

title (to be specified)

TEXT

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Abstract

This practice-led PhD project develops new modes of art research at the intersection of science and the poetic, where the continuity of discourse (idea and aesthetic) is shown to be porous and illusory. Relations of contiguity inform a new site of practice as installation-archive, necessitating a theory of the interlocutor as simultaneously entangled (co-dependent) and enfolded (suspended) in cooperation. These factors unfold in the project as subjective modes of temporal and spatial experiences. This apparent space time duality is expressed in this exegesis through the simultaneous presentation of two vectors of text. These contiguous vectors of text, and the presentation of visual material as a discrete document, reflect a modal approach to conceptualising and making, thus conflating exegesis *and* thesis. Accordingly, the writing and practice develop as modes referred to as installation-archive.

Installation-archive is a term of mine which I use repeatedly in this text. It describes an oceanic mode of art research in which scientific and poetic paradigms are simultaneously entangled and enfolded in praxis. Installation-archive is the arena where discourses meet, establishing new paradigms of installation-artwork through the lens of a fleeting reflexive archive, functioning as both frame and as a metaphor for contiguous image relations.

Intervening in site and substrate, this mode of improvisational and archival practice alludes to the possibilities of a relationship of fields unfolding in space, and contiguous places of practice. Sound, image, and structure operate as provisional relations in these fields, revealing enfolded potentialities within installation-archive. Embodied experiences and conceptualisations of this

temporal field are diagrammatically bifurcated across horizontal and vertical vectors demonstrating the role of substrate as culture between the Grid and the Fold.

This modal Installation-archive is folded /unfolded and entangled simultaneously in a paling of space. The pale is referenced as a social contract whereby the porous parameters of discourse and/or sites are researched and engaged with through interlocution. This process of paling implicates the interlocutor in a somewhat onerous engagement; involving the temporary staking out of the boundaries of subjectivities, both real and virtual. Interlocution therefore, involves a willingness and awareness of a potential to move through this pale of significances and subjectivities, where the interlocutor (dialogic interpreter) and research can find (un)stable ground, as in a field or state of *epoché*.

The potentiality of this threading to unfold and modulate the artwork as text is delineated at the borders of narrative conventions and slips in cogency. Employing suspension of disbelief and judgement as a mode of connection to new knowledge and the unknown, anachronistic cosmological branes of time—acting as interstices between fields of trace and planes of incidence—are in turn re-traced (recovered) by the interlocutor.

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Title

The apparently undefined nature of the project is alluded to in the title: *title (to be specified) [titre à préciser]* which was borrowed from a lecture on the act of titling given by Jacques Derrida in 1979. In this lecture title, Derrida plays with the meaning of to *titrer*, which in French is to ascertain the amount of a constituent in a chemical mixture; the term also has associations with assaying metals in alloys.¹

¹ Jacques Derrida, “Title (To Be Specified),” trans. Tom Conley, *SubStance* 10, no. 31 (1981): 5–22. See also Hélène Cixous and Peggy Kamuf, *Insister of Jacques Derrida* (Edinburgh: Edinburgh University Press, 2007), 184.

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 the 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.

Signed Ziggy Lever

October 31, 2017

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title (to be specified)

On this table is the computer that I am writing this text with, and my hands, which rest on the keyboard in between my interactions with the machine and a network of things past and present not yet described. This network in which things are co-dependently produced extends far beyond the table laterally, as evidenced by the relationship paper has to a distant forest, or the lineage shared in the technology and production of steel necessary for the manufacture of my ruler and the nib of my pen. There are forces of power at play in the production of these objects too, such as complex societal, technological, and political imperatives that come together to form my smartphone and computer. Thus there is a material conditionality to things, for example a block of flats had to be built out of concrete in the 1960s to enable me to float up in space along with my table. I must concede that I too am in the mix of things, which are not only co-dependant on one another and on exterior forces but are entangled in relation to me as I use and perceive them and as they delineate my everyday experiences and memories. In an entangled view, there is nothing that is not on this table.

The entangled table can be analysed endlessly in this way, but for the mode of interlocution that I am interested in, there needs to be another way of relating with table and things beyond these planes of entanglement. For objects to be met on an ulterior plane, there must be a suspension of judgement that liberates things from their plane of entanglement. This suspension of judgement necessitates an ethic of interlocution, a moral imperative therein, requiring the meeting of things in contiguous dimensions allowing an enfoldment in and beyond the planes of entanglement.

Reflexive, casual, and porous modes of art practice are often critiqued as mere surface reflections, as refusing to acknowledge specific causes, or simply as overly ponderous. This is in contrast to the worthy, immediate, and pressing

social discourse that underpins the very foundations of politics and art. This project explores the social dimensions of reflexive and porous modes of art making. Installation itself deals with a re-evaluation of authorship in regard to interactions between the artist and the viewer *over time*. The temporal nature of installation and its navigation creates certain requirements of the viewer that puts art back into a social context. Thus, installation establishes a kind of field of cooperation entangling and enfolding matter and perception—larger than the cooperative actions of individual art protagonists.

This practice-led PhD exegesis is generated by a thesis based in art-making, researched through and in practice. As such the exegesis stakes out a temporary and contingent field of ideas in an interplay with practice. This takes the form of synchronic research in which materials are involved in a play of operations. In keeping with the circuitous and open-ended nature of the practice, this research is concerned with a defined porosity that leads to a conditional and contingent arrangement of thought in relation to practice and text. Just as care was taken that the practice not illustrate theory, a great deal of consideration was given to the development of a framework for the exegesis that would avoid it becoming illustrational to the practice. For example, text can be regarded as diagrammatical, unfolding along temporal and spatial vectors and operating synergistically as image and information.

In writing and researching text, I was interested in what would engage the reader as Interlocutor over time. For this reason, a decision was made not to signpost text in a chronological manner. Text is thus a necessary reflection and refraction of the field of thinking and conditions that modulate the practice (and its interlocution). Text became a manual for negotiating the installation title (to be specified), (2017), Gallery 1, AUT St Paul Street Gallery, which was largely developed in direct relationship to ideas generated through the writing and from an ongoing archive of textual components established via an installation/archive research, practiced both in public and studio spaces during my candidature.

Slowly, as this research gestates and unfolds, a kind of temporary condition can arise where archive becomes image. This idea of research as a tracing or staking out of terrain has led me to a mode of installation practice in which a modular

and temporary framework sets up the conditions for things to play out. Rather than provide the reader of this exegesis with detailed description of artworks, witness accounts from interlocutors, or describe via a directly methodological and practical language that illustrates concepts, this exegesis utilises a textural approach to piling out theory appropriate to the role of those research interests surrounding and permeating my practice. This exegesis does not site practice in any specific historical context within art-making, nor do I make comparisons between my work and the work of other artists directly, although in reading the subtext provided by images, and between the lines in the document, there is evidence of certain proximities. This intentionally porous array of paragraphs installs a kind of conditional and contingent arrangement of meaning in relation to practice (the subject of this writing) and praxis (the continuation of writing: the writing of meaning and metaphor as reading). The text before you admittedly is dry and arduous to read in places—this is simply the quality of piling. A fence (even a porous one) must be obstinate enough to resist the wind and the ground as it is. Nevertheless, the pale of theory will eventually decay and need re-staking as the oscillations of the outside fold ever-inwards, towards the arcana of praxis.

There is probably no choice to be made between two lines of thought; our task is rather to reflect on the circularity which makes the one pass into the other [time and again]. By strictly repeating this *circle* in its own historical possibility, we allow the production of some *elliptical* change of site, within the difference involved in repetition.²

This project is concerned with establishing a new paradigm of installation artwork through the lens of a reflexive archive that functions as a frame and a metaphor for contiguous image relations and events. This exegesis focuses in on a particular understanding of archive as a kind of staking-out of territory, inherent to the relationship between a point of view and a trace. Installation artwork intrudes on the space of a gallery by transforming the gallery's boundaries into the boundaries of installation. Like an archive, installation produces the

² Jacques Derrida, *Speech and Phenomena, and Other Essays on Husserl's Theory of Signs*, trans. David B. Allison (Evanston, IL: Northwestern University Press, 1973), 128. (Original text in brackets appears as: [indefinitely, and b].).

space that it is in. The idea of archive pertinent to this research is one that is always under construction: a paling of space and time. This loose definition of an archival impulse in relationship to installation leaves room for transgression where the relationship between seeing and a wider index is drawn on, whereby the categorising of perceptions is caused to be oscillatory.

In this research, installation borders are considered as porous interweaving spaces or interstices, which are both liminal and littoral, their porosity causing an oscillation of image, interlocutions, in the discursive fields of fora—especially where the research deals with scientific, poetic, and routes to knowledge found in the institution’s archive. In the art work presented for examination, installation is a constructed field where these discourses meet, in a swirling of energy and matter where the gravitational pull of contiguous elements, forms waves/ waveforms which temporarily suspend the structure, meaning, and veracity of discourse. Where images become textual conditions of the field in a dynamic and archival flux. Questions of contiguity in this field are further investigated via the enfoldment and entanglement of an interlocution of these newly arising textual experiences for the viewer, where the terms and conditions determined and presented by the artist, articulate new fields of discourse which leave traces over time in the production of new and ongoing subjectivities for viewer. It has occurred to me that the structure of this written exegesis as two parallel textual vectors, necessitates an awareness in the reader of this ongoing interlocution in praxis. Both texts left and right articulate and fold the interstices of contiguity via concepts of intensity from differing positions (generally speaking it could be said that one text begins in space, the other in time), and together they co-write (fold) at the borders of fields and fora of discursion forming interstices of varying contiguous intensities.

In everyday English, the word interlocutor generally refers to a participant in a conversation and derives from the Latin *inter* (between) and *loqui* (to speak) meaning to ‘to speak between; interrupt’.³ In modern use, the term sometimes refers to a spokesperson—one who speaks for the many. In the chapter “The

³ Etymonline: Online Etymology Dictionary, s.v. “Interlocutor,” accessed September 28, 2017, http://www.etymonline.com/index.php?allowed_in_frame=0&search=interlocutor

Artist as Interlocutor and the Labour of Memory” in *The Postcolonial Museum: The Arts of Memory and the Pressures of History* (2014), Mihaela Brebenel, Christopher Collier, and Joanna Figiel propose an *artist-interlocutor* whose responsibility is the articulation and production of collective memory and subjectivity.⁴ Interlocution interrupts the development of representatives and publics (artists and viewers), it is ‘an embodiment of a collective remembering, involving an act of both individual and collective construction and subjectivation.’⁵ The individual and collective must be unified so ‘that it combats the fragmentary relativity and alienating operations of contemporary capitalism’ and simultaneously avoids a fixed or total relationship to meaning.⁶ This concept of the *artist-interlocutor* generates, intervenes in, and reveals both the ‘objective conditions of a given historical situation,’ and collective subjectivities that typify particular groups or communities.⁷ The concept of interlocution proposed in this thesis builds on these ideas and adapts them to involve people, images, objects, in fields and vectors of a continuous flux.

The word interlocutor is most often used in this project to refer to those who might otherwise be called “viewers”. The reasons for using the word interlocutor are varied, but stem from a concern with a generally preconceived association of viewing as passive perception. To view is to look, but viewing does not necessarily require an interrogation of this looking itself. As Tyler Burge suggests:

Even in understanding human interlocutors, our entitlement to accept what they tell us often fails to be *a priori* because our understanding is not purely intellectual. Often understanding what another person says involves seeing what the person is pointing to. In such cases, our warrant for believing what the interlocutor asserts depends partly on warrants backing our perception.⁸

⁴ Mihaela Brebenel, Christopher Collier, and Joanna Figiel, “The Artist as Interlocutor and the Labour of Memory,” in *The Postcolonial Museum: The Arts of Memory and the Pressures of History*, ed. Iain Chambers et al. (Surrey, UK; Burlington, VT: Ashgate, 2014), 92.

⁵ Ibid., 97.

⁶ Ibid., 92.

⁷ Ibid., 97–98.

⁸ Tyler Burge, “Interlocution, Perception, and Memory,” *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition* 86, no. 1 (April 1997): 21–47.

A view, as seen through a window or a view-finder, is often framed and distant from the viewer. Sometimes this framing and distance is assumed in the way viewers are talked about. This assumption works to distance artworks from those who experience them—in one stroke rendering artworks as the authentic objects in which the viewer inserts their subjective analysis—or worse, assuming the authority of the viewer as the producer of meaning based purely on their own perceptions and presumptions of an appraisal of an inanimate conglomerate of matter. Interlocution, on the other hand, has a responsibility to meaning, that is not produced in a glance or snapshot of an image, but over time in relationship with other interlocutors (in this case it should be noted that this concept of interlocution involves, but is not limited, to human relationships). In this definition, the artwork itself could also be treated as an interlocutor, and it may contain components that endlessly draw a mode of conversation unfixed from static meanings and articulations.

Interlocutors are indebted to each other to create discourse, as the term directly describes a conversational relationship between images, things, and bodies, where participants in the conversation are each other's interlocutor. In this idea of interlocution, interlocutors actively *participate* in a conversation (interrupting, producing, and entangling themselves in the installation) yet they also *cooperate* to listen together attentively. Paying attention together is the main capacity of the interlocutor.

Systems of knowledge (discourse) develop in interlocution, however they also fail to form a rigid theory or practice that can fully translate experience in light of the gravitational eddies that modulate the trace and the table. Perhaps the answer lies in a suspension of disbelief—epoché—as a mode of connection to knowledge and the unknown. In Jacques Rancière's 2011 book *The Emancipated Spectator* the concept of equality in the mentor/student relationship that he outlined in *The Ignorant Schoolmaster* is reframed in the context of spectatorship. When Rancière uses the idea of the spectator, he refers to 'the emancipation of each of us as spectator.'⁹ Here, emancipation means to enfold action and perception, softening the edges between individual and collective action and

spectating.¹⁰ Spectatorship is the faculty to associate and disassociate events in perception and memory, forming parameters around subjective experiences. The interlocutor has a faculty to act, or not to act, and thus is marked by the potential to influence or change the field of experience itself, engage in conversation or spectate. Spectatorship is 'not some passive condition that we should transform into activity', but a propensity to move: action or non-action.¹¹ Spectatorship involves relating what we see to an individual index (memory) in which case the model of interlocution I am unfolding must also involve spectatorship or listening as an activity.¹²

The diagrammatic images deployed through this exegesis function as a useful tool for 'exploring the relationship between' theories.¹³ Diagrams operate in the littoral zone between words and images in the way that they communicate meaning. This means that diagrams produce interstices in the theories that they illustrate, which can be read as a failure of the diagrammatic as an accurate representation of theory. In this project, via writing and practice, I am concerned with the potential of the diagrammatic as a kind of fictive and formal terrain of image. Diagrams generate ways of thinking because the diagrammatic 'operates at a different speed to the discursive', forging ahead of concrete meaning via the suggestive language of shape and line.¹⁴ Diagrams are thus *fictions that produce thought* in the general sense that they pale discourse by illuminating new possibilities for relating to text as a subjective discursive space. In their abstraction of theories and mechanics, diagrams establish an outside view to ideas expressed via writing—'a view from nowhere'.¹⁵

⁹ Jacques Rancière, *The Emancipated Spectator* (London: Verso, 2011), 17.

¹⁰ Ibid., 19. For Rancière, this idea stems largely from studying the accounts of Joseph Jacotot, a non-Flemish speaking educator who discovered a way to teach Flemish children French through a bilingual version of Fenelon's *Telèmeque*, in the nineteenth century. See also Joshua P. Ewalt, "Rhetoric, Poetics, and Jacques Rancière's The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation," *Philosophy and Rhetoric* 49, no. 1 (2016): 28.

¹¹ Rancière, *The Emancipated Spectator*, 19.

¹² Ibid.

¹³ Simon O'Sullivan, *On the Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation* (Basingstoke, UK; New York: Palgrave Macmillan, 2014), 9.

¹⁴ Ibid.

¹⁵ Ibid.

The operation of subjectivity as discussed through Henri Bergson and Gilles Deleuze involves a similar relationship to activity and passivity (expressed in this case as a movement of contraction and expansion) to Rancière's idea of the activity of the actor (contractor) and spectator. This 'zone of indetermination' between the spectator and actor is an equality of activity and passivity.¹⁶ As Rancière suggests we can begin anywhere with something shared, for the 'intersections and junctions that enable us to learn something new' are everywhere.¹⁷ At these shared borders subjectivities and discourse can no longer be described as individual. This is opposed to an interactivity, which puts text and reader in a field relation to some abstract notion of space and each other. The clouding of roles and narratives of boundary crossing are inherent to contemporary concerns in art making, especially those involved in extra-disciplinary modes of making. Concerned with boundary-making practices and how they are practised and understood, installation art can be said to draw attention to boundaries in three main ways:

The first way is to revisit the idea of installation as a *gesamtkunstwerk* or "Total Artwork". This sees an installation artwork as a world into which one can step and become part of, albeit at a distance. Here the installation is a kind of open set, or immersive landscape in which the parameters of interlocution by visitors to the space, and environmental conditions such as light and sound are factored in and controlled. The interlocutor takes the role of a *flâneur*, and, like *flânerie*, this model has been adapted for capitalist architecture in the design of shops, railway stations, and university buildings to create a sense of investigation and discovery whilst leading potential consumers towards "surprise" encounters with the contained world.

The second mode of installation has similar outcomes to the first. It entails a hybrid of methodologies that sees roles and identities in constant exchange with one another. In this mode, general engagement is relied upon to perform the outcomes of the work via interactivity. Here an installation comes alive in

the presence of an interlocutor operator, who might set off sensors or track their movement through space. The installation is thus determined by the actions (or non-actions) of the interlocutors. In the bounds of activities online, data is collected, traded, mined, bought and sold, and otherwise monetised, altering algorithms that develop and install unique architectures of individual experiences. Perhaps this second mode of installation as architecture of subjective experiences can also be accused of capitalising on user engagement.

Both these modes of installation art practice confuse or otherwise blur the parameters of an experience, and both parallel strategies of control in capitalist spaces and the ways they are navigated. The main reason for these practices—and arguably of postmodernist confusion that has already become the primary method of capitalism—is to transform the passive into the active. Installation art practices can be accused of amplifying these effects, and certainly all artworks could be said to involve some distribution of these two models, intended or otherwise. Alongside these two realities of installation practice that we are all involved in, there is I contend a third mode of installation artwork that I aim to draw into focus in this project: a multiplicity of practice that is involved in literary relationships and to temporalities that frustrate the speeds of capitalist perception. This mode implicates knowing with not-knowing in a dual labour of enfolded activity and entangled passivity in virtual and actual realms: installation-archive.

A key description of the nature of images in relation to the virtual and actual is found in the first few pages of Henri Bergson's *Matter and Memory* (1896), where Bergson describes images as interfering in both their representation and status as material.¹⁸ An image is a kind of *manifold* in which representational and materialist realities play out. I use the word manifold to describe images as relating to three different meanings: as a complex and various array; as a main channel or line that branches off into several directions; and as a topological surface developed from a set of points or positions that describes the complexity of these points in terms of Euclidian space. This idea of the manifold differs from

¹⁶ Gilles Deleuze, *Bergsonism* (New York: Zone Books, 1988), 53.

¹⁷ Rancière, *The Emancipated Spectator*, 17.

¹⁸ Henri Bergson, *Matter and Memory*, trans. Nancy Margaret Paul and W. Scott Palmer, 8th ed. (New York: Zone Books, 1988 [1896]), 9.

its meaning in mathematics, which deals with a set of points where each point locally resembles Euclidian space. The idea of the manifold developed in this project acknowledges its use in topology and its relationship to perspective whilst treating each point as a fold.¹⁹ In an installation, the motion of the fold between quality and intensity collapses the bounds of Euclidian space and lapses the flow of narrative time. Images are not fixed points, but ripples in the process of folding and unfolding from subterranean depths. For film theorist Laura U. Marks, images are developed in a process of unfolding and enfolding the *infinitely enfolded* virtual plane and/or the plane of information.²⁰ The manifold describes the surface of the image plane via abstractly created *points* that form a map of the surface in Euclidian geometries. An image manifold relates to a Euclidian perspective (pictorial space) as an abstraction of its dynamic relationship to other spaces: social,²¹ heterotopic,²² folding,²³ entangled²⁴ and multi-dimensional.²⁵ Images are loops of unfolding and enfolding *between and within* corporeal and incorporeal planes of reality, matter and memory.

In this project, installation is considered a specific image manifold that develops in response to the pre-existing image manifold of a site of installation. The installation image manifold constructs a plane that extends, intersects, and enfolds the plane of the site. In Marks' development of Fold Theory, images in

¹⁹ See Laura U. Marks, *Enfoldment and Infinity: An Islamic Genealogy of New Media Art*, Leonardo (Cambridge, MA: MIT Press, 2010); Gilles Deleuze, *The Fold: Leibniz and the Baroque*, Rev. ed., (London; New York: Continuum, 2006); Simon O'Sullivan, "Fold," in *The Deleuze Dictionary*, ed. Adrian Parr, (Edinburgh: Edinburgh University Press, 2007), 102–4.

²⁰ Laura U. Marks, *Enfoldment and Infinity*, 6–7.

²¹ Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith, (Malden, MA: Blackwell, 2011).

²² Michel Foucault, "Of Other Spaces," trans. Jay Miskowiec, *Diacritics* 16, no. 1 (Spring 1986): 22–27.

²³ Laura U. Marks, *Enfoldment and Infinity*; Deleuze, *The Fold*.

²⁴ Ian Hodder, *Entangled: An Archaeology of the Relationships between Humans and Things* (Malden, MA: Wiley-Blackwell, 2012); Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007).

²⁵ "Seeing – Color (Part One) / CAST Symposium," Arts at MIT, accessed August 1, 2016, <https://www.youtube.com/watch?v=u6xe-ZPIb00&t=32m15s>.

the manifold oscillate between *softened* enfoldment from which intensities are developed and experienced, and *hardened* unfoldment, which is where qualities of the image are perceived.²⁶ To parallel Bergsonian expansion and contraction with the idea of enfoldment, intensities enfold through the resonant frequencies of the plane. The oscillation of these frequencies contracts the surface narrative of the manifold vertically.²⁷ Qualities are horizontal expansions of the manifold, the result of unfolding. Bergson's intuition of qualities and intensities relates to recent research in affect theory by Brian Massumi. Affect describes the manifold as a field of intensity that directly intervenes in the perception of qualities, operating in a different plane to visible experience. Massumi translates affect as a nonlinear resonance or feedback/feedforward that works in micro-moments to fold the general experience of temporality; the linear narrative of the past to the future.²⁸

The photograph re-turns shadows of moments that are already past. Re-turning the fold involves a kind of re-tracing that fosters contiguous punctures in the continuum. Images, as traces, can thus be said to be a kind of unfolding. The word *image* is related to both reflection and refraction. In photography, the image-plane is the surface against which an image is exposed. The image-plane is a reflective surface that re-directs incidental light, the interference of these waves by the reflective plane is described by the plane of incidence. A glass mirror reflects and refracts images as articulated by the plane of incidence. This is due to the construction of the mirror as two planes: glass and a reflective metal (typically aluminium but many different metals can be used). When light, or indeed any waveform (such as sound), passes through any material it is subjected to refraction. In the case of the mirror, this refraction occurs twice: as the incident ray passes through the glass towards the reflective surface and as the reflected ray bounces off the reflective surface and passes back through the glass. As a consequence, the reflected image is simultaneously projected onto the surface of the glass as it passes through. [See Plate 1.] This refraction reflection concept is central to understanding the photographic principle. As light

²⁶ Laura U. Marks, *Enfoldment and Infinity*, 15.

²⁷ Brian Massumi, "The Autonomy of Affect," *Cultural Critique: The Politics of Systems and Environments* Part II, no. 31 (Autumn 1995): 86.

²⁸ Ibid.

passes through the lens of a camera, it is refracted onto the photographic image plane via mirror substrate.

The virtual is described as resonating fields of affect, ‘assignifying events’ that pass across the body. Affect is *assignifying*. Any attempts made at creating a discourse for the virtual would in some way undo its radical difference to representation. Therefore, it is ‘extra-textual’—beyond the descriptive realm—for to describe an intensity is to undo its power.²⁹ Affects ‘occur on a different, *assignifying* register’, and can simply be understood (from a Spinozian point of view) as the effect different bodies have ‘upon my own body and my body’s *duration*.’³⁰ Thus affects are not associated with any knowledge system based on signification and meaning. Both memory and affect dilute perception, memory does so through the index, and affect does so via ‘moments of *intensity*’, matter that reacts, skims across (and through) the surfaces of the body.³¹ Simon O’Sullivan goes further to suggest that affect is simply ‘the matter in us responding and resonating with the matter around us.’³² Accordingly, it is impossible to write or ‘read affects’ directly—they are communicated as transmissions.³³ Although affect may not be described by language (at least not in any direct way), it is undeniably social, as Teresa Brennan made clear in her book, *The Transmission of Affect*.³⁴ Affect exists as fields of intra-subjective relating, a *supraconsciousness* connection *within and between* bodies.³⁵

This is the work of the photograph, or skiagraph (a shadow tracing), where photography refers to an operation that extends beyond its use as a technology of image-making into an impulse to catch a moment, however fleeting, by tracing

and thus distorting its outline. Here, memory is inherently archival, challenging any idea that installation art is simply another medium (film, painting, theatre, literature) *spatialized*. Instead, the installation operates like a thought or a sustained vision, collective subjectivity exploded into view.

In installation artworks subjective and unprecedented intensities interfere. Intensity is in excess of narrative—it exceeds the narrative dynamically. I propose an installation that renegotiates institutional framing in virtual and actual spaces in abandon of the traditional positions of the viewer and the author or on the insistence on participation activating the work. What I am proposing is a return to the installation space as event in the present; micro/macro-interlocution that draws back into the contiguous space of the present. This is discussed in the exegesis through the contraction and expansion of perception and through the nature of images. Editing thus should be understood as a temporal and rhythmic way of listening to the particular qualities of image-components, not only a way to generate meaning in and of itself. Images have the potential to unfold entirely new worlds yet they are also entangled in other images in their participation in multi-dimensional fields. Therefore, the question at hand is whether a