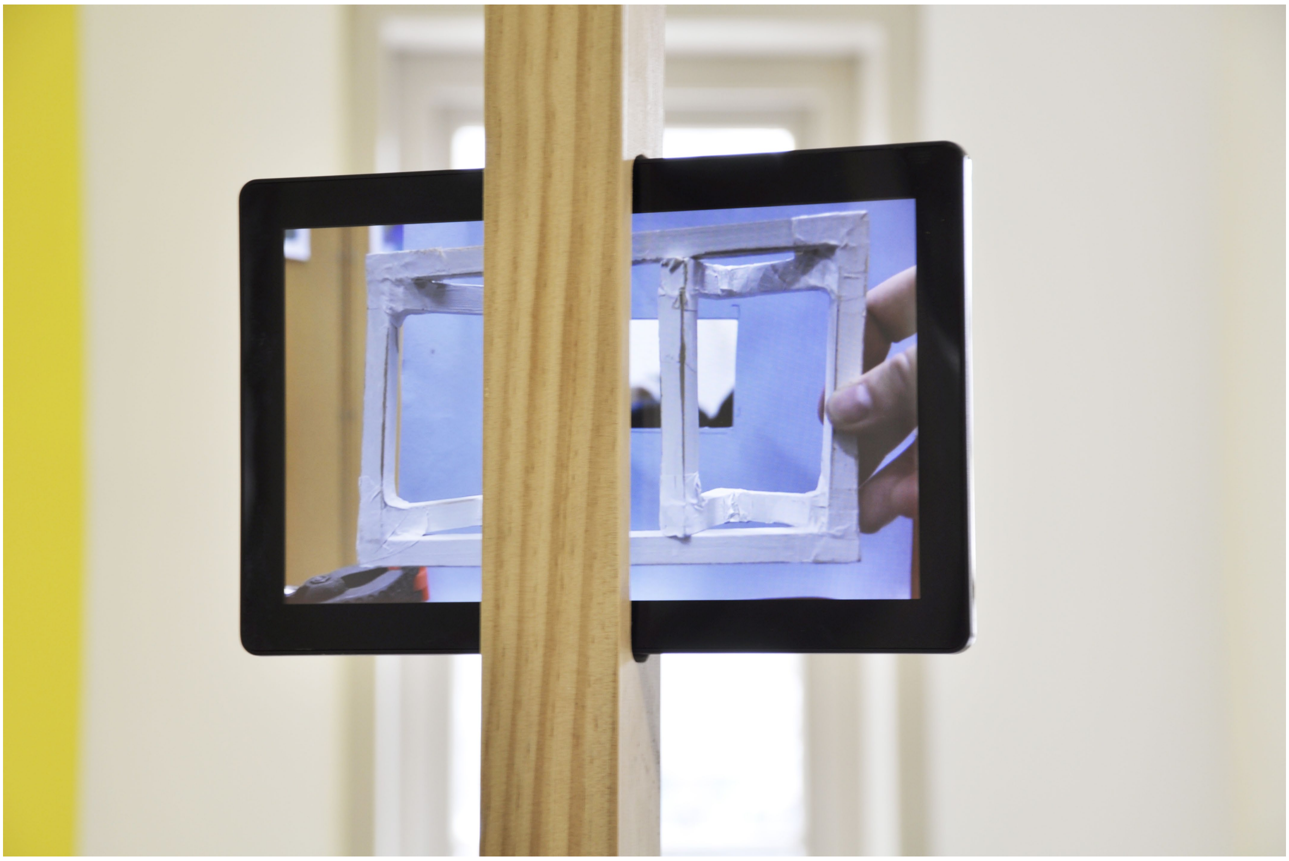

Figure (14): Ziggy Lever, *trying to get back to places that shouldn't exist,* from *Knowing You're Wrong,* September 2014

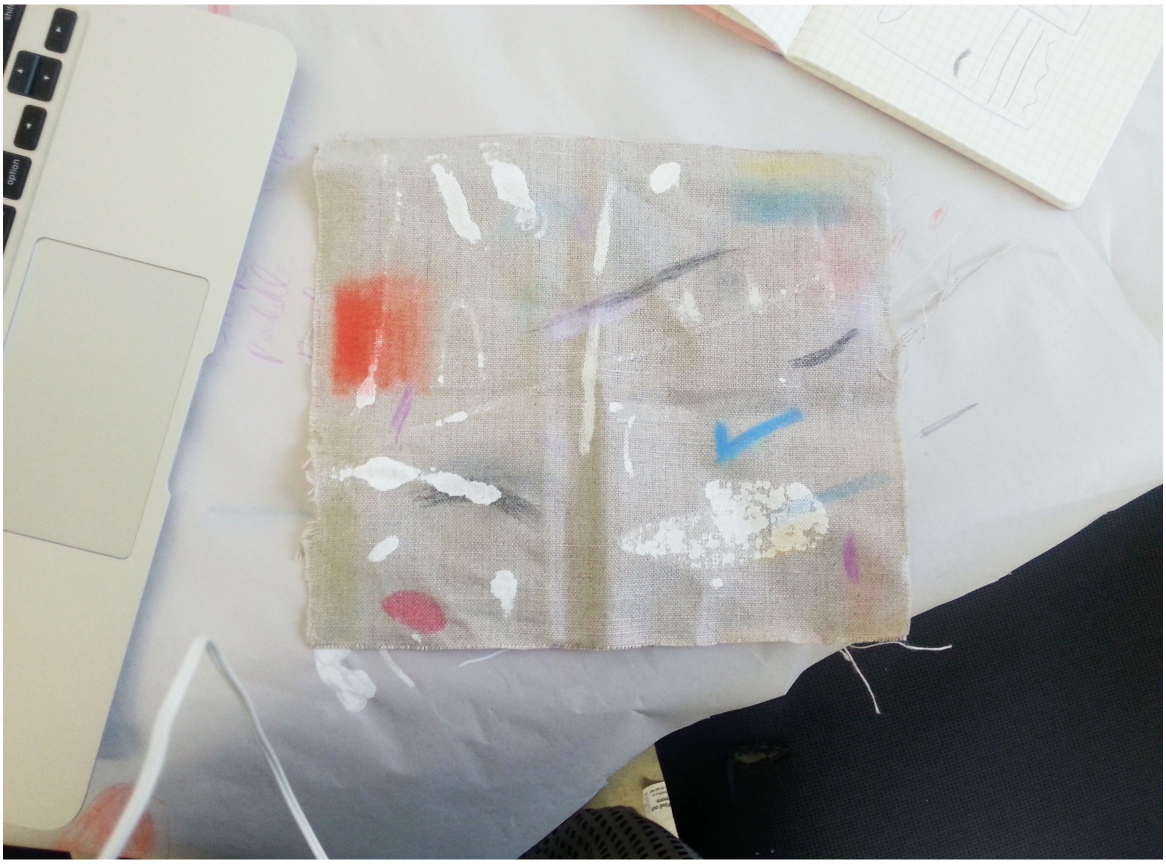

Figure (15): Lucy Meyle, (Testing swatch which formed the basis for the work *AH HA)*, August 2014

Figure (16): Lucy Meyle, (Photo of council markings in lilac spray paint), February 2014

Figure (17): Lucy Meyle, (U-shaped graffiti on AUT wall), September 2014

Very reductively, supplementation– in adding to what is implied to be 'whole'– also acts to reveal the shakiness of the idea of 'wholeness' existing at all. By continually re-citing and supplementing imagery from previous works, by collapsing the artistic process into a feedback loop, and through the relationship with Lever's work, *Knowing You're Wrong* playfully undoes the appearance of the self-assured fixedness of meaning, context, finishedness, and originality.

PROCESS FEEDBACK LOOP

The term 'feedback' has its roots in cybernetics, originating with the idea of 'circular causality'; the outcome of events directly informs the next outcome and on and on ad infinitum (Wiener, 1950). In relation to this research project, it is used to refer to a process in which images, production processes, and artworks are fed back into the chain of making. Neither the introduction of new material nor the exclusion of old material precluded. Rather, the feedback loop generates work largely from previous work, with an allowance for the inclusion of new source material. Often older work will form the parameters for new source material, or new source material will shed fresh light on previous work. For example when testing out raw canvas for *AH HA*, I redrew images from *Supplement*, alongside colour testing. The colour testing was re-imagined as the way to frame the 'plates' on the canvas, and the images from *Supplement* was re-imagined as a glossary–or index–of terms. This way of testing materials and images is a large part of my current practice. Whether visible or not, these testing images are just as useful as their later iterations.

Through the twin lenses of Derrida’s concepts outlined above (iterability and supplementation), this feedback loop of process involves the continual reiteration (and thus alteration) of imagery, alongside a supplementation of old work with new. It is this supplementation that enacts ‘a continuous and homogeneous reparation and modification of presence in the representation’ (Derrida, 1977, p. 5). In the work *Supplement*, 150 photocopied publications were each coupled with a large marker drawing and stacked in a pile. After taking and reading the publication, and unfolding their particular drawing, viewers came to realize that each drawing was different. Some mentioned the impulse to go through the stack and unfold all the drawings in order to see what came next, or to exhaust the possibilities of the pile. The completeness of the artwork is undermined by its ability to be continuously modified or supplemented by the participant. In the same way, the ability for an artwork to represent anything completely is undone by its ability to be supplemented. By insisting on the possibility of endless difference, the sturdiness of any anchor against which to tether the artwork fails. The idea of supplement-as-method constitutes a refusal– a refusal of both the closure of interpretation and of institutional norms. Craig Owens (1983) describes this as a refusal directed at ‘the system of power that authorizes certain representations while blocking, prohibiting, or invalidating others’ (p. 59).

NO SUCH ORIGINAL

One intended effect of the feedback loop is the confusion of the start and end point of the creative process. Reproductive drawing in turn begins to blur the boundaries of what is an ‘original’ and what is a ‘reproduction’[8], in addition to what is a ‘finished’ work and what is not .

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[8] In Walter Benjamin’s seminal essay *The Work of Art in the Age of Mechanical Reproduction*, works of art are described as possessing an ‘aura’, or the ‘here and now of the artwork—its unique existence in a particular place’ (1936). According to Benjamin, the advent of technical reproduction of artworks set into motion a degradation of this aura, replacing our need to visit the artworks themselves with the ability to experience them as reproductions. Benjamin describes this as an emancipation of art from ritual, enabling it to become more political through its wider dispersion (1936).

People still visit the Mona Lisa in droves, however, so the allure of ‘aura’ is not entirely degraded, we just now know what artworks look like before we visit them. In fact we are almost disappointed to find out the Mona Lisa is much smaller in person and surrounded by hundreds of annoying tourists, of which we are one. Her ‘aura’ is barely there in person (and, if aura is diminishd by reproduction, is the transmission of aura impeded by a bullet-proof glass box?), and really only reaches its transcendant heights in our imagination.

It is interesting when the experience of an artwork is immediately altered upon finding out it is either an original or a reproduction, the visual reality of the work does not seem to matter. This occured when viewers of the work *Daily News* were informed that it was not a mechanical reproduction at all, but hand-drawn multiple. Viewers immediately became hesitant to remove the work (even though they were encouraged to), and one attempted to pay for it. In a project which seeks to complicate the relationship between ‘originals’ and ‘reproductions’, the reaction to this work only serves to highlight the uselessness of the terms in divining any kind of value. In fact it would be more correct to call all the works in this current project *recitations* of permenantly absent ‘originals’.

For a drawing series called *Poster*, I started off using my own drawings as printing plates or molds for other drawings. One drawing was a penciled A0 sized piece of paper which was drawn on the back of to make a mono-print. I also made a drawing using a yellow marker pen, letting the ink seep through one sheet onto paper below. While the 'original' drawings (the 'printing plates') were used to make the 'secondary' drawings ('prints'), the secondary drawings also affected the originals. For example, while making the yellow marker drawing I had to check underneath whether any ink had come through, and then go over it again if it had not. This shifting back-and-forth between drawings was like a redistribution– each drawing supplementing what was 'lacking' in the other.

Each reproduced supplement ultimately undermines the concept of totality, as various configurations of drawings act to simultaneously add and substitute to the experience of a work. Each drawing is contingent on the other.

The first movements towards *Poster* were unintentional, borne out of a messy studio and the laying of fresh paper over used paper. This developed into a method for thinking about production and reproduction. This was partially from the necessity of working in such a way where 'originals' are destroyed, and through the lens of a continual supplement of an absent original, as a ongoing reenactment of its own incompletion: an essential threat to wholeness.

To be able to make large, fragile, yet immaculately preserved art works is a privilege– there has to be enough space to hang or keep those images. By actively making images that can be folded, dispersed, or destroyed, this method moves against the modernist conception of an untouchable 'pure' artwork .

In *Poster*, the divisions between copy and original are destabilized. The drawings of *Poster* undoubtedly have a lot in common with both reproduction and originals. For example they were manually produced (original), yet were capable of being made in an endless number (reproduction). The concept of the 'copy' infects the 'original' and vice versa[9]. Each term echoes in the other across different contexts, neither being eternally stable (Groys, 2011).

PERFORMING REPRESENTATION

Painter Richard Aldrich (2009) describes hearing a bootleg recording of a Led Zeppelin concert:

> I was so used to Led Zeppelin songs, knew them almost note for note and word for word, and suddenly there was this recognizable, but off version coming through the speakers, this thing that I had taken for granted, *Heartbreaker* by Led Zeppelin, was now being heard in a completely different way.

In the same way that Aldrich's experience of *Heartbreaker* was completely altered in how and when it had been performed, recorded, and transmitted, an image is capable of being entirely rewritten through differing performances of its own representation. An image is only an image in the way that it is mediated.

The reiteration of images emphasizes the continual process by which they perform their own 'imageness' differently.

The work in *AH HA* was more concretely representational than *Poster*, even though it used the same processes of citing and reciting. Marks were more physically present on the paper, and the 'printing plate' canvas was also present in the gallery. Because of this, the work sat more obviously in the space in between abstract and representational modes. In shifting back and forth between the index of abstracted images on the canvas and their contextualized counterparts on newsprint, the work shifted between those images' differing performances of representation.

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[9] Many contemporary artists move back and forth between original and reproduction: from Sherrie Levine and Elaine Sturtevant to the more recent examples of Cory Archangel and Richard Aldrich. Levine's appropriative photography, Sturtevant's reproduction of Andy Warhol, Archangel's Super Mario source code and Aldrich's double paintings point towards the transformative power of the reproduction. Many of these examples generate a kind of second original, able to be endlessly translated and performed from different perspectives, yet are still co-opted back into the art market.

The experience of the world is altered in the 'performance' of representing it. In my work, there is a performative process of making, which is visible to the audience, who in turn re-site the works I have produced. This shifting movement across public spaces is like a performance used to emphasize the unfixedness of that which is being represented.

The artist Sam Falls' practice moves back and forth between material processes, retaining the 'notion of the photographic [as] the conceptual motor' (Phillips, 2012) while exploring image making in a diverse range of mediums. Falls works with fabric, metal, coloured craft paper, paint pigment, and Photoshop and uses rain, sunshine, and long time periods as methods for 'exposing' his images. Falls also utilizes feedback loops of process in some of his work, feeding images through Photoshop to sample specific areas of colour, and then manually painting this colour over printouts of the images themselves.

In the image taken from Fall's book *Problems With Decomposition*, we are able to recognize that the grape depicted in photographic form are also at the same time a stamp that makes an image. Their scale is represented in the way they have been printed and in the printing of the photograph. 'Iterability alters' (Derrida, 1988, p. 62), is the famous Derridean aphorism, and in re-citing the same elements (fruit, colour, shape) across different processes, Falls makes us gently aware of their sameness and of their difference at each of the points that they

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Figure (18): Sam Falls, [from *Problems With Decomposition]*, 2012 ‘perform’ representation. The transposing of images on top of one another collapse differing modes of representation upon themselves. At the same time, they appear to concertina wide open– to reveal that the purity of any image (or object, or symbol, or mark) is always contaminated by its ability to be iterated, and so altered.

Falls (2014) describes his process as one which ‘extend[s] the time of producing a photograph into a painting’ and that ‘is projected in the final work that is now both media and machines as well as handmade’. Artist and curator Chris Wiley (2010) describes Falls’ work as occupying ‘a space not only between photography and painting, but also, subtly, between reality and its digital double’[10]. In extending the time of creating a photograph, Falls defers process. This project behaves in a similar way, every provisional, recited mark defers its own finality, playing at being complete.

This project is performative in that it is generative. Working within a series of parameters, but where the outcome is undefined. By existing across oppositions, this project performs the idea of the original, while also performing the idea of the copy. The project plays into these notions in order to unpick them, much like Falls’ *Problems with Decomposition* plays with photography’s indexicality while undermining it.

This project performs the positions we might take to engage with the artwork, but it is not actually those positions itself. Can an image merely play a role? And, in that case, does it perform to suit the agendas of the viewer?

10.
This is interpreted as a reference to the play between ‘the thing itself’ and the image that refers to it, as opposed to a discussion around ‘what is real’.

> Representations of the ‘art world’ as wholly distinct from the ‘real world’, like representations of the ‘institution’ as discrete and separate from ‘us’ serve specific functions in art discourse. They maintain an imaginary distance between the social and economic interests we invest in through our activities and the euphemized artistic, intellectual, and even political ‘interests’ (or disinterests) that provide those activities with content and justify their existence. And with these representations, we also reproduce the mythologies of volunteerist freedom and creative omnipotence that have made art and artists such attractive emblems for neoliberalism’s entrepreneurial, ‘ownership-society’ optimism (Fraser, 2005, p. 284).

> Brecht says to keep a distance to allow the viewer, the public, time to reflect and think. More than anything break the pleasure of representation, the pleasure of the flawless narrative. This is not life; this is just a theater piece this is just an artwork (Gonzalez-Torres 1994, p. 87).

The statements of Fraser and Gonzalez-Torres at first appear to be at odds with one another. The expression that ‘this is not life’, but rather ‘just an artwork’ seems politically incompatible with Fraser’s assertion that the separation of ‘art’ from the ‘real world’ is a maneuver which effectively neuters attempts at institutional critique.

However, upon further reading it is obvious that both Gonzales-Torres and Fraser are moving towards the same conclusion. Artwork which has the most radical political potential is one which slips (un)comfortably in between the arbitrary distinctions of the ‘art’ and ‘real’ world. Work which enacts a kind of inside-outside, always-already contamination of our ideas surrounding the autonomy, territory, and monumentality of artwork and of the spaces they inhabit. How does an artwork do this? When Gonzalez-Torres (1996) mentions that he wants his work to ‘look like something else’, he touches on this enactment of inside-outside. This elaborates an incongruous between space intended to ‘amplify art and life resonances, while also assiduously complicating that nexus’ (McNamara, 2008).

Within this project siting and re-siting work seeks to complicate the ‘between’ space that McNamara talks about. In slipping between public/private, gallery/non-gallery spaces, and the codes/behaviours/politics that shift between them, this research seeks to explore the contingency and flexibility of interpretation.

In Felix Gonzalez-Torres’ work *Untitled (Lover Boys)* (1991), a mound of wrapped candies lie on the gallery floor. Viewers are able to take and eat the candies, their supply is endlessly replenished. This work of Gonzalez-Torres has been described as enacting a ‘viral strategy meant to assume, subvert, and transform the cultural and economic conditions that produce hierarchy and radical justice’ (Chambers-Letson, 2009, p. 560). This current drawing project uses mass media forms and gallery codes to infiltrate and undermine hierarchies or behavioural norms.

This project is also interested in how work takes up and moves through space, in relation to how *bodies* take up and move through space. Who gets to talk when, and where? Who gets to talk loudest, for the longest? There are entire websites dedicated to images of men on public transport taking up two, three seats with their legs splayed

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Figure (19): Felix Gonzalez-Torres, *Untitled (Lover Boys)*, 1991

Figure (20): *Los Angeles*, 2014

as wide as possible. This happens at rock shows too, most men seem to be blithely unaware of occupying large swathes of public space so comfortably. Space that, for others, sometimes necessitates being as small and accommodating as possible.

In moving through different spaces, the dispersed works in this project get to infiltrate where I cannot. They can sit unsurveilled, unpoliced, they can take up space, be ignored. Large works like *Daily News* can be difficult to open and close because of their size. Parts of *Supplement* lay unfolded all over the floor of a foyer space for several days. When it infiltrates other spaces, the work in this project (to borrow a term from feminist academic Sarah Ahmed) 'wiggles': 'Sometimes to create space we have to wiggle about. You know those moments when you try and fit in a space that is smaller than you are. You wiggle now with purpose; by wiggling *you make more room for yourself*' (2014). I see the 'corporeal willfulness' (Ahmed, 2014) of the dispersed material in the project as shifting around to create room. Not just in the physical occupation of spaces, but creating room in dominant power structures for some other body, or way of being. I am interested in how the dispersed work in this project (and, perhaps, myself) might not always be relegated to one seat but be able to stretch across two, or even be able to fold up between seats.

The intention with such work is neither to disappear completely into the modes of representation that it borrows from elsewhere (advertising, mass media), nor to stand so comfortably and easily within gallery spaces. It must always allow for an 'outside'– which, it must be said, if is of course, not really 'outside' at all: *il n'y a pas de hors-texte* (Derrida, 1967, p. 158).

For copyright reasons this image has been removed.

Figure (21): Kate Newby, *Maybe I won't go to sleep at all*, 2013

For copyright reasons this image has been removed.

Figure (22): Kate Newby, *Skimming stones formed by clapping hands*, 2014

The ‘outside’, is the first point of action, and of this Dieter Roelstraete (2011) says: ‘Perhaps we can begin for to ‘begin’ we must always begin anew with a set of modest (yet nonetheless real) refusals, starting with the refusal of the intellectual pleasures of (indulging in) complicity, and continuing with the refusal of the pleasures of immersion, in short, refusing inclusion’. A refusal to ‘play along’, as well as an emphasis on ‘outside’ and ‘escape’ constitutes a large part of the practice of installation artist Kate Newby.

In a discussion regarding Newby’s narratives of ‘escape’ and ‘outside’ in her work, curator Sarah Hopkinson (2014) states: ‘the agent is the individual confronted in a multitude of ways with their own possibility for action. Newby’s work proposes an expanded field of action in which the heightened meaning, poetics, and sense of agency attributed to contemporary art is applied to all acts’ (p. 26). Hopkinson cites the way Newby translates the ‘residue of everyday practices’ into the gallery as suggesting ‘a radical, personalized restructuring of the order of meaning: instead of a rational, scientific, empirical classification systems’ (p. 30).

While Kate Newby works to bring the outside in, my process works to both move the outside in, and the inside back out again through the dispersion of materials. Newby’s ‘outside’ is a literal outside, whereas in my project the outside is signaled by borrowing from the systems of advertising, publication design, and signage. Alongside these systems of everyday communication, this project– like Newby’s– rearranges them to allow for the inclusion of the personal. The vaguely pathetic cry of OH GOD WHY ME in *Supplement*, and the penciled recreations of newspaper compositions in *Daily News* both seek to restructure what they borrow from to create space for the personal.

Newby's practice exercises a certain playful obfuscation: rocks are embedded into concrete, concrete mounds block entrances, and graffiti is drawn on walls outside gallery spaces. Interaction necessarily shifts when that which is deemed art retains some of its non-artness (or the other way around). The re-siting of practices and materials complicates what feels like our 'natural', everyday reactions. Art critic Jennifer Kabat (2014) lists some of the questions we might ask ourselves when coming into contact with one of Newby's sculptural/architectural works: 'Is it blocking the entrance? Do you walk on it? Are you allowed to?'. These questions come up again in relation to this research. Within this project, viewer interaction with printed matter revolves heavily around the questions of 'can I take it away? Can I touch it?'. This occurred with the work *Daily News*, even when assured that they could touch and take if they wished, most people were happier to watch other people do it instead.

The codified behaviours of gallery spaces flip around what would more likely happen 'outside' the gallery. Newby's installation of materials provokes an 'oscillation between the formal aesthetic of the gallery environment and [the] use of, an incidental mark that signals an embedded engagement with the texture of the everyday' (Grieves, 2010). In the same way, this research project seeks to heighten our attention to 'the residue of everyday practices' through shifting and confusing our expected relationships to work in different contexts.

Rather than the gallery supplementing a fictional outside space, my current project sees itself as supplementary material to the installation space. In this way, my present practice questions the relationship between the free giveaway (or material available for dispersion), and the gallery-based, installed parts of the work. A response ne-

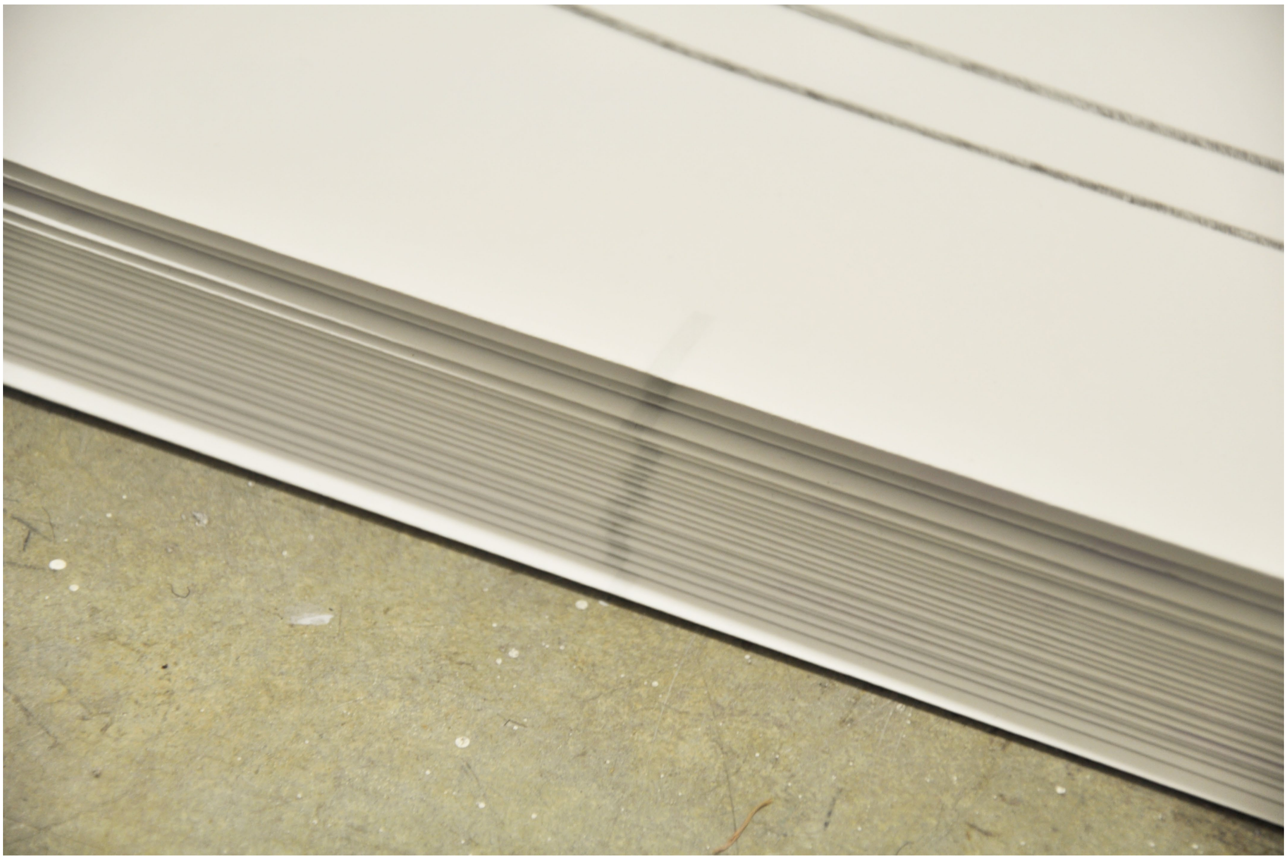


Figure (23): Lucy Meyle, *Daily News*, July 2014

cessitates a discussion on public/private territories within gallery spaces. In *Politics of Installation*, art theorist Boris Groys (2008) talks of territory: installation symbolically privatizes the public space of an exhibition by using the whole space of the gallery as the artwork. This action is opposed to the general 'democracy' of the public gallery, where viewers feel free to walk around and look at works on the wall or floor. This project is situated both within the 'public' space of the gallery and– if they take dispersed materials home– of the 'private' space of the viewers. If installation can turn a gallery space into a private space, can it do the opposite and turn a private space into a public one through the multiple 'private' experiences of a dispersed work?

In his essay/work *Dispersion*, Seth Price (2008) states that

> Publicness today has as much to do with sites of production and reproduction as it does with any supposed physical commons, so a popular album could be regarded as a more successful instance of public art than a monument tucked away in an urban plaza (p. 10).

The internet functions in this way– at home we can be in 'public', even if we do so anonymously. In refusing to be situated in either a public or a private space (or bringing the private into the public and vice versa), this project potentially enacts a kind of unraveling of the monumentality of the gallery space, and also of the artwork itself.

Even though Newby's work uses hard-wearing materials such as concrete or rocks, her work is often destroyed in deinstallation, or it is lost to the work itself. For example her ceramic skim stones are tossed into bodies of water as part of the work. The 'willful triviality' (Smith, 2008) of her work, coupled

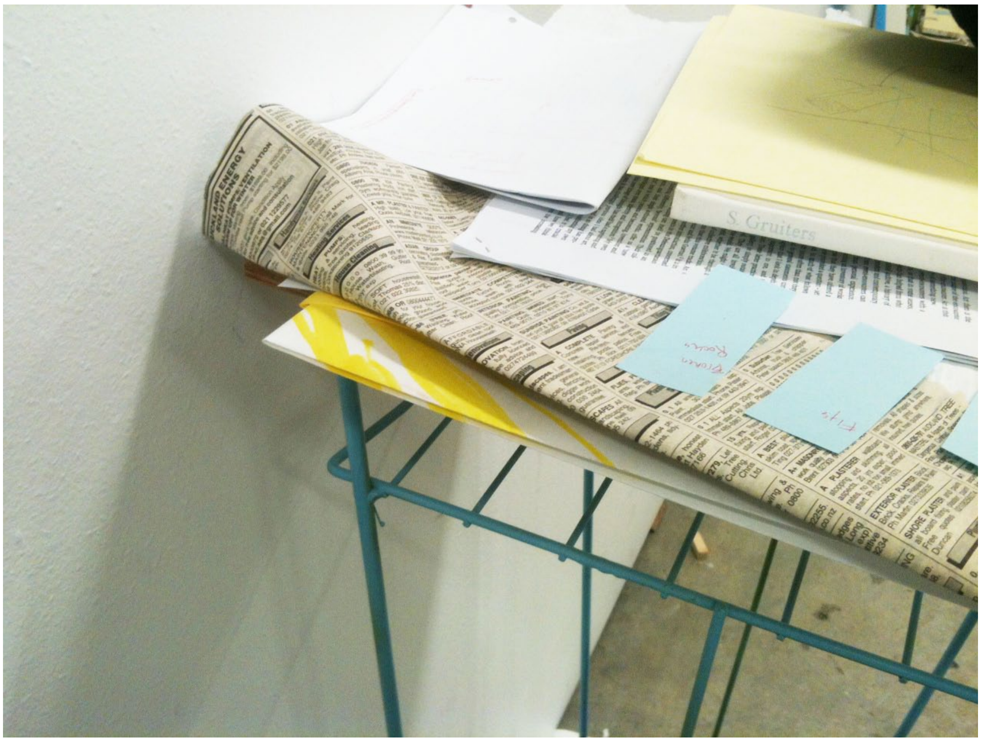
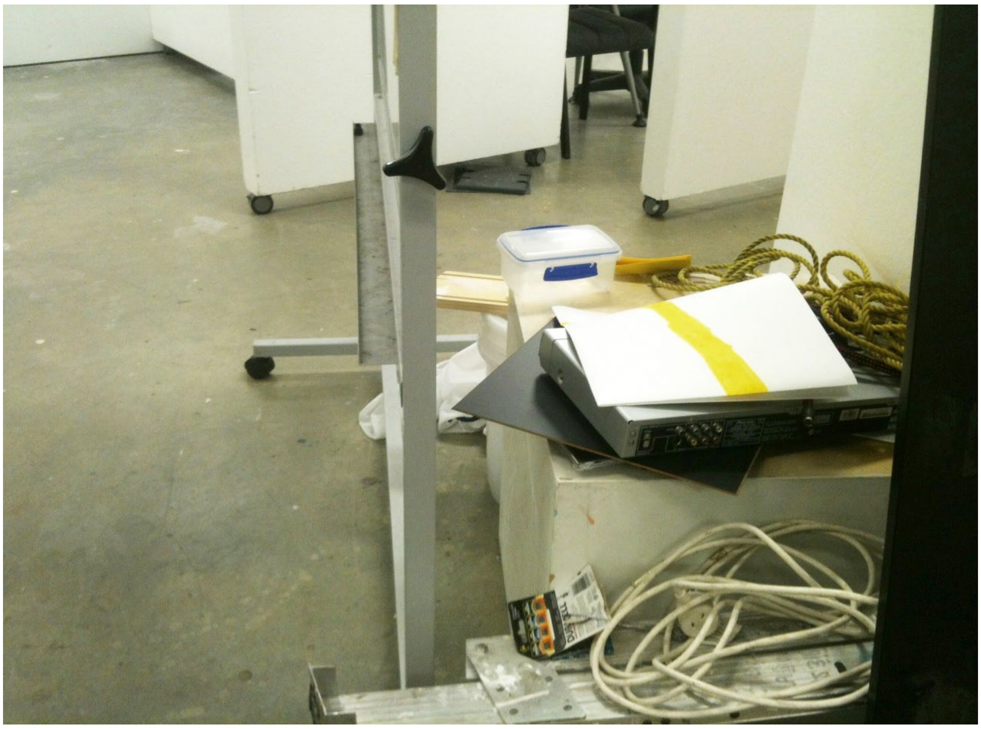


Figure (24)



Figures (24-25): Lucy Meyle, (images of *Supplement* in situ), 2014 with its refusal to be situated in a primary site constitutes an ‘improvisational mobility’ (Grieves, 2010). This could also be described as a gentle unraveling of monumentality.

In this project, the dispersed parts of artwork outside the gallery space in works such as *AH HA* and *Supplement* have the potential to do this unraveling. In particular it is the mobility and familiarity of printed matter that allows for this.

Dispersed printed materials are part of everyday experience– pamphlets from the doctors office, newspaper sellers on the corner of Queen St. intersection, supermarket receipts, real estate signage– and so on. Our interaction with them is easy: we understand whether to pick them up or not. (Are they free? Do I want a newspaper for $1.80?), whether we want to read them, whether they are of use.

A sense of ease might be interrupted when these printed supplements do not function as expected (returning again to the idea of the lacuna); the printed material has a spelling mistake, it is in an unknown language, it is in the wrong space. The mobility of printed matter makes it particularly vulnerable to this last example, and is something exploited within my research project. The work in *Supplement* lay in a foyer space for several days, with large drawings unfolded over the floor. The materials, once removed form the stack, could be resited into viewers’ work spaces. From here the individual supplements could lie dormant, occasionally continuing their gentle disruption of space.

Through the dispersion of print material from inside the gallery to outside of it, there is an attempt to shift between the formal and mediated space of the gallery. As Groys (2011) states, ‘images are constantly trans-

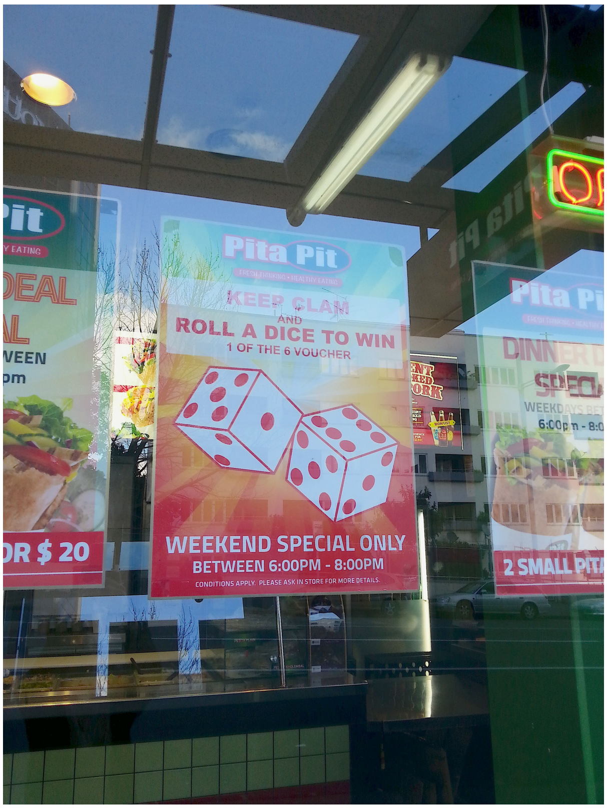
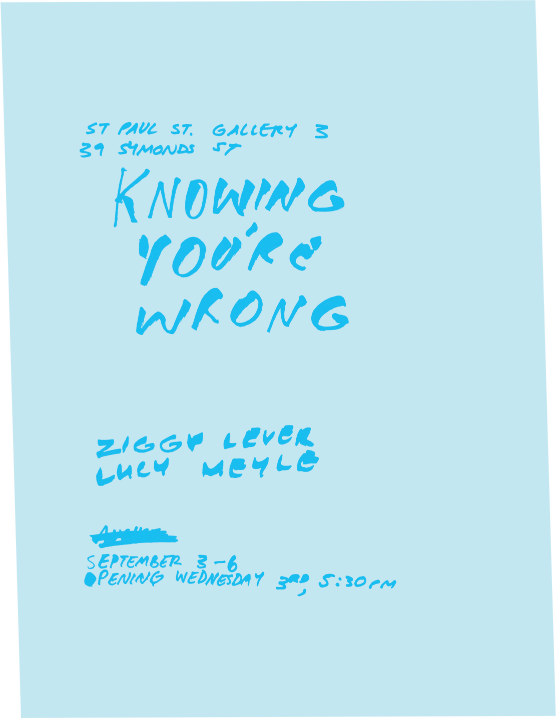

Pita Pit
KEEP CLAM
AND
ROLL A DICE TO WIN
1 OF THE 6 VOUCHER
WEEKEND SPECIAL ONLY
BETWEEN 6:00PM - 8:00PM
CONDITIONS APPLY. PLEASE ASK IN STORE FOR MORE DETAILS
OR $ 20
2 SMALL PITA

Figure (26): Lucy Meyle, (Cellphone photo of ‘Keep Clam and Carry On’ ad in Symonds street Pita Pit), August 2014



ST PAUL ST. GALLERY 3
39 SYMONDS ST

KNOWING
YOU'RE
WRONG

ZIGGY LEVER
LUCY MEYLE

[illegible]
SEPTEMBER 3 –6
OPENING WEDNESDAY 3RD, 5:30PM

Figure (27): Lucy Meyle, (*Knowing You’re Wrong* poster–with un-intentional mistakes–for show with ZIggy Lever), September 2014 formed, rewritten, re-edited, and reprogrammed' as they move through multiple states, contexts, and networks.

In the same way that Newby's work draws 'attention to the highly mediated and conditioned environment of the gallery' (Grieves, 2010), it is through dispersion of print material from inside the gallery to outside of it, that this project seeks to highlight the shift an artwork can undergo once it is removed from the monumentalizing space of the gallery.

Though dealing mostly with viewers on the internet, Brad Troemel's (2014) description of an 'accidental audience' seems apt in relation to work which is situated outside a gallery space:

> Compared with the 'real' products of the world — mass-produced goods with professional sheen, ubiquitous commercial presence, and celebrity endorsements — artworks generally look and exist in some way other. Those without an art education have nonetheless become keenly trained visual analysts by way of viewing a daily onslaught of well-designed advertisements. Images that began as art but have reached a level of widespread popularity beyond that context are thus judged according to that training and the visual vocabulary of advertising, where vague similarities are found through the mutual use of commercial goods and techniques. The art image becomes an awkward curiosity for the accidental audience, landing in an uncanny valley of familiarity and otherness.

Rather than allowing my work to disappear completely into the medium of printed matter, this project utilizes some generally recognizable qualities of dispersed media, while rejecting others. This works to simultaneously open and close the gap between my activity as an artist and the 'general processes of production, consumption, and the creation of value' (Newman, 2010), in order to create what Troemel (2014) terms above as the 'uncanny valley of familiarity and otherness'. For example, *Daily News* would never be confused with an actual newspaper, and that is exactly where its power lies.

Anything that is at least partially capable of delivering a double-take within the viewer- an empty billboard, an ad with a typo, a newspaper that looks somewhat similar to a newspaper but is really just squiggly lines- is a mode of destabilization to the system it borrows from. This moment is anathema to the invisible but omnipresent spectre of the keep-busy-and-buy-this advertising pitch, the fabled American Dream™, which is constantly peddled as a catch-all salve for the horrors of hating your job, of being sad, of being alone[11]. Like the much-cited point where the Wizard of Oz is revealed to be a slightly pathetic man with a megaphone, the contamination of mainstream media structures serves as a reminder that the idea of stable experience and meaning is (perhaps) farcical.

My current practice communicates these dispersed, confusing, and always-already fragmented images by its very nature. It is a project that uses dispersion and mass-media modes of address and it has been a struggle to understand how to resist co-option by the very mediums I utilize. Just because some of my work is situated outside of a gallery context does not make it de facto radical. By the same token, just because some of my work is situated within a gallery context does not make it 'high art' .

It is not, of course only a single contained

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[11] See Andrea Fraser's (2005) article *From a critique of institutions to an institution of critique:*

> Discussions of that transformation have tended to revolve around oppositions like inside and outside, public and private, elitism and populism. But when these arguments are used to assign political value to substantive conditions, they often fail to account for the underlying distributions of power that are reproduced even as conditions change, and they thus end up serving to legitimate that reproduction. (p. 283)

For copyright reasons this image has been removed.

Figure (28): Felix Gonzalez-Torres, *Untitled*, 1991 (re-installed 2012, photo by David Allison) movement from outside the gallery to inside it, or vice versa. It is a doubled contamination. It is a movement on both sides that ‘highlights both what it is connected to as well as how it is torn from what it connects to; it urges a double-take in which one is prompted to consider again what we presume to be self-evident and naturally related’ (McNamara, 2011). It is this double-take via doubled contamination that holds the most potential for this research project.

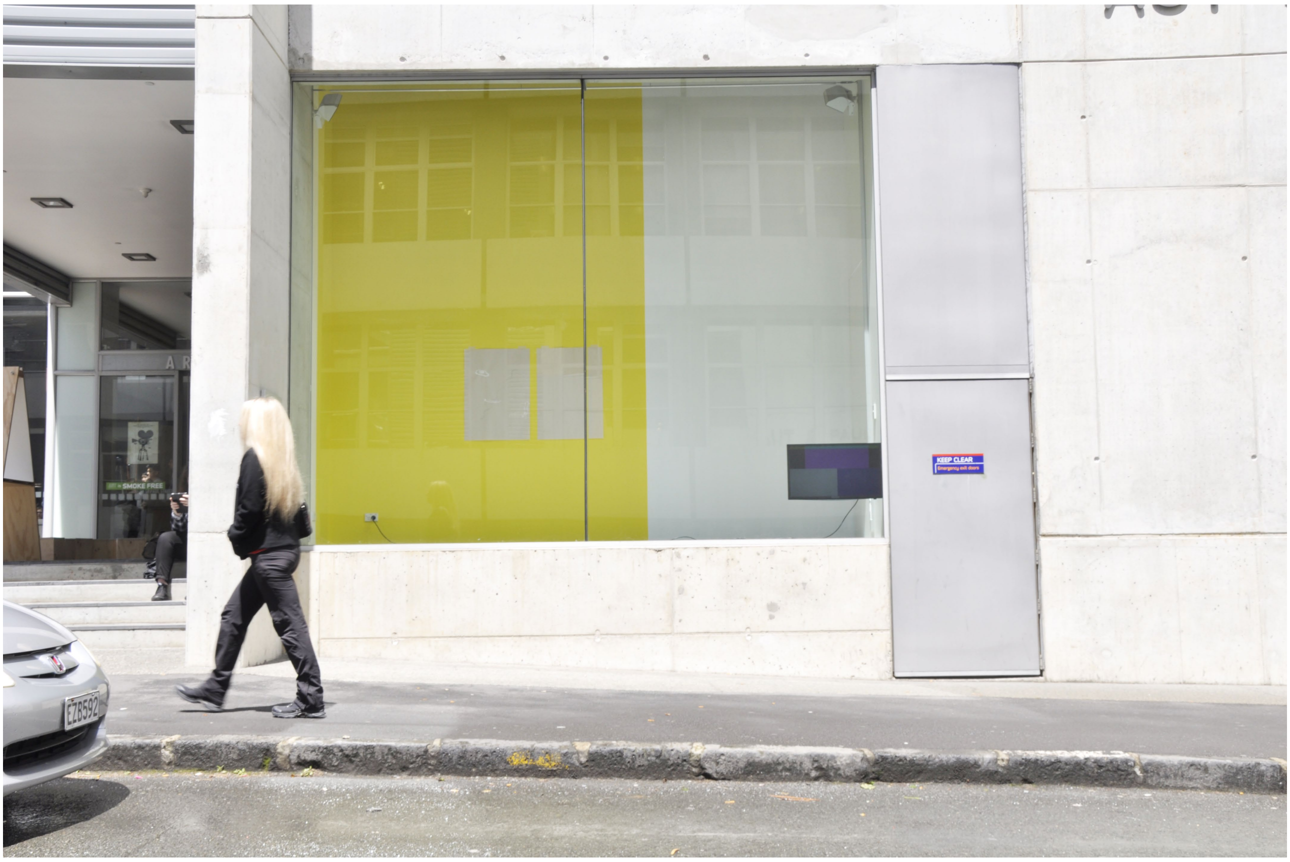
Conclusion

The reverse-engineered clues of Agatha Christie and processes of dissemination serve as methodological drivers for the work in this project. The creation of *lacunae*, alongside the re-citing and re-siting of work, underpin an exploration of the flexibility of images. Through this, the project seeks to play with the porousness of gallery/non-gallery spaces and between modes of representation, aiming to open up ‘gaps’ between their boundaries.

In his recent *New Yorker* essay regarding historical critics of popular culture, Alex Ross (2014) writes:

> Search engines guide you away from peculiar words. (Did you mean . . . ?) Headlines have an authoritarian bark (This Map of Planes in the Air Right Now Will Blow Your Mind). [...Some] figures present a model for thinking differently, and not in the glib sense touted by Steve Jobs. As the homogenization of culture proceeds apace, as the technology of surveillance hovers at the borders of our brains, such spaces are becoming rarer and more confined. I am haunted by a sentence from Virginia Woolf’s *The Waves*: ‘One cannot live outside the machine for more perhaps than half an hour’.

To be frank, half an hour seems like a generous allotment. On a day-to-day level I am thrilled with a few minutes in which to find an opening to be genuinely surprised or confused, or for my experiences to not be directed as if a foregone conclusion. If dissemination marks an ‘impossible return to any reassembled or refurbished unity of meaning’ (Derrida, 1981, p. 299), then if anything, this research project seeks to explore how we might grasp only few moments ‘outside the machine’. Not to experience totally and all-consumingly the impossibility of a reassembled unity of meaning but just to glimpse it for a few minutes while reading a newspaper.


KEEP CLEAR
Emergency exit doors
SMOKE FREE
EZB592

Figures (29-49): Lucy Meyle and Ziggy Lever, *Knowing You're Wrong*, November 2014

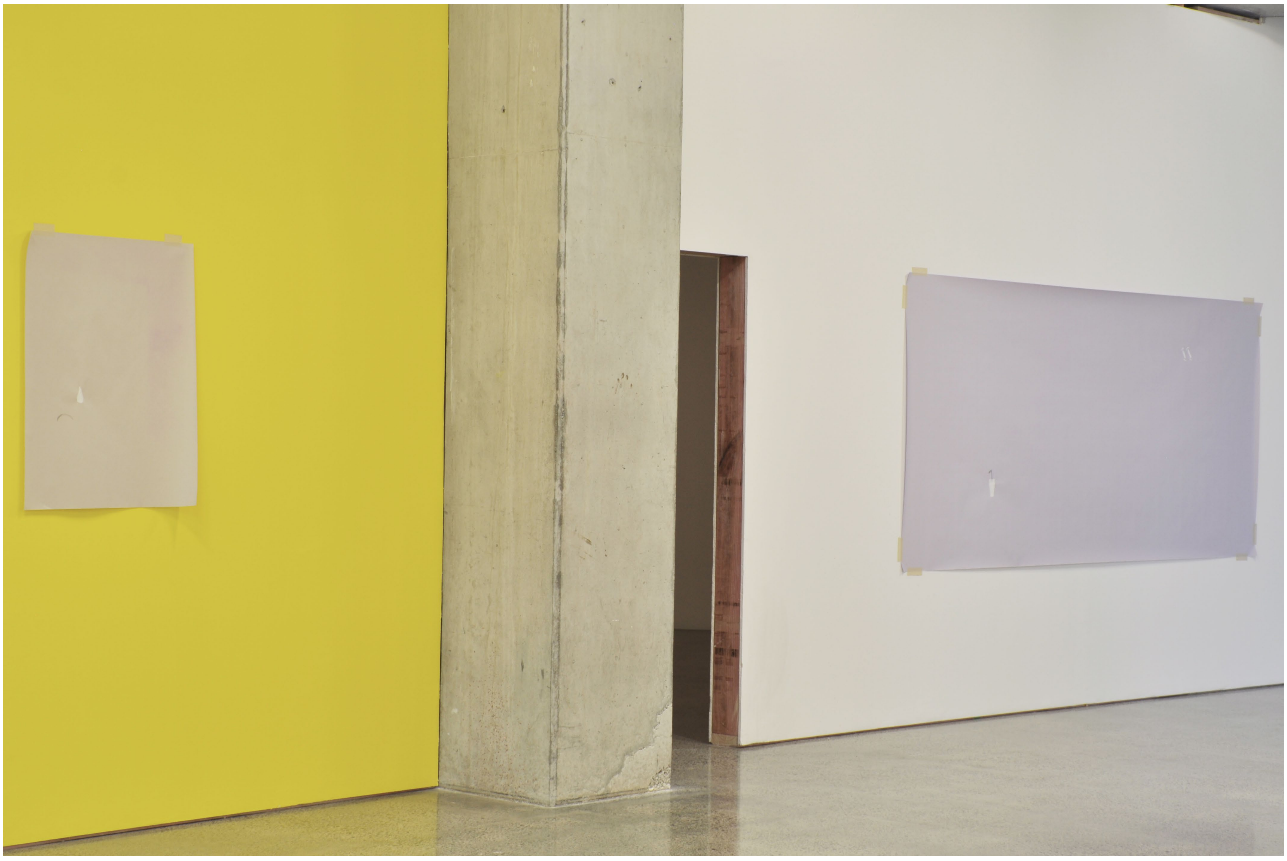
Documentation of Final Exhibition

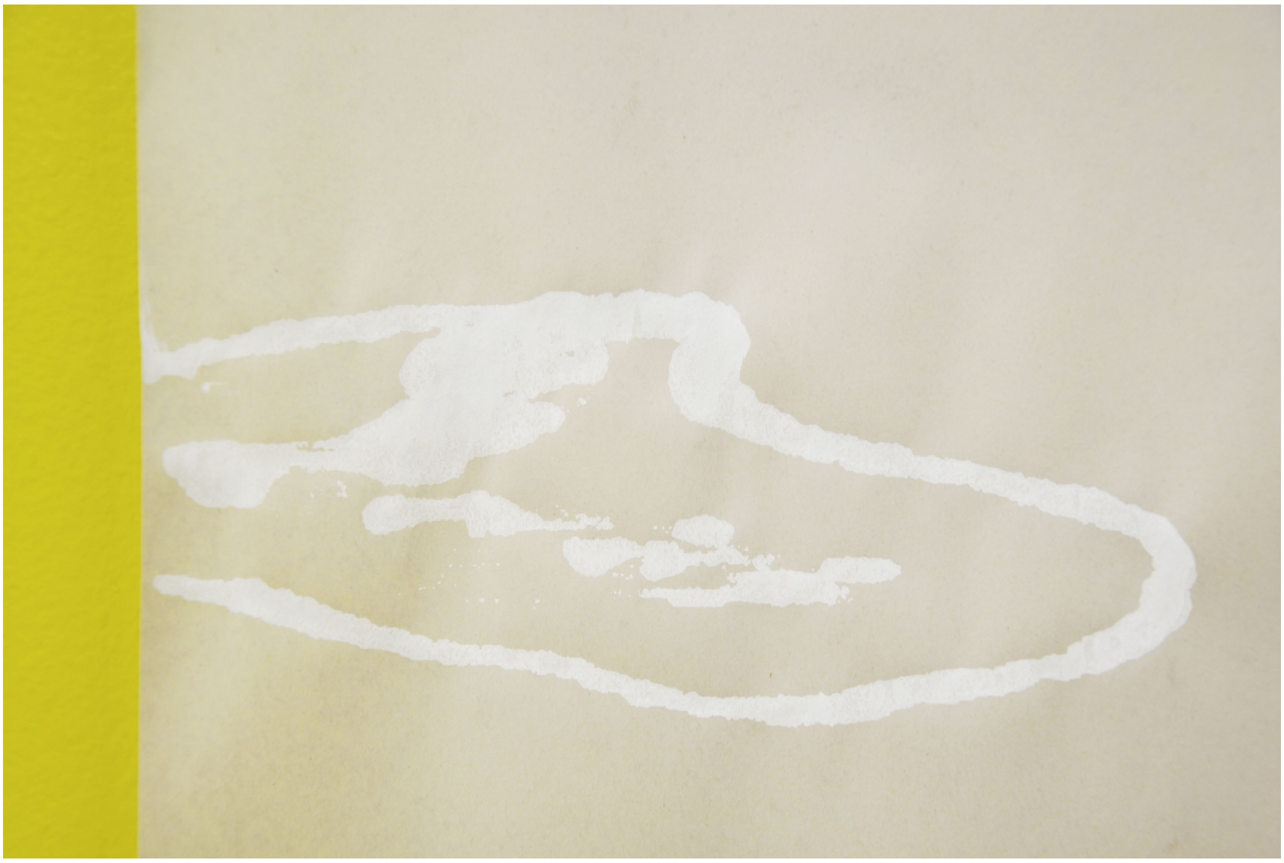
On approach, the viewer comes in contact with the window space first. The sound of Ziggy Lever's tonal video work vibrating against the yellow slice of wall. Two newsprint drawings tacked up with masking tape bear a resemblance to bacon and eggs. Or perhaps the viewer comes down the interior stairs to the gallery, rather than approaching from the outside. Then they would not encounter the window space at all, unless they turned left once they exited the gallery, staying on the same side of the road and turning their head to notice it. In the foyer, they can move into the gallery right away (past a drawing smudged with purple), or track the wooden frame of Lever's structure to meet a video and a pile of newsprint drawings slumped up against a wall next to the elevators.

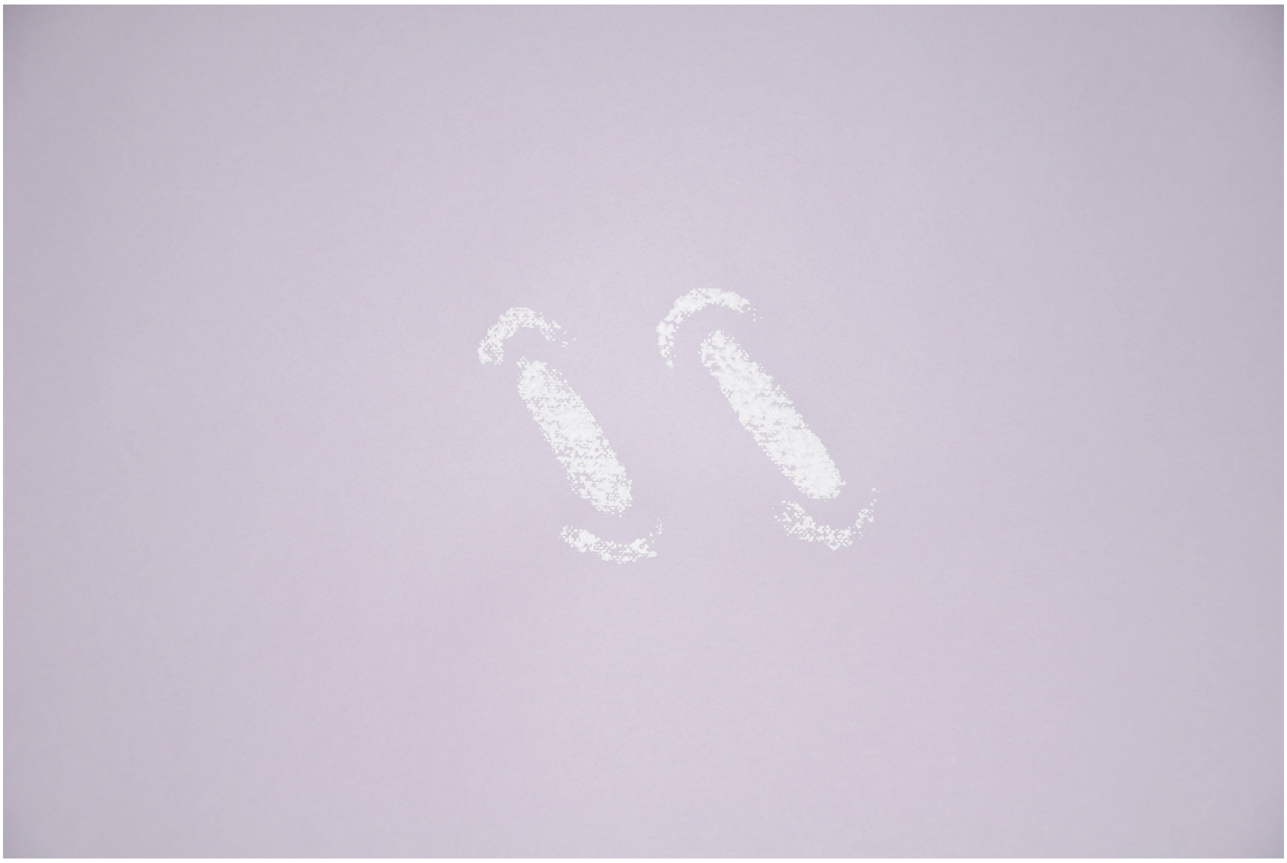
Once inside the space: the viewer can follow the arched doorway of Charlotte Drayton's work directly infront (from here they can catch a glimpse of yellow through the other doorway) or immediately turn right and follow the yellow lip of the wall around the corner. This way would lead to the viewer to criss-cross between a large linen drawing on the floor, two more structures and videos, two more sets of tacked up drawings, another pile of newsprint, and an expansive lilac drawing of two eyes directed towards a milkshake. All sandwiched between the yellow walls. The lack of a directed 'right' way to physically enter or to experience the work, as well as how it slips between inside/outside, points to the disseminatory strategies the work employs.

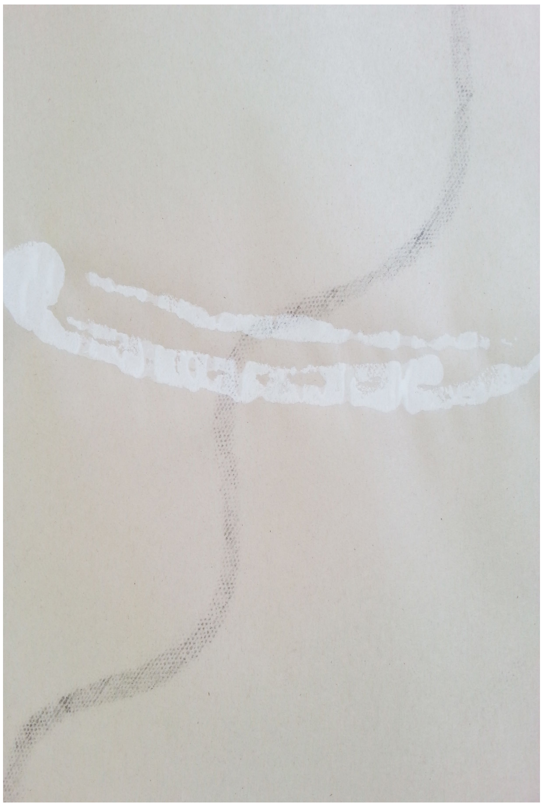
The work Knowing You're Wrong (in co-operation with Ziggy Lever) is a reiteration of an exhibition from September 2014. The drawings and linen floor work are from this research project, while the structures and video works are Lever's. The yellow walls are a co-operative decision.

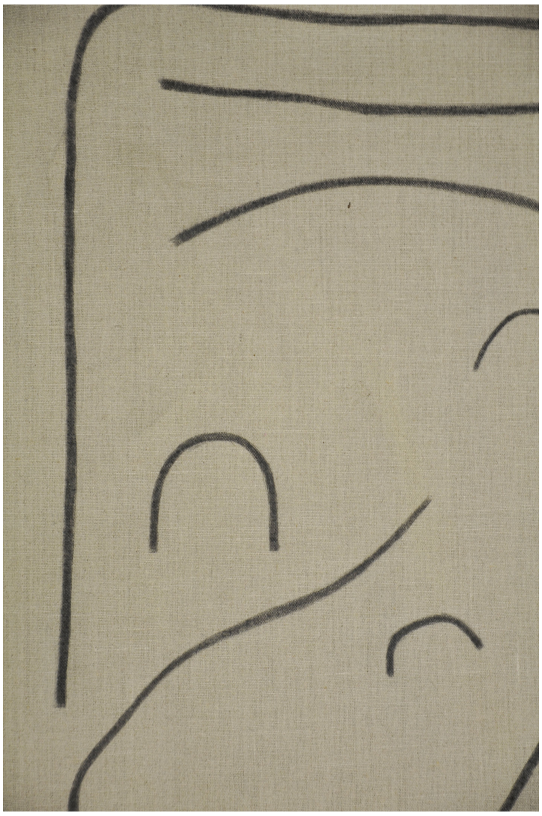
The drawings were all made in the gallery during installation, using the linen floor work as a printing plate (using a mechanical pencil, coloured pencil dust rubbed onto the surace, and paint pen), or by using the sunlight in the window space to bleach shapes onto the newsprint. Each method of printing was able to be used in conjuction with the others, similar to how a digital or lithographic 4-colour print process works. The symbols and marks were taken from previous works or from images taken while walking on the street. Every drawing necessarily changed the linen work: deepening the colours, blurring some of the pencil lines, expanding the shapes when the paint seeps over the edges. Every drawing in this way affects future drawings. The piles of drawings are all different, and were free for viewers to take away. Their actions in the space changed the appearance of the stacks over the period of exhibition.

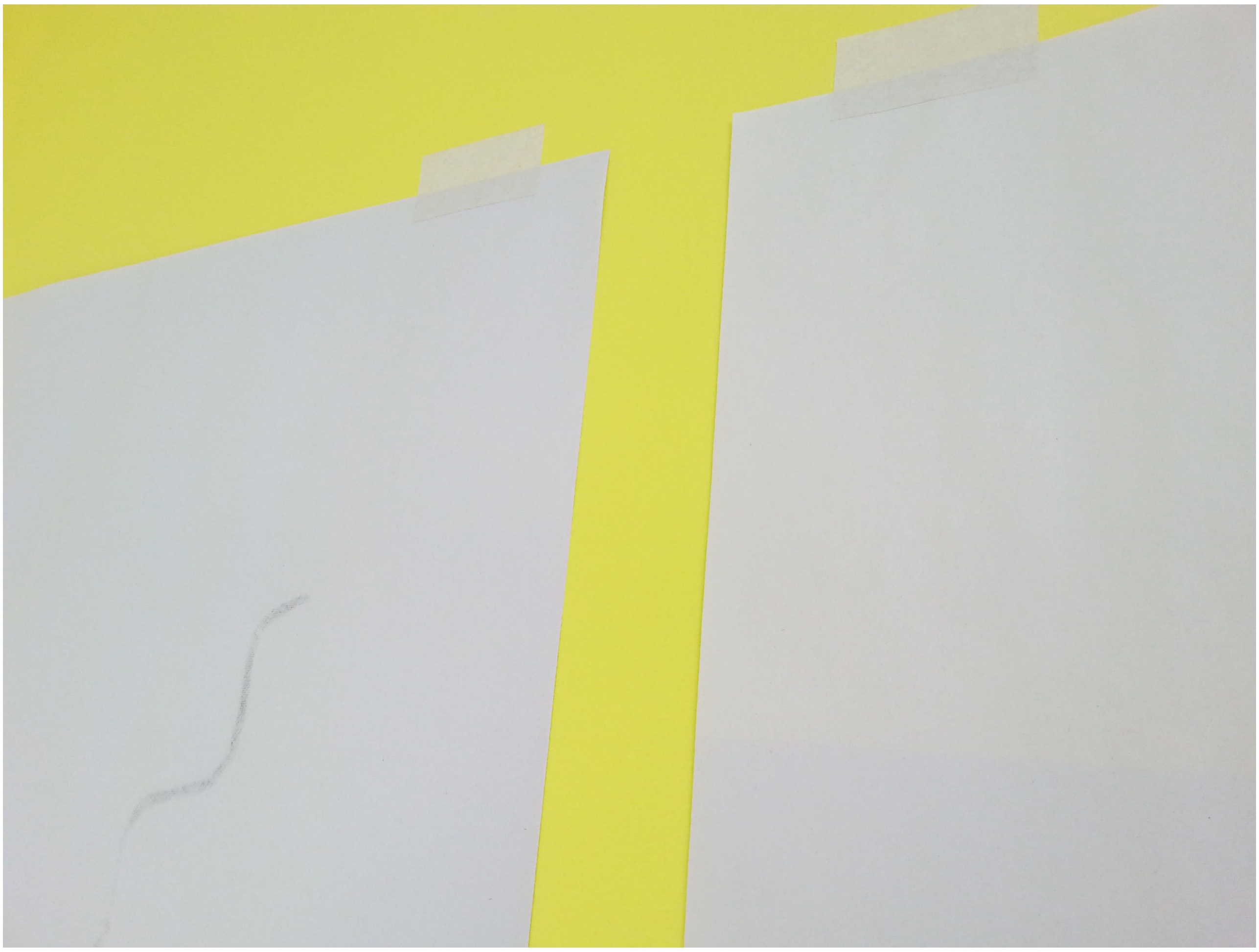












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