This Was Now Here!

Filmic Exploration of Hidden Meanings Imbued in the Architectural Model

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School of Art and Design

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Attestation of Authorship

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

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Jason McCormick

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Abstract

This visual arts research project utilises filmic explorations of scale models to investigate the nature of Colonial Nelson Civic buildings as architectural spaces of implicit and hidden power, with the notion that governance is in the hands of corporations and not elected councils governments. It questions if democracy is an illusion; an ideology rather than a reality. It explores hidden meanings within this architecture; the inherent metaphysical connotations imbued not only in the architecture, but also in the model and the image.

The project investigates the merging of boundaries between what is real and unreal, creating an illusionary space that aims to establish the uncanny through the transformation of the familiar to the unfamiliar.

This filmic exploration acknowledges the paradoxical nature of the project; that while investigating and critiquing manipulation, it is at the same time attempting to draw the viewer into a manipulated experience.

This thesis is constituted as practice based artwork 80%

accompanied by an exegesis 20%.

Introduction:

The Early Motivator

I have been interested in politics, society, and psychology since I was a teenager. My adolescence was in the 1980's - a strange turbulent corridor of time fuelled by the weird juxtaposition of heavy makeup, big hair styles, dark gothic and pastel colours of the 'new wave' pop music.

Emerging briefly from this confusion was a little known Wellington avant-garde band called 'The Tin Syndrome', who captured the zeitgeist of the time, referencing George Orwell's "*1984*" and poking fun at "*the American cultural invasion we experienced growing up in NZ in the 70s through television, commercial franchises & wealthy tourists*" (Austin, 2010).

Looking back at the times, lead vocalist and songwriter for the band, Mark Austin commented that "*The idealism of the 1970s had given way to a more mainstream commercial ethos*" with "*BCA students and young capitalists... merrily embarking on their alcohol-induced dreams of enterprise*" (ibid).

The band also referenced "*the knighthood of Robert "Piggy" Muldoon, the closest thing we ever had to a ruling tyrant,*" which "*brought little opposition. It was as if CK Stead's vision of a police state was coming true; government and media conspiring to distract us from the real issues of the day...*" (ibid) Austin wrote that:

> *Backing their "think big" policies the Muldoon government launched an advertising campaign aimed at stirring up national pride with the slogan "if anybody can, the Kiwi can". It promoted the notion of an inventive, ingenious population that thought outside the square. Meanwhile the government-funded TVNZ network contradicted this with programmes designed to be unchallenging; upholding conservative values from heartland NZ. In one particular family show, the presenter was modelled on the ordinary Kiwi male, embracing mediocrity; placating the complacent audience.* (ibid)

Lastly 'The Tin Syndrome's' song "Don't Forget Me Janitor", a "*concocted tongue-in-cheek suicide note*" (ibid) reminded me of both the Wanganui Computer Centre and the Wellington Trades Hall bombings, hinting at things sinister and hidden, capturing the underlying essence of the 80's and subsequent decades to come.

Throughout this tumultuous time, there was talk in hush tones about the "they", "the secret government", "the men in grey" and "the invisible government"; the "real rulers" behind governments.

When I mention these 'real rulers' in private conversations, I have been asked something like, "But who are these people that really hold the power?", and at the time I had no real answers or point of reference to say who the "others" were.

A point of reference did emerge while investigating corporate media for my undergraduate studies. In his article "The Invisible Government", journalist, John Pilger (2007) strongly suggested that the media corporations and their vested interests are perhaps the actual ruling power behind governments; or at the very least, the media is the mouthpiece for Global Corporations, who hold the power.

Pilger implies, through discussion of Edward Bernays'[1] concept of public relations, that corporate media and other powerful institutions and corporations are the ones who really rule society and not the elected governments.

Furthermore, Pilger argues that to give media corporations legitimacy and therefore legitimacy to its advertisers the media had to convincingly appear to the public to be independent and unprejudiced; while all along, surreptitiously steering democracy down a shadowy path to a form of corporate dictatorship (Pilger, 2007). As American linguist, philosopher, and political commentator Noam Chomsky states: "*Comparatively small groups of men,*" corporate managers, "*wield a power and control over the wealth and the business operations of the country,*" becoming "*rivals of the government itself.*" *In reality, becoming increasingly its masters*" (Chomsky, 2010, p. para 9).

Pilger's article is a succinct variation of Chomsky's book: "Manufacturing Consent" (Herman, 2002). Both highlight that the "*public relations industry is a major industry, closely linked to other corporations. Those are the people who have the power to persuade and who engineer the consent of others*"(Moyers, 1990, p. 128). And that the words, "manufacture of consent", "engineering of consent", "public relations industry" are euphemisms for propaganda used to marginalise the population, "*reducing them to apathy and obedience, allowing them to participate in the political system, but as consumers, not as true participants*"(Moyers, 1990, p. 124).

Both Chomsky's and Pilger's writings have informed my own notion of the "shadowy presence"; a concealed, resourceful, driving force that facilitates influence over perceived or known governance and consequently influences society.

The project asks the questions:

1.   How can this insidious power be given visibility?

2.   What material is there within my personal world that speaks about the contextual ideas concerning power and control, illusion and the uncanny that can provide a credible foundation for my project?

3.   How can ideas of implicit and hidden power be explored through an investigation of civic architectural space?

This exegesis explores the related contexts of these questions that underpin its ideas and methods in order to develop studio research into exhibition artwork.

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[1] Austrian-American pioneer in the field of public relations and propaganda and nephew of Sigmund Freud.

Chapter 1 discusses lens-based media image construction as a methodological approach. It outlines key considerations such as breaking down the structure, creating a sensation of space, stop-motion and slow-motion and sound's articulation of space.

Through the contextual long view that corporations have exercised and manipulated governance, Chapter 2 discusses the local from a position that starts with the New Zealand Company and its buildings of 'power' from the colonial times in Nelson. The second part of the chapter outlines the criteria for selecting the buildings from which to make into handcrafted architectural models to photograph.

Chapter 3 looks at the metaphysical aspects of the created space through illusion and the merging boundaries of what is real and unreal, to the uncanny and the transformation of the familiar into the unfamiliar.

Chapter 4 provides reflection and commentary highlighting key stages, ideas, questions and processes that unfolded as the project developed.

Chapter 1: Lens-based Media; Image and Sound Construction

Constructed photography as a trope enables certain narratives or phenomena that are not overtly represented in the 'real world'. The artist might construct their particular personalised visual idea, observations or narratives by creating detailed sets or models.

This process uncouples photography from documentary, reflective and descriptive directives. It enables photography to be used to manipulate 'reality', turning photography into a vehicle to challenge existing power structures. It critiques assumptions concerning the transparency of society.

Constructing the photograph provides an individual view of society, while utilising photography's indexical bond with the 'real'. A photograph can appear more real than the selected subject can, transforming *"the way people perceive"* and revealing *"wider truths about society, to explore the factors that have shaped our physical environment and our place within it"* (Hohenadel, 2014)[2].

Theorist Liz Wells' notion of constructed photography refuses to take the world at face value:

> *The notion of constructed derives from two sources: first, the idea that art can intervene politically, as in the example of the Soviet Constructivists or of the German monteurs. Second, in postmodern terms, 'construction' directly relates to deconstruction theory and practice. Both approaches refuse to take the world at face value* (Wells, 2009, pp. 290-291).

Wells' concept of the constructed underpins the positioning of this project, which aligns with her sources: firstly, that this project's initial base is political, exploring concealed power and the illusion of power.

Secondly Well's suggests that deconstruction operates from a more critical position, one that challenges and unpacks traditional thought or assumptions concerning taking apparent power structures at 'face value'. As mentioned earlier, this project explores the hidden meanings within architecture and the inherent metaphysical connotations, which imbue not only the architecture, but also the model.

In this project, the use of the lens-based media is a dual exercise, reflecting a view that also holds a mirror up to society and its power structures.

The project focuses on stratagems that evoke affect using shadow and light, providing form, definition, and contrast within the models to help convey the notions of illusion and the uncanny; to make conscious the constructed unconscious collective alienation, *"through the process of repression..." to... "come to light"* (Vidler, 1992, p. 14).

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[2] Writer Kirstin Hohenadel quoting author Elias Redstone from his book "Shooting Space: Architecture in Contemporary Space".

Still, Moving Connections

Although constructed photography is generally associated with still photography, this project explores the use of moving images as a tool for recording or capturing movement, concealing and revealing aspects of the sites that the constructed models represent and stand-in for.

The project considers three main components of creating moving image:

Breaking down structures:

Deconstruction is intrinsic to constructed photography. This project considers the importance of incorporating visual devices in ways that break down the structures. Through the projects method of making a model, I am breaking down/deconstructing the original building by eliminating extraneous architectural features. The buildings/structures are further deconstructed by photographic and moving image process and to build a psychological unease.

While examining visual mechanisms to enhance and communicate the notion of concealing/revealing or obscuring/exposing, I was drawn to, constructed photographer, James Casebere's photographs, specifically the images that used water (See Image 1). Casebere explains that:

> *When I started using water ... I began to think about [the pieces] differently, because the water involved the use of movement and reflection, and in many cases the light that was reflected off the water would break down the structure itself visually* (Goff, 2012, p. para 9).

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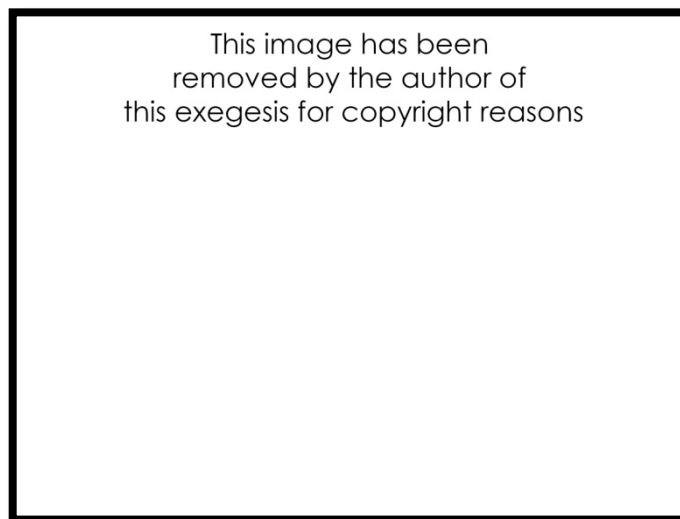
Image 1: James Casebere, ***Yellow* Hallway #1**, 2001, digital chromogenic print

Casebere's strategy of using water not only enhanced the composition with reflection, but the undulating aspect of the water evoked movement within his still prints. Casebere also describes that:

My models were always clearly models. This is a Constructivist idea; you don't hide the construction...The water as a metaphor is about the passage of time. It's about temporality. But it's also about emotion, an excess of emotion... It's also a sense of overflow—good or bad—but movement (Juarez, 2001).

This metaphoric and evocative stratagem offers and may enhance an affective viewing experience. This led to the question: what element could this project use to communicate a sense of doubt and unease, the uncanny disembodiment of space or the estrangement imbued within the structure?

In cinematic films, and to a certain point in books, there is a visual association of shadowy things with mist, murkiness and fog, "*to symbolise the indeterminate*" (Wilkinson, 2008, p. 35). Although mist is used extensively in popular culture usually to evoke a threat, it has in the past, particularly in Chinese landscape paintings, been "*associated with supernatural intervention*" (ibid), and that the "*Taoists link fog to the state humans must pass through before enlightenment,*" resembling "*the mental fog that precedes clarity of thought*"; symbolising "*the state that comes before revelation*" (ibid). Furthermore, whilst in discussion about the use of artistic devices to evoke the indeterminate, psychiatrist Ernst Jentsch, expressed:

Horror is a thrill that with care and specialist knowledge can be used well to increase emotional effects in general... for instance... one of the most reliable artistic devices for producing uncanny effects easily is to leave the reader in uncertainty (Jentsch, 1906, p. 11).

Although, this project is not aligning with the genre of horror, it is however exploring ways to invoke a sense of foreboding, uncertainty and the uncanny, 'the indeterminate', and exploring 'the state that comes before revelation' through concealing and revealing.

Image 2: Jason McCormick, ***"Bishop's School" (Still Photography),*** 2014, Electronic Image

With Casebere's images, the slight rippling of the water and the distorted reflection of the walls or ceiling of the model represents movement. Similarly in this project the billowing of the cloud of dry ice, and the partial concealing/revealing of the cloud, can not only represent movement but also play on the unconscious evoking an uneasy, surreal dream-like space; a questioning space (see Image 2).

Sensation of Space:

This project is exploring ways to intentionally create an association between the viewer and the work by allowing the viewer to enter into the space psychologically.

The project's simulated interior spaces evoke a sense of emotional or psychological place rather than a physical space. Casebere argues that "*The work relies in part, of the viewer's memories, or memories supplied by popular culture... to create a context in which to view and understand*"(Zellen, 2014) the work; it asks "*the viewers to look within themselves*" (Ibid).

The conceptual artist Thomas Demand, known for creating photographs from large scale 3D models, came to a point where moving image (Demand likes to call them 'moving pictures') had more advantages for capturing the nuances of his model, the sensation of space. In his work, "Tunnel", Demand achieves this sensation of space by using a true to life recreation of the underpass where Lady Diana crashed and then driving a dolly through it numerous times, taking a film (see Image 3).

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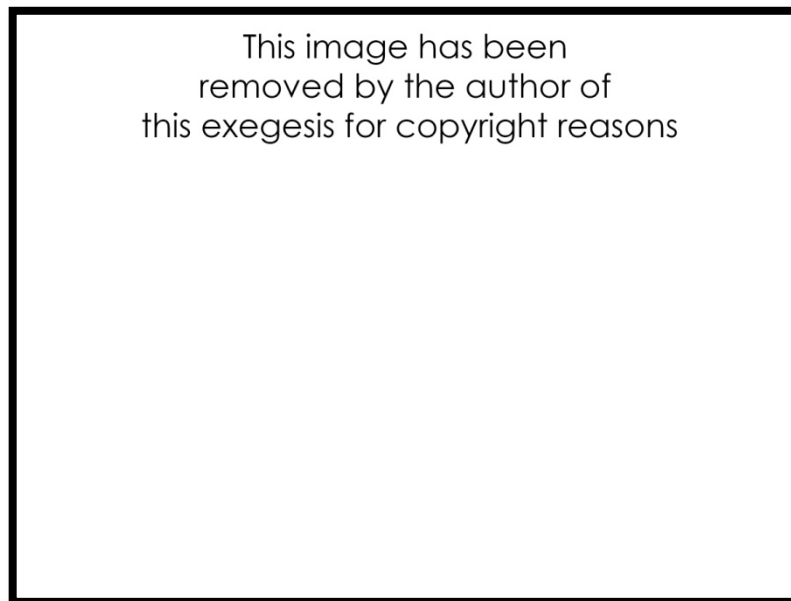
Image 3: Thomas Demand, **"Tunnel" (Film still),** 1999,

With Tunnel, Demand felt he had two means to convey "this sensation of the space." One would have been to present the actual model at the Tate ("which I'm not interested in"), "the other [was] to go through the space" either with a still camera, taking hundreds, thousands of pictures and combining them into a stop-motion animation, or with a movie camera tracking through the underpass.(J. Adams, 2013, p. para 7).

The movement reflects the chase that happened within the tunnel, and the repetition instils connections that question the paparazzi and the media's role in society.

This project explores how a still photograph and a moving image of the same subject articulate space differently. The moving image provides a time structure that allows the concept or narrative to develop the space. The moving image, when slowed down allows the undulating and billowing effect of the dry ice to inhabit space. As the dry ice slowly dissipates it further reveals space, it represents the sensation of space.

The model and the camera remain static, holding true to the still. The capturing obscuring stratagems, around dry ice and light is all that is moving, and similarly to Demand, this project has positioned these works as 'moving pictures' - one still at a time, linked together by time, creating the sensation of space and motion. Communicating the intrinsic association of time and unfolding of space.

Stop motion/slow motion:

In considering this exploration of the sensation of space, the project considered time and stop motion, particularly the slowing down of time.

The use of stop motion commencing with subtle positioning of light and optical in-and-out of focus are crucial fixtures that facilitate the illusion of movement and the uncanny notion of animating the inanimate through the paradox of progressive movement being created from nothing moving. "*The movement that is perceived to have happened in a piece of stop motion film happens between the frames, when we cannot see it, and in fact it simply doesn't happen at all*"(Purves, 2008, p. 9). The movement is manipulated and illusionary, and aligns well with the project's questions regarding the implicit and hidden.

This manipulation of movement is emphasised by using such visual mechanisms as slow motion to construct a dramatic sensation and to create tension from a moment in time.

Slowing down motion potentially gives the viewer time to absorb and to experience all that is before them consciously, rather than unconsciously. "*[W]ithin the time frame, everyday things become visible and one is offered a moment to linger on a question rather than pursue a particular answer*" (Campbell, 2013, p. 17)[3], which may enhance the feeling of being actively part of the work and not being a passive bystander. "*How we "use" the visual experience artists offer us is central to photocinema for it emphasises the role of the viewer as always more than passive*" (Campbell, 2013, p. 17).

There is a quality of unease, both mesmerising and disturbing about a stationary shot with little movement. This technique is deliberate in the attempt to create anticipation - creating anxiety or uncertainty. When viewing works created with techniques, the onlooker may become apprehensive in walking away from the work,

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[3] Author Neil Campbell quoting David Crouch quoting documentary filmmaker Laura Kissel.

that they may miss something. "Indeed," Jentsch wrote, "*even when they know very well that they are being fooled by merely harmless illusions, many people cannot suppress an extremely uncomfortable feeling when a corresponding situation imposes itself on them*" (Jentsch, 1906, p. 6). Or as film theorist Laura Mulvey put it: "*A technological novelty gives rise to a technological uncanny*" (Mulvey, 2006, p. 43).

This manipulative technological novelty of slowing motion fits well with the context of control and the uncanny within the project. It plays with the paradox of manipulation, raising the question:

How can these technological devices create an unease/uncanny that enables a knowing manipulation, and how can that in turn question the nature of civic architecture?

Constructing Sound

Within the project, sound is an important accompaniment to the visual as "*perhaps no task of the sound... is more important than the decision about physical realism versus emotional realism*" (Dancyger, 1997, p. 327).

This project explores the incorporation of both diegetic (actual) and non-diegetic (commentary) sound. The diegetic sound is taken from recordings within the architectural structures that the models are based on. However, as the project evolved from the representational towards the illusory and uncanny, so, too, did the use of sound evolve from the diegetic to the non-diegetic. The diegetic is utilised in a subtle way to allude to the original building but the non-diegetic become more important to evoke emotional realism.

The non-diegetic sound is inspired and relates to the experience that I have with tinnitus. Tinnitus is not debilitating but it is annoying. I am aware of it and it is constant at varying levels of volume, pitch and harmonics. Sometimes the tinnitus is obvious and sometimes it is hard to be sure of its presence. It creates uncertainties between what is real and what is not real; through the masking of sound which also resonates with the projects desire to communicate a sense of doubt and unease. This project considers emulating this perception of a 'phantom sound', which in turn creates a tension through irritation to enhance a pervasive uncanny.

As with the exploration of slowing the speed of the film, this project is investigating the speed of sound and frequencies to further enhance the sense of unease, and in turn developing ambiguous sound scapes. As sound designer Randy Thom explains, "*Some of it is barely perceptible. But it always seems to put us into a dream-space, and tell us that something odd, and not very wholesome, is happening*" (Thom, 1999). The project aims to construct a sound perspective, "*the sense of a sound's position in space*" (Film Studies program, 2002) that is both congruent with the space of the original "*to create a more realistic sense of space*"(Film Studies program, 2002), while imbuing it with an architectural uncanny.

Chapter 2: The Local - Buildings of Power and Control

A series of graphs in the appendix outlines the long view of history that has informed my thinking through this project, and raised the question:

How might issues of governance be questioned in the wake of the Colonial era in New Zealand?

This project considers Nelson as an exemplar of a New Zealand colonial town. It is where the New Zealand Company held its New Zealand operations[4]. Additionally, Nelson was the second settlement "*planned in accordance with the ideals of... Wakefield*" (Wilson, 2011, p. 21), and became a *seat of the "Provincial Government from 1853 to 1876*" *(Wilson, 2011, p. 67)* - a place that once wielded power and control.

Having outlined that corporations have exercised and manipulated power over governance since the early 1600s to the present day it was necessary for this project to draw a line upon the continuum to form a position to start from.

The New Zealand Company, a Colonial company, was chosen initially because it stood poised between the established East India Company and the present day. In addition, there were a considerable number of members in the New Zealand Company who also held positions on the East India Company - establishing a direct link to the origin of the modern company[5].

> *The New Zealand Company, a commercial enterprise formed in Britain and supported by the British Government, dispatched an expedition to establish its second New Zealand settlement, to be named Nelson, in 1841* (Museum, 2007).

Furthermore, similar to most companies or corporations, Edward Gibbon Wakefield was a master at propaganda; he sold his product successfully even though there was great contempt for the consumer. Wakefield said, the "*emigration of paupers from Britain... Further, the pauper whom this plan was intended to transport was 'necessarily ignorant and imprudent', and could not be converted into a landowner, especially under circumstances 'which, above all others, require much intelligence and the greatest prudence*'" (Burns, 1989, p. 29).[6]

This project draws its practical creative influence from the architectural structures from the Colonial era of Nelson. The structures that this project examines are institutional or civic in nature and reflect implicit and hidden power; "*an architectural style expressive of... status as an imperial power*" (Richardson, 1997, p. 296).

A number of colonial institutional buildings have an impressive and powerful façade, but this project is concerned with the interiors of such buildings, of what might lay behind such exteriors. This project examines the shadow and the light that help construct an interior, probing the "*hollows and voids... that replicate internally the external conditions of political and social struggle*" (Vidler, 1992, p. 167).

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[4] It is where I grew up and now live, rooting the project in the personal and the local.
[5] See Peter Adams' book: Fatal Necessity: British intervention in New Zealand, 1830-1847(P. Adams, 2013, pp. 206-209)
[6] Excerpt from Edward Gibbon Wakefield's "'Outline of a Colonisation.' Article I. Paraphrased by Burns

In her paper - "*Architecture demonstrates Power*", Molly Glenn paraphrases anthropologist Peter Wilson, stating that:

> *In The Domestication of the Human Species, anthropologist Peter Wilson argues that, from its very conception, architecture relates to the way we understand the world. It allows us to conceptualize reality clearly and helps societies form systems that explain their cultural and social practices. Leaders utilize this framework for understanding reality to convey the nature of their power over the populace. They express how they wish to be seen and force their particular view of that power on the populace through architecture* (Glenn, 2003, p. 4).

Architecture can operate as a physical symbol of power and control. This project examines the idea of social control through the architecture of institutional buildings.

Author Jody Zellen in her article "James Casebere" states "*Casebere is interested in the relationship of institutions to our lives and explores this theme in his images of prisons... The subject evokes the idea of social control while the images make reference to Foucault's writings about the panopticon*" (Zellen, 2014). This can be seen in such work as "Asylum" and "Two Bunk Cell" (see Images 4&5). It is arguable that Casebere's works may not fully represent the panopticon, although they could, be construed as being literal to the idea that the panopticon equates only with prisons.
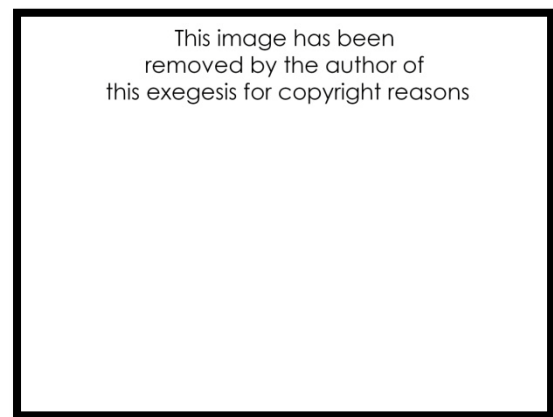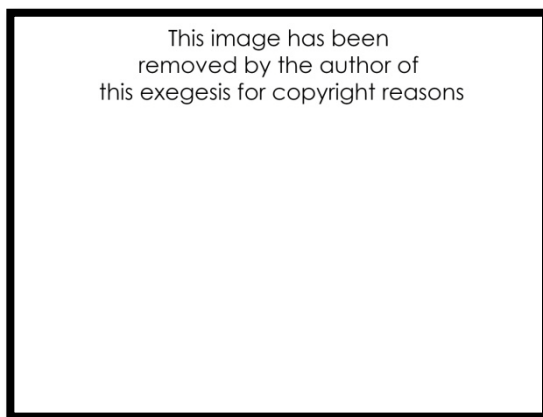
Image 4: James Casebere, **"*Asylum*"**, 1994, Dye destruction print
Image 5: James Casebere, **"*Two Bunk Cell*"**, 1998, Dye destruction print

French philosopher, Michel Foucault introduces Jeremy Bentham's[7] Panopticon in his book '*Discipline and Punish*'. Bentham's Panopticon is based on an architectural system of prisons that were cylindrical with divided cells on the outer wall. The cells are well lit, comprising of a window on the outside wall that allows light to flow through to the other end of the cell where there is a corresponding window which is open to a matching window in the central observation tower. The subject within the cell cannot see into the central tower and does not know if the tower is occupied or whether they are being observed or not. For this reason, the subject may believe that they are constantly being observed and self regulate their behaviour. (Foucault, 1977, p. 200)

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[7] Jeremy Bentham (1748-1832), Philosopher and Social reformer.

However, the panopticon was not an isolated concept for prisons; Bentham foresaw that this mechanism could be a schema for all institutions[8]. Foucault points out that "*The Panopticon, on the other hand, must be understood as a generalizable model of functioning; a way of defining power relations in terms of the everyday life of men*" (Foucault, 1977, p. 205). Such functioning can be seen in society's public rituals and practices from the seemingly innocuous forming of lines, positioning of desks, the elevated priest in the church and Judge at the court bench; to the rituals and practices involved in attending a community meeting even Parliament, all speak to the panopticon's self-regulatory notions of what others may see and think.

Further, the panopticon is about power and control of those within, this is referenced in the projects choice of buildings. With this in mind, the project has selected a range of institutional buildings with spaces that embody or allude to the institutional panopticon. Places that people went to and where they would be subjected to power and control. "*Whenever one is dealing with a multiplicity of individuals on whom a task or a particular form of behaviour must be imposed, the panoptic schema may be used*" (Foucault, 1977, p. 205), which in turn speaks of a self-regulating and compliant subject.

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8 See Stuart Elden's paper: Plague, Panopticon, Police. Surveillance & Society (Elden, 2003)

Nelson Civic Buildings

The source material for the project comes from civic colonial buildings in Nelson. Photographs and drawings, made from selected civic colonial buildings were used for the construction of tabletop models that were subsequently photographed.

The criteria for choosing the buildings are:

1. Buildings from the colonial period 1840 - 1946 (New Zealand's full independence was established 1947)

2. Buildings built with tongue and groove interiors - wooden panelling

3. Buildings with windows, preferably high or hard to look out or in

4. Buildings that are of an institutional nature associated with power

5. Buildings within the Nelson CBD

Each building had to cover four out of the five criteria to be chosen for the project.

Although there is over a century period in the first criteria, half of the buildings were built before the turn of the 20th century, one before WWI and another with its foundations laid in the 1920s.

From the selected buildings, the cathedral is at odds with the others as it is younger (construction between 1925 to 1967) and constructed from local marble. Even though the start of the cathedral construction fits with criterion one, the completion does not. However, to give weight to the inclusion of the cathedral there has been a church on the same site since 1851.

Tongue and Groove is a well-recognised architectural element and method of construction in colonial buildings in New Zealand. It was a building design and technique adapted by early New Zealand settlers. There is an architectural familiarity in seeing the tongue and groove in New Zealand buildings.

In the construction of the models, the allusion to tongue and groove has the potential to produces a rhythm within the space that on one hand may fabricate a sense of serenity and security through the familiarity and on the other hand, the potential to suggest power and control through the ridged straight lines.

The windows in the third criterion speaks of what goes on behind closed doors, as most of the windows are above head height, making it difficult to see out and for outsiders to see in. "*Seeing the outside will generate a longing in the person, and because it cannot be fulfilled, it will make the atmosphere inside harder to endure*" (Mlicka, 2006), and perhaps to induce compliance from the herded individuals, to help comprehend the subliminal message.

Interestingly the Supreme Court room in the Provincial Building had enormous windows that one could see directly out of. Because of the nature of the room, this

could be considered as a symbol of transparency; "*transparency of the self to nature, of the self to the other, of all selves to society*" (Vidler, 1992, p. 216). "*The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately... Full lighting and the eye of a supervisor capture better than darkness, which ultimately protected. Visibility is a trap*" (Foucault, 1977, p. 200). On the one hand, a person in the space may feel a sense of security because of the natural light and that they can see out and can be seen. The project argues that this is a false sense of security as visibility is the trap. In terms of the panopticon, the occupier self-regulates because they are always potentially visible to the observer - the observer will know if they do not comply and that we all check on each other's compliance. Further, it is argued that this false sense of security has the effect of making the occupier more compliant as they feel safe and in that way are self regulating. One could also consider that transparency is a mechanism of control, the notion of belonging or justice seeing to be done, with transgressors open to public view, alluding to the self-regulation aspect of the panopticon.

Using the fourth criterion, the following buildings are chosen: a church hall, a schoolhouse, a supreme court/council chambers, and the Nelson Cathedral; questioning society's representations of power and of what could be considered as the cornerstones of a civil society - Community, Education, Justice and Religion/Faith.

The fifth criterion was to help enforce the notion of the local as all of the buildings are from the same area and are visible symbols of power in one form or another. The selected buildings are regulatory in nature and connected in the community by that purpose. It is interesting to note that three of the four institutions chosen were closely linked with the church, perhaps indicating how much power and influence that the church, especially the Anglican Church, had in the colonial time of Nelson.

Despite the seemingly strong presence and power of the church, it has to be remembered that the church came to be in New Zealand because of the New Zealand Company. Power perceived to be held by institutions such as the church was in fact underscored by corporate structures.

Chapter 3: Illusion and the Uncanny

Illusion

At the centre of this project is the relationship between the illusion of power being in the hands of 'the people' and the belief in democracy and a supposition that the real control, or power is in the hands of a very few; raising the question:

How might the project draw attention to a false or misleading impression of reality?

The models are a representation of something that is real: architectural buildings imbued with the power of the institutions they housed. They are fashioned parallel spaces, which show the nature of the architecture and at the same time morph into the mythology of the space, resulting in a place of the imagination, "*warping the familiar*" (Lawn, 2006, p. 11).

Through the model making process, the interior space becomes something unique. The resulting architectural spaces become hard to identify with the original; it is as if they are fictitious architectural places. However, they retain their integrity as they are based on the real space, thus highlighting the illusion.

Thomas Demand like James Casebere constructs models out of paper and cardboard and photographs them. However, unlike Casebere, whose models are what one calls tabletop, Demands models are life size and "*his interest focuses on the scenes of events that have never been entirely clarified and retain an aura of mystery in the collective memory*" (Nori, 2010).

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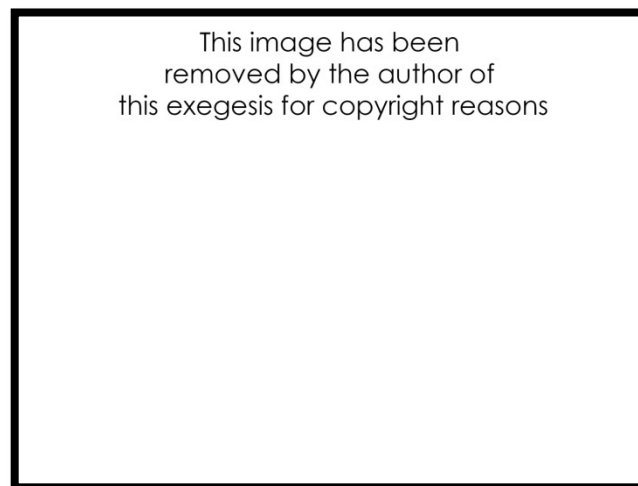
Image 6: Thomas Demand, **"*Presidency (detail)*"**, 2008

In Demand's collection of works called: "Presidency" (see Image 6), depicting the Oval Office, there is at least a twofold questioning about the space and the power it

wields, as "*Demand addresses not only the illusion of power but also the illusory authenticity of photography in a society of communication*" (Nori, 2010).[9]

Similarly, this project considers how, through the process of model making, illusion can manifest on a number of levels. From the idea of the illusion of power, the illusion of dimension - large to small and back to large[10] - to the illusion of authenticity, "*what looks like the photographic reproduction of a(sic) something really existing proves on closer examination to be the photograph of a hand-crafted model*" (Nori, 2010). This draws attention to and reflects the project's intention to unmask the reality of corporate power and control through the use of intentionally illusory strategies and processes.

Furthermore, through this process, the shift of scale from reduction in size in the modelling to enlargement through the lens, results in an illusionary scale distortion, creating a physical connection with the audience, especially when the image is larger than life when projected allowing the viewer to enter the space. In addition, this interaction has the potential to evoke uncertainty about reality and fiction by making the familiar seem unfamiliar and reinforcing another aspect of the uncanny.

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[9] The work was commissioned by the New York Times Magazine, which also raises questions about the illusion of power. Is the magazine alluding that no matter who occupies the office, the power remains the same illusory state.

[10] In a photograph, with no indicators, it is hard to determine what size the dwelling is.

The Uncanny

This project started from observations that were political in nature with an emphasis on the manipulation of others, namely corporations or organisations with resources whom influence governance. However, the project's political concerns came to be manifested as a "*sense of lurking unease*" (Vidler, 1992, p. 22) that encapsulates the uncanny.

Through the project's research into the works of Ernst Jentsch: "On the Psychology of the Uncanny", and Anthony Vidler: "The architectural Uncanny", it became apparent that the notion of the uncanny is integral to this project; one could consider it as the matrix of the project or the underlining feeling inherent in the work.

As mentioned in the previous chapter, there is a connection between illusion and space. What that connection is, is hard to articulate, but it enhances the uncanny feeling within the work. Vidler commented that:

> *The 'uncanny' is not a property of the space itself nor can it be provoked by any particular spatial conformation; it is, in its aesthetic dimension, a representation of a mental state of projection that precisely elides the boundaries of the real and the unreal in order to provoke a disturbing ambiguity, a slippage between waking and dreaming* (Vidler, 1992, p. 11).

Although Vidler states that the uncanny does not reside in the architectural space, this project considers that the process of making a model of the space, therefore transforming something that is familiar into something unfamiliar, creates a place for the uncanny to exist in the space. The created space merges what is real and unreal; this illusionary space becomes something that is surreal. "*They add to the already formidable powers of the natural eye, and more often than not they trick it. They are the veritable instruments of trompe l'oeil*" (Vidler, 1992, p. 34).

Another important aspect of the project is the political notion surrounding the manipulation of deceit; the directing of attention to something or someone else to obscure what might really be occurring. Vidler proposes that in using the term heimlich, "*from the idea of "homelike," belonging to the house, the further idea is developed of something withdrawn from the eyes of strangers, something concealed, secret...*" (Vidler, 1992, p. 25). Vidler further suggests that the unheimlich, the unhomely and/or the uncanny are all things... "*which should have remained secret, hidden, latent, but which have come to light*" (Vidler, 1992, p. 27). This notion is core to the project's stratagems of concealing, revealing, and the contrasting manipulation of shadow and light.

This project's intention is to create an intense focus on the empty interior places of power. The project creates a scene or scenes that evoke for the viewer, a sensation of unease concerning the perception of power. The project unmasks the illusion of power, or perhaps, reveals the state of apathy to the deception that power is in the hands of the people. Additionally, this project considers that naming the work -

Supreme Court (see Image 7) reinforces in the viewer sensations of unease or subconscious feelings connected with the reality.

Image 7: Jason McCormick, ***"Supreme Court" (Film Still)***, 2014,

Chapter 4: Visual Documentation

The project's progress with critical reflective commentary

The Start

Image 8-9: Jason McCormick, ***"Initial experiments at the start of the project, namely lighting, placement of camera and figure" (Still Photography)***, 2014, Electronic Image

Images 8-10 were initial experiments in still photography at the start of this project when my notion of the 'shadowy presence' was at its forefront. This early phase of images of imaginary architectural space evoke an ambiguous institutional space, if a little menacing.

The imaginary space was also arousing something that was local, something connected with the past and myself, prompting the decision to move away from the imaginary and to explore the local. The use of corrugated cardboard gave the impression of tongue and groove panelling, providing a colonial New Zealand reference. Even in these early models, there was a sense of emptiness and tension within community space perhaps evoked by the emptiness of the space.
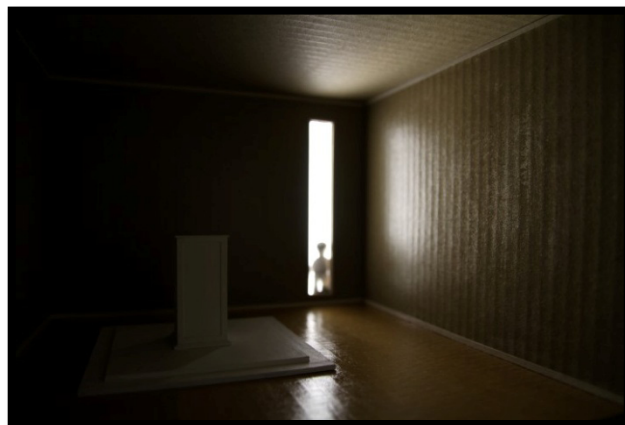
Image 10: Jason McCormick, ***"Initial experiments at the start of the project, namely lighting, placement of camera and figure" (Still Photography)***, 2014, Electronic Image

Lone Figure

Image 11-12: Jason McCormick, ***"Initial experiments with representation of shadowy presence as a lone figure silhouetted" (Still Photography)***, 2014, Electronic Image

Images 11-13 comprise experiments of representation that were literal in nature - the silhouetted figure. These experiments raised questions about the figure.

1. Is this a serious exploration? It became apparent that silhouetting any figure would render the work comical, clichéd, and hackneyed. The inclusion of a figure distracted from the process and intention of creating an evocative space that gradually released a tense anticipation.

2. What does the figure become? The figure became a lone shadowy figure; it became personified rather than ambiguous or insidiously lurking in the scène. This led to the third question:
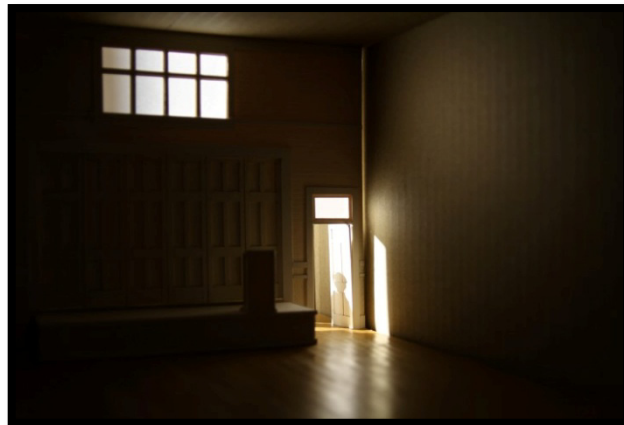
Image 13: Jason McCormick, ***"Initial experiments with representation of shadowy presence as a lone figure silhouetted" (Still Photography)***, 2014, Electronic Image

3. Where is the power located? The figure, by the simple nature of being present and indistinct, embraces, attracts or is gifted the power. The perception of the source of power would be different in the above image, raising the question that if the silhouette was absent, would the power be more embodied within the work itself?

Source Building

Image 14: Jason McCormick, ***"Photo of the Methodist Church Hall"***, 2014, Electronic Image

As the project's investigations were moving towards the local, I started to conceive what sort of building/s I could consider as a foundation for the making of the models. The word that was at the forefront of the decision-making was power and although I had been in the above Church Hall/Sunday School only once 10 years ago, it left an indelible impression.

This is a dark space, a space where one could not look in or out of, with high windows operating primarily to let in light. The high windows suggest to me, something of a panopticon; perhaps not from the all-seeing eyes of other individuals, since this is a church hall, but perhaps God's all-seeing eyes. All the windows are high, indicating that as a civic building, it does not operate with transparency. There is a cloistered feel, of congregating, a place to receive the message, the instruction, with the focus directed towards the stage that is empty, but which is redolent in the anticipation of a presence about to stand upon and make a proclamation.

Image 15-18: Jason McCormick, *"Photo of the Methodist Church Hall" (details)*, 2014, Electronic Image

This building became the template for the development of the criteria for choice of buildings on which all of the models are based: (see Chapter 2, Nelson Civic Buildings).

The Material
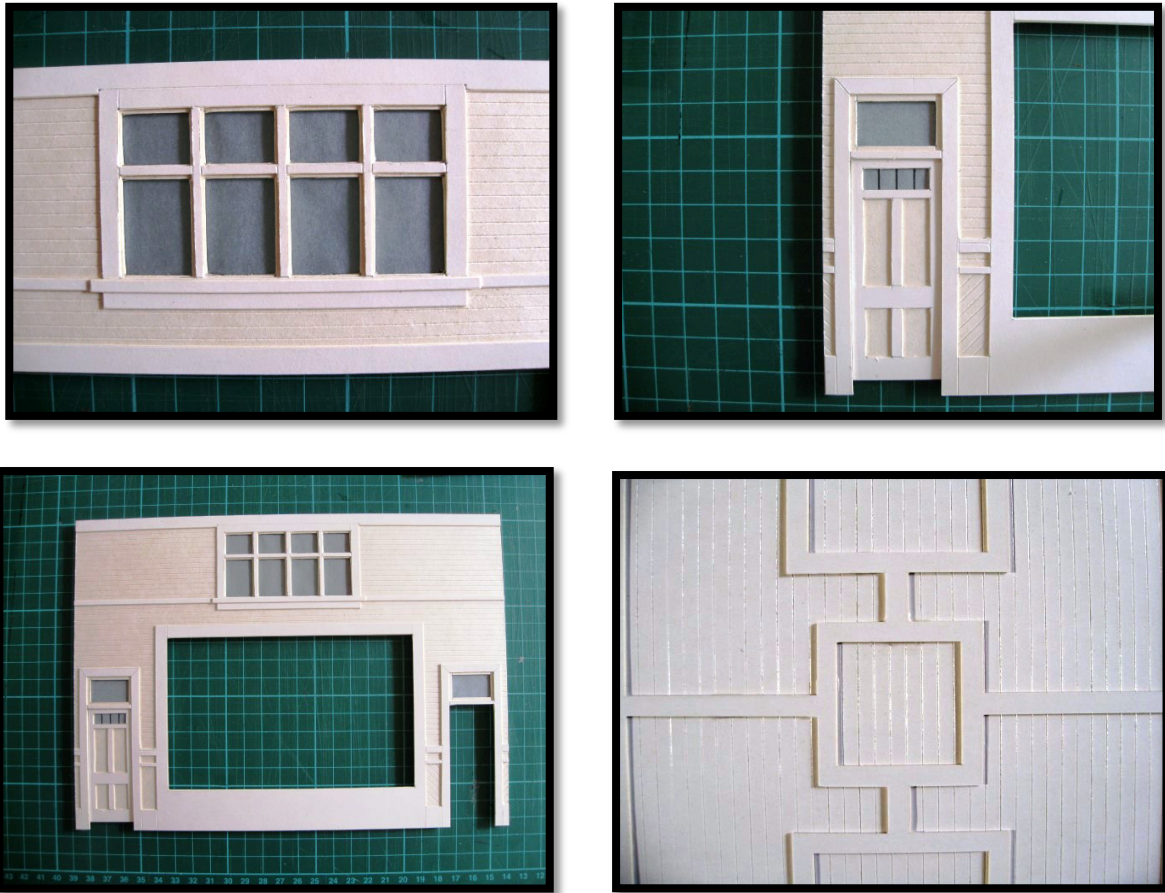
Image 19-22: Jason McCormick, ***"Making of the model of the Methodist Church Hall" (details)***, 2014, Electronic Image

The architectural models are made from Folio Board, the floors from corrugated packing box cardboard, coated with an acrylic medium to resemble a wooden floor.

Image 23-24: Jason McCormick, ***"Making of the model of the Methodist Church Hall"***, 2014, Electronic Image

The beige side of the Folio Board is used for the bulk of the structure and the white side is used to highlight the decorative parts, windows, doors and the bulk of the ceilings of the structure. All models are made of the same unadorned neutral

material to provide continuity and to provide a sort of clear canvas, albeit bas-relief, that can be enhanced through shadows and light and other artistic stratagems.

Image 25: Jason McCormick, ***"Christ Church Cathedral Nelson" (Still Photography)***, 2014, Electronic Image
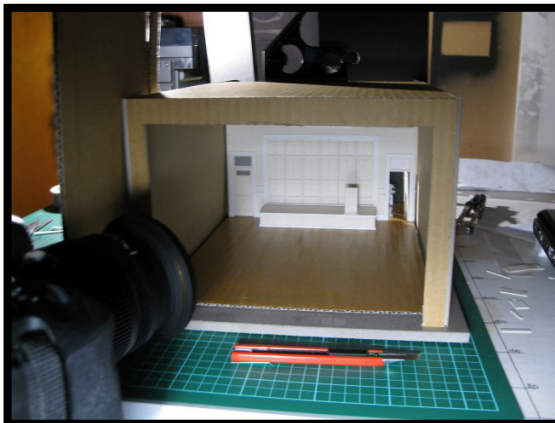
Image 26-27: Jason McCormick, ***"photographs showing photographing mock model and actual model",*** 2014, Electronic image

The camera and 17-50mm lens dictates the scale of the models. A 250mm x 180mm x 350mm scale worked well and allowed me the flexibility to zoom or pan out to encompass the whole of the model. The size allowed for easy movement within the studio and enabled me to work with illusionary scale distortions (see Chapter 3).

Image 28-29: Jason McCormick, ***"Photographs showing flexibility to zoom in and pan out",*** 2014, Electronic images

Concealing/Revealing Stratagems
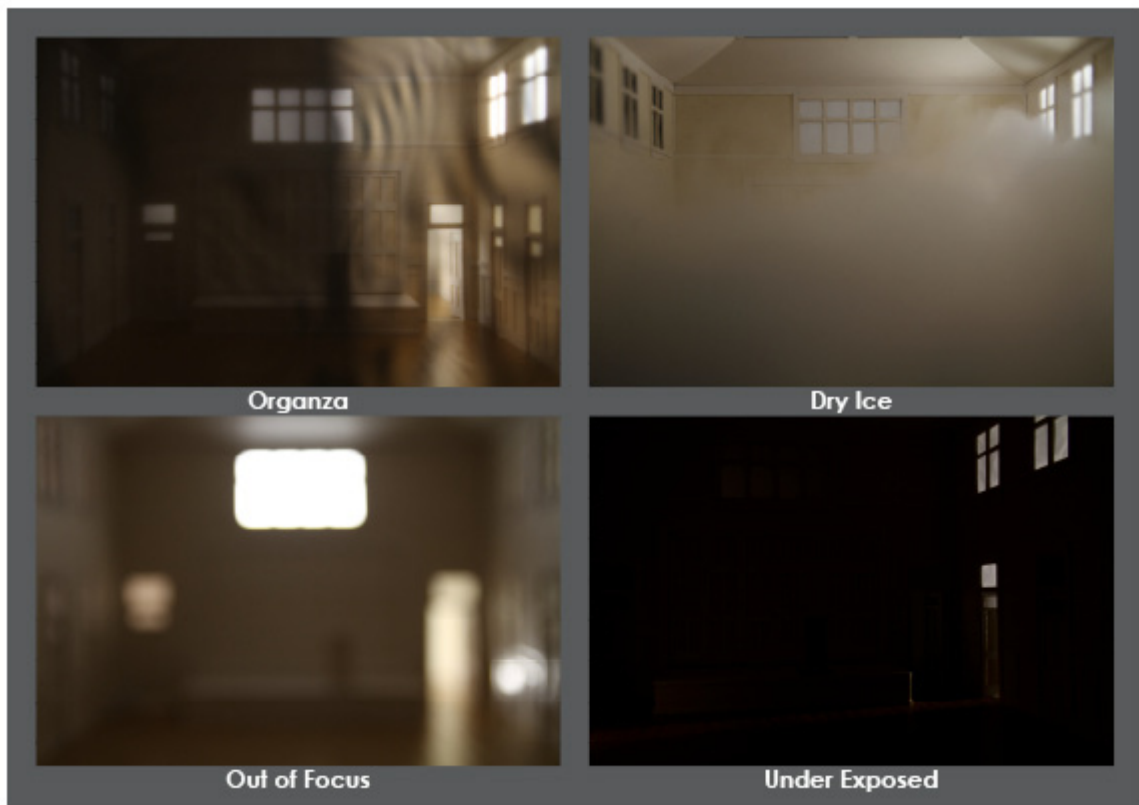
Image 30: Jason McCormick, *"Photographs showing the four chosen strategies of concealing/revealing"*, 2014
Electronic Image

In order to communicate a sense of doubt and unease, concealing/revealing stratagems were utilised. The explorations of devices such as diffusion were tested for their ability to register an uncanny disembodiment of space, one that imbued estrangement within the structure.

The stratagems also operate symbolically regarding concealment. They are explored for their ability to conceal, then to reveal in whole or in part and in some cases to conceal again, questioning:

Is unmasking the misleading a temporary occurrence?

These strategies have been tested and applied selectively to the models as they relate symbolically with the individual architectural spaces. For example:

The organza was explored to veil the community hall. The material defuses the light and optically bends and warps the subject, creating a distance.

The dry ice physically endangering and affecting an interior space, such as the fires that seem to plague schools, or perhaps the weather from which the building is not insulated, symbolically refers to phenomena out of our control.

Image 33: Jason McCormick, ***"Supreme Court" (Film Still)**, 2014, stop-motion film

Out of focus was tested for its ability to address seeing in relation to perception as applied to the Supreme Court, testing the threshold between real and unreal - liminality.

Releasing and denying the image focus was explored to add tension and tease out anticipation, urging the image to become clearer in the hope that as the image comes into focus, perhaps the shadow becomes less dense.
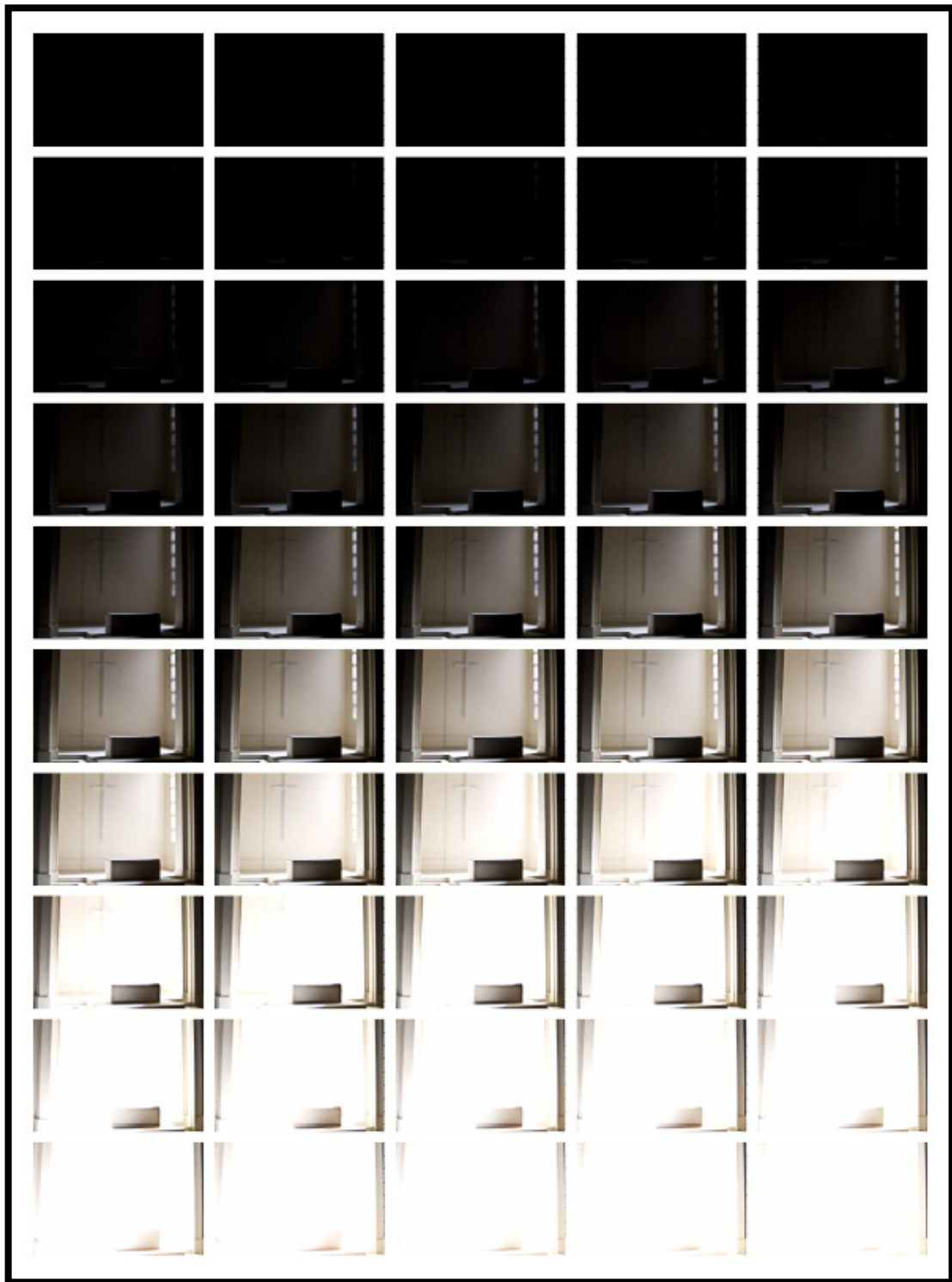
Image 34: Jason McCormick, *"image of all the photographs that make up a stop motion film",* 2014, Electronic Image

The over and under exposure for the Cathedral was explored for its symbolic value; the extreme of light and dark as a Christian symbol of the good/evil dichotomy.

The film seeks to explore an integrity between these extremes.

Relationship between Still and Moving Image

When all the images are captured in one composition (see Image 34), the composition may perhaps illustrate the idea, such as the transition from dark to light in exploring dichotomy, but may not capture the meaning behind the idea. It would be difficult to work with something occurring and transforming a space if these were photographic still images. Whereas, as a moving series of stills (animation) transitions such as shift in light can play out across time.

Image 35: Jason McCormick, **"Cathedral" (Still Photograph),** 2014, Electronic Image

With moving image, the viewer is held for a particular duration, possibly extending the viewer's attention to the length of the work, and potentially moving past the 3-second rule of capturing the viewer. As moving image captures the passage of time, this can be manipulated by slowing down the speed of the film, which from personal observations can become hypnotic. This is explored alongside the ability of manipulated sequence of images to not only transform time, but also possibly allow a longer and more immersive experience.

Projection

Image 36: Jason McCormick, ***"Photograph depicting projected image with artist in front"***, 2014, Electronic image

Exhibiting the moving image works on LCD monitors could reflect society's preoccupation with lens/monitor based technology (see Chapter 1, para 2). However, when I was presenting my work to students and tutors I realised that projecting the work on a bare wall created a more encompassing experience for the viewer. The process of enlarging the moving pictures created a physical connection, allowing the viewer to enter and be part of the real and fictive space.

Installation of work

Throughout the projects development, a number of exhibition ideas have been considered, ranging from constructing a CIA operative type surveillance room to showing the moving image works in the respective places that the models are based on. The operative room idea was discarded as this project is not an installation project and the project had progressed beyond the conspiracy type of affect. Showing the moving image works in the original might also confuse or cancel out the illusionary focus of the work.

Ideally, I would have liked to show the work in a big black box similar to multimedia artist Adel Abdessemed's films, as installed at the Arab Museum of Modern Art in Qatar. In his exhibition, *L'âge d'or* (The Golden Age), one of his works consisted of three projected films onto three joined walls, creating an immersed experience.
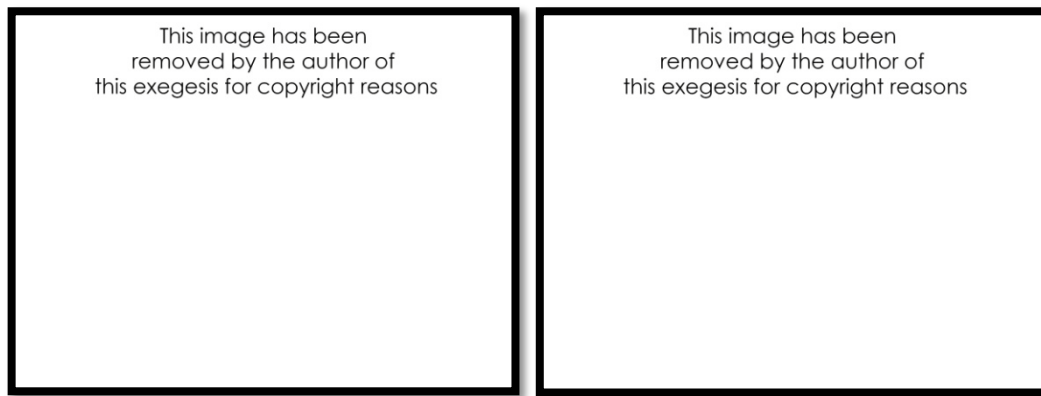
Image 37: Adel Abdessemed, **"*State*"**, 2013, 4 wall HD video projection, 3 min 05 sec (l00p), Music by Silvia Ocougne

Image 38: Adel Abdessemed, "***Printemps***", 2013, 3 Wall HD video projection, 0 min 19 sec (loop)

I considered showing four different moving image works with one soundtrack on four walls, reflecting the four walls, corresponding to a room or building.

However, at this time my resources are modest, so I Intend to create a black box within the backroom of a gallery here in Nelson (see Image 39) that is large enough for several viewers to stand in. The moving images work will be projected large enough to fill the back wall to create a physical immersive experience, dislocated from the outside world to augment the viewing experience.

Image 39: Jason McCormick, *"InDesign Illustration depicting a black box within the gallery"*, 2014, Electronic Image

Chapter 5: Thesis Exhibition

Black Box

The exhibition was situated at Salt Gallery in Nelson New Zealand. The gallery is divided into two parts - the front gallery, and up a small set of stairs to the back gallery. The back gallery was chosen to construct the 'Black Box' to house and project the stop-motion moving image "Assembly".

The 'Black Box' was a constructed room within an existing room. This constructed room was purpose built as a dark space, to enhance the projected image. The room was constructed to be an intimate and immersive space creating a physical dislocation from the outside space - a space that is manipulative, paralleling the theme of power and control.

Image 40-48: Jason McCormick, ***"Depicting the making of the Black Box"***, 2015, Electronic Image

While the constructed 'Black Box' was considered for its practical application and reflecting the themes of the project, the construction also emulated the methodology of the project, the constructed photography. Building upon the hands on approach through the construction of the models to create an image and then creating a room to view the image.

Image 49: Jason McCormick, ***"Moving image playing within the Black Box",*** 2015, Electronic Image

Timing of the film piece was set at 18 min 37 sec the timing had to be long enough for the viewer to experience a range of possible feelings of anticipation, contemplation unease and discomfort allowing the viewer to subconsciously experience aspects of power and control.

The projector used was a Mercury HD Digital Projector, housed in a custom-made box positioned in the ceiling of the 'Black Box' and angled to ensure adequate distance from the screen.

Image 50: Jason McCormick, ***"projector above the ceiling",*** 2015, Electronic Image

Sound was sourced from a number of files at 'freesound.org' and was manipulated and combined in various ways and tested before viewing for tone and loudness, adjusting the EQ in order to get the balance right for the room and viewer. The sound developed into an evocative edgy, manipulating and intense sound-scape that provided possible narratives for the viewer.

Seating in the black box was a single colonial bench from the actual Bishop's schoolhouse.

Image 51: Jason McCormick, ***"Bishop's School Bench",*** 2015, Electronic Image

Selected Film Stills
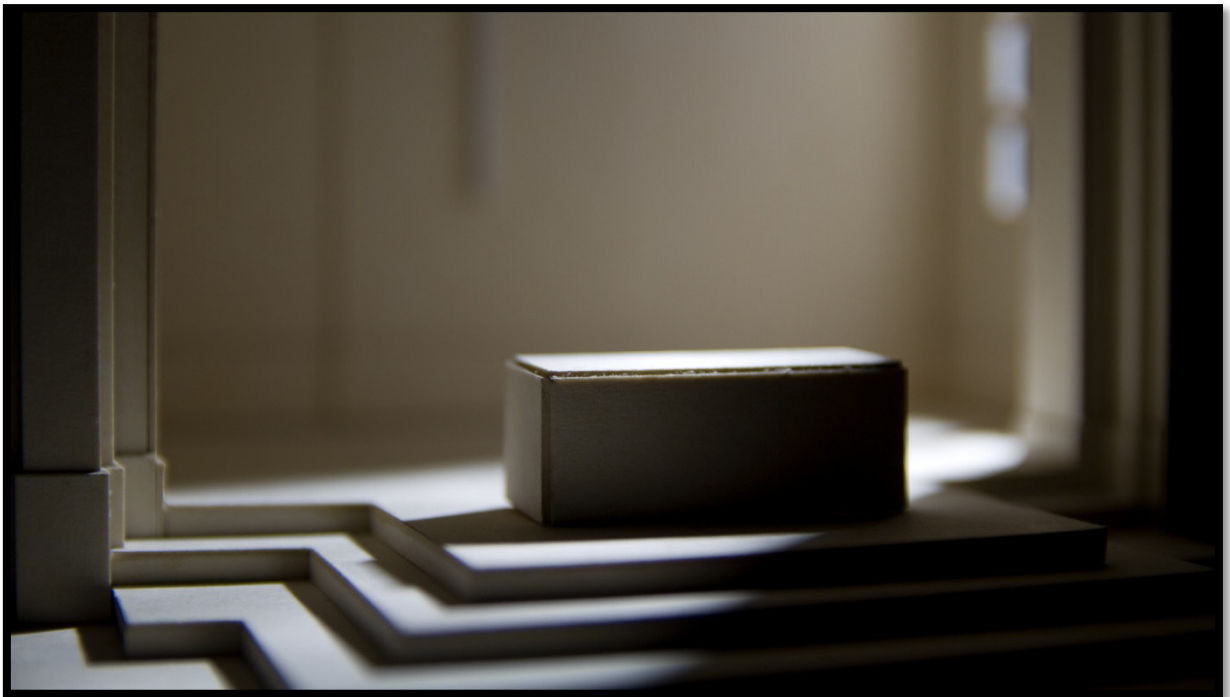
Image 52: Jason McCormick, ***"Assembly (Film still - Cathedral)"***, 2015, Moving Image, 18min 47sec

Image 53: Jason McCormick, ***"Assembly (Film still - Court)"***, 2015, Moving Image, 18min 47sec

Image 54: Jason McCormick, *"Assembly (Film still - Bishop's School)"*, 2015, Moving Image, 18min 47sec

Image 55: Jason McCormick, *"Assembly (Film still - Community Hall)"*, 2015, Moving Image, 18min 47sec

Front Gallery

As the moving image is considered the primary component of the exhibition, Ideally, I would have preferred the viewer to first encounter the moving image work and then exit the black box to view the photographic stills. However, the buildings configuration did not allow this to happen.

The front gallery hung eight photographic prints. The intention was for the viewer to walk into the gallery, and at first glance at the photographs from a distance, the viewer might consider that the images are real interiors. However, upon getting up close to the image, it becomes evident that the images that resemble real places are in fact not real buildings but are models, augmenting the viewer's perception of the illusion of reality; again manipulating the viewer and paralleling the theme of power and control.

Image 56-59: Jason McCormick, ***"Depicting Photographs in the Gallery"***, 2015, Electronic Image

The photographs were framed in white frames with white mat board to give them a seamless and immersive quality against the white walls of the gallery. Each photograph was hung to allow space around the work so that it flowed around the room one work to another leading and emphasising the stairs up to the back gallery.

The gallery allows good space to view work up close or at a distance, which enables the viewer to play/interact with the illusionary quality of the work.

Shades were made for windows to cut down on reflecting light and the lighting was LED spotlights.

Selected Prints

Image 60: Jason McCormick, ***"Cathedral 2"***, 2015, LAMBDA Digital Master Print, 900mm x 600mm

Image 61: Jason McCormick, ***"Community Hall 1"***, 2015, LAMBDA Digital Master Print, 900mm x 600mm

Image 62: Jason McCormick, ***"Supreme Court 2",*** 2015, LAMBDA Digital Master Print, 900mm x 600mm

Image 63: Jason McCormick, ***"Bishop's School 2",*** 2015, LAMBDA Digital Master Print, 900mm x 600mm

Conclusion

Primarily this project explores how lens based media can articulate an architectural uncanny that resides in civic space.

This Was Now Here! Is a project that reference material from my personal world, by incorporating local Colonial Nelson Civic buildings. In exploring modes of representation from model making to photographing, this lens-based project aimed to create an illusionary space evoking the uncanny; to create a space imbued with hidden meaning that raises questions and feelings about power and control and the part architectural spaces play in this.

The project's contextual themes and stratagems, have enabled me to developed and reflect on relationship between socio-political ideas as they manifest in architectural space and methods that contest and expand how lens based media might be used to question such histories. This has been underpinned by ideas that question the notions of democracy and governance in relation to corporate and civic life.

Employing notions of the uncanny, the moving image installation seeks to evoke an immersive experience that is both contemplative and challenging by making visible uncertainty about reality and fiction through filmic stratagems and illusionary scale distortion of the projection. The methods explored provide a strong foundation for future work, which I envisage, will explore events in New Zealand's modern history, focusing on the 1980s 'terrorist attacks', such as the Wanganui Computer Centre, the Wellington Trades Hall and the "Rainbow Warrior" bombings; leading to explore similar themes to the present day.

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Table of Images

Image 1: James Casebere, ***"Yellow Hallway #1"***, 2001, digital chromogenic print

Casebere, J. (2001). *Yellow Hallway # 1*. Retrieved 01 July, 2014, from
http://www.jamescasebere.com/group4.html

Image 2: Jason McCormick, ***"Bishop's School" (Still Photography)***, 2014, Electronic Image

Image 3: Thomas Demand, "***Tunnel" (Film Still)***, 1999

Demand, T. (1999). *Tunnel*. Retrieved 01 July, 2014, from
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Image 4: James Casebere, ***"Asylum"***, 1994, Dye destruction print

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http://www.jamescasebere.com/group3.html

Image 5: James Casebere, ***"Two Bunk Cell"***, 1998, Dye destruction print

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Image 6: Thomas Demand, ***"Presidency" (detail)***, 2008

Demand, T. (2008). *Presidency (detail)*. Retrieved 01 July, 2014, from
http://www.strozzina.org/manipulatingreality/e_demand.php

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Image 32: Jason McCormick, ***"Bishop's School" (Film Still)***, 2014, stop-motion film

Image 33: Jason McCormick, ***"Supreme Court" (Film Still)***, 2014, stop-motion film

Image 34: Jason McCormick, ***"Image of all the photographs that make up a stop motion film"***, 2014, Electronic Image

Image 35: Jason McCormick, ***"Cathedral" (Still Photograph)***, 2014, Electronic Image

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Image 37: Adel Abdessemed, ***"State"***, 2013, 4 wall HD video projection, 3 min 05 sec (l00p), Music by Silvia Ocougne
Photo Source: from author's personal collection

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Photo Source from author's personal collection

Image 39: Jason McCormick, ***"InDesign Illustration depicting a black box within the gallery"***, 2014, Electronic Image

Image 40-48: Jason McCormick, ***"Depicting the making of the Black Box",*** 2015, Electronic Image

Image 49: Jason McCormick, ***"Moving image playing within the Black Box",*** 2015, Electronic Image

Image 50: Jason McCormick, ***"projector above the ceiling",*** 2015, Electronic Image

Image 51: Jason McCormick, ***"Bishop's School Bench",*** 2015, Electronic Image

Image 52: Jason McCormick, ***"Assembly (Film still - Cathedral)",*** 2015, Moving Image, 18min 47sec

Image 53: Jason McCormick, ***"Assembly (Film still - Court)",*** 2015, Moving Image, 18min 47sec

Image 54: Jason McCormick, ***"Assembly (Film still - Bishop's School)",*** 2015, Moving Image, 18min 47sec

Image 55: Jason McCormick, ***"Assembly (Film still - Community Hall)",*** 2015, Moving Image, 18min 47sec

Image 56-59: Jason McCormick, ***"Depicting Photographs in the Gallery",*** 2015, Electronic Image

Image 60: Jason McCormick, ***"Cathedral 2",*** 2015, LAMBDA Digital Master Print, 900mm x 600mm

Image 61: Jason McCormick, ***"Community Hall 1",*** 2015, LAMBDA Digital Master Print, 900mm x 600mm

Image 62: Jason McCormick, ***"Supreme Court 2",*** 2015, LAMBDA Digital Master Print, 900mm x 600mm

Image 63: Jason McCormick, ***"Bishop's School 2",*** 2015, LAMBDA Digital Master Print, 900mm x 600mm

Project's contextual influences, timelines, links and terrain concerning power

1600

Divine Right of Kings (or Queen)

East India Company

Church

Owned by wealthy merchants and aristocrats, the company ruled large areas of India and rose to account for half of the world's trade

Parliament (State)
Originally British, extending to all Governments

Age of Enlightenment

Decline of the monarchy, Church and State

However, through revolutions and change of circumstances, democracy gained a foothold, and the State acquired power, helped by gaining shares from the East India Company

Although the Church, from the start, has been a significant power structure, there was significant growth when Colonial Companies used missionaries to convert and subdue indigenous inhabitants

The Monarchy and the Aristocracy have always held interests in all forms of businesses

New Zealand Company 1837 -1858

Apex of Colonial Governmental Power

1874

Many of the members of the New Zealand Company had ties or had been directors of the East India Company

From the decline of the East India Company and other such companies, private companies and corporations arose, expanding to global multinational corporations with huge resources dictating policy to governments

The terrain of this project, amongst the rise and fall of powerbases, locates itself within the early colonisation of New Zealand, concentrating on Nelson, originally established as a second colony by the New Zealand Company, and a place where I grew up and now live. I am interested in colonial architecture, particularly buildings of power and control, built for the community and forcing the notion of belonging.

Graph 2:

Corporation Timeline

264 B.C. - A.D. 117

The word "corporation" originated from the Latin word *corpus* - body - a body of people authorised to act as an individual.

Cities were the first entities the Romans treated as corporations, in time, this included other communities called *collegia*.

Publicani - Private contractors, which evolved into private companies were also granted corporate status *(habere corpus)* - including a grant of limited liability for investors.

313 A.D

Later, charitable corporations were established to help Rome's poor population - The Catholic Church employed the corporate form as a vehicle for joint ownership of real estate and other property.

5th - 15th Century

During the Middle Ages, cities, guilds, monasteries and universities were all chartered as corporations, by sovereigns, nobility or religious authorities - serving public or religious functions.

Circa -1600

To challenge the strangle hold on trade by the Vatican through Spain and Portugal, the English and the Dutch traders formed corporations by Royal charter. These trading corporations had their roots in guilds and their purpose was to secure from government a grant of monopoly over trade with specific geographic regions - East India Company, for example.

The participants enjoyed limited liability and in time formed joint-stock companies, evolving much like today's business corporations, with investment from the Queen and the nobility who looked out for the company's interest in the halls of government.

The East India Company lasted nearly three centuries. However, through bubble bursts and charter abuse the company declined through governmental bailouts, inserting their own political czars to manage the company.

Circa -1800

Renaissance Science met the energy of coal to create a cocktail that would allow corporations to colonise time

As a result from the charter abuses, many companies were forced into unincorporated companies and started to challenge their legality in courts. However, at the time of the industrial revolution, courts and governments were increasingly making arbitrary decisions about which businesses to favour and a new solution was sort after, leading to incorporation by registration - allowing entrepreneurs to incorporate any firm they liked by simply filing paperwork.

Key
Red: Predominantly Europe focus especially 1600 - 1800
For more information: Glyn A. Holton. History of Corporations
From: http://riskencyclopedia.com/articles/corporation
Blue: Predominantly American focus especially on Supreme Court cases
For more information: Jan Edwards. Timeline of Personhood Rights and Powers
From:http://reclaimdemocracy.org/wordpress/wpcontent/.../personhood_timeline.pdf
Pink: Predominantly relating to the shift of colonisation
For more information: Venkat. A Brief History of the Corporation: 1600 to 2100
From: http://www.ribbonfarm.com/2011/06/08/a-brief-history-of-the-corporation-1600-to-2100
Yellow: Predominantly on American Presidents and their concerns about Democracy and the Corporate

Corporation Timeline Continued

Europe has been the focus of this timeline; it is from here that the shift of power of the corporation emanated from America.

1803

The Supreme Court ruled that they were Supreme and Congress did not contest it. This gave the judges the power to make law.

"I hope we shall take warning from the example of England and crush in its birth the aristocracy of our moneyed corporations, which dare already to challenge our government to a trial of strength, and bid defiance to the laws of our country."
-Thomas Jefferson, 1816, quoted in Lawrence Goodwyn, The Populist Moment

The industrial revolution was one of explosive growth unprecedented in early history. Mark Twain called this 'America's Gilded Age'. Incorporation by registration made it easy for businessmen to form corporations and raise capital. Businessmen with the least scruples or the most vision rose to lead industry. They were disparagingly called robber barons and came to include Andrew Carnegie, who dominated steel, Jay Gould in railroad, John D. Rockefeller in oil and John P. Morgan in banking.

The primery effect of steam was not that it helped colonise a new land, but that it started the colonisation of time. Social time was colonised, and through train schedules, the mechanical clock and time zones, served to colonise human minds; Corporation is about colonising individual minds.

1864

"I see in the near future a crisis approaching that unnerves me and causes me to tremble for the safety of my country. Corporations have been enthroned and an era of corruption in high places will follow, and the money power of the country will endeavor to prolong its reign by working upon the prejudices of the people until all wealth is aggregated in a few hands and the Republic is destroyed."
Abraham Lincoln, November 21, 1864. Letter to Col. William F. Elkins

1876

"This is a government of the people, by the people, and for the people no longer. It is a government of corporations, by corporations, and for corporations."
- Rutherford B. Hayes, 1876

1891

A corporate charter is ruled to be a contract and can't be altered by government. The word "corporation" does not appear in the Constitution and this ruling gave the corporation a standing in the Constitution. It also made it difficult for the government to control corporations, so states began to write controls into the charters they granted.

1889

Supreme Court rules a corporation is a "Person" for both due process and equal protection.

1893

For the first time corporations have claim to the Bill of Rights. The 5th Amendment says: "...nor be deprived of life liberty, or property, without due process of the law."

Corporation Timeline Continued

"Corporations, which should be carefully restrained creatures of the law and the servants of the people, are fast becoming the people's masters."
- President Grover Cleveland

1906 - 1908

Corporations get 4th Amendment "search and seizure" protection
Corporations get 6th amendment right to jury trial in a criminal case.

"The masters of the government of the United States are the combined capitalists and manu-facturers of the United States."
- President Woodrow Wilson

Managerial capitalism spread during the 20th century. Many CEOs had themselves appoint-ed chairman of the board and boards were increasingly becoming appendages to man-agement.

1922

Corporation get 5th Amendment "takings clause": "...nor shall private property be taken for public use, without just compensation." A regulation is deemed a taking.

1936

The court ruled that the corporation was free to sell advertising in newspapers without being taxed. This is the first 1st Amendment protection for corporations

1947

Corporations are granted "free speech"

Energy and ideas turned into products, and services could be used to buy time. Specifically, energy and ideas could be used to shrink autonomously-owned individual time and grow a space of corporate-owned time, to be divided between production and consumption. Two phrases were invented to name the phenomenon: productivity meant shrinking autonomous-ly-owned time. Increased standard of living through time-saving devices became code for the fact that the "freed up" time through "labour saving" devices was actually the de facto property of corporations.

1960

"In the councils of government, we must guard against the acquisition of unwarranted influ-ence, whether sought or unsought, by the military industrial complex. The potential for the disastrous rise of misplaced power exists and will persist.

We must never let the weight of this combination endanger our liberties or democratic proc-esses. We should take nothing for granted. Only an alert and knowledgeable citizenry can compel the proper meshing of the huge industrial and military machinery of defense with our peaceful methods and goals, so that security and liberty may prosper together."
- Dwight D. Eisenhower, 1960

Corporation Timeline Continued

1976

Supreme Court rules a corporation is a "Person" for both The Supreme Court rule that political money is equivalent to speech. This ruling expanded the First Amendment's protection to include financial contributions to candidates or parties.

The Supreme Court protects commercial speech. Advertising is now free speech.
due process and equal protection.

1980

By around 1980, a significant fraction of humanity was effectively being governed by corporations.

Time could always be colonized and turned into wealth. Then the Internet happened, and the discovered that one can mine time as fast as it could be discovered in hidden pockets of attention - as corporate-captive attention.

1986

Supreme Court decided that PG&E was not required to allow a consumer advocacy group to use extra space in their billing envelope, upholding the corporation's right not to speak and protecting the corporation's "freedom of mind."

1989

Forty-seven of the top 100 economies of the world are not nations, but transnational corporations.

1995

The General Agreement on Tariffs and Trade becomes the economic law of the world. The World Trade Organization begins operating. Transnational corporations now have the right to override environmental protection, worker-safety regulation, human-rights laws, or government subsidies if they are judged as barriers to trade.

1999

The top 200 corporation's control 70% of world trade, but employ only one-half of one percent of the global work force.

Power is Shifting and Transforming in the Direction of Corporate Governance

Graph 3:

Links Between:
Corporations, East India Company, New Zealand Company, Colonial, and Architectural Power

Corporations

Church ← — Colonising Power Bases — → Multi-nationals

East India Company	New Zealand Company
Considerable number of members who held positions here	Also held positions here in the formative colonial times
Powerful private and governmental benefactors	Powerful private and governmental benefactors
Built or laid the foundations of civic institutions of power	Built or laid the foundations of civic institutions of power
Cultivating the misconception of perceived power	Cultivating the misconception of perceived power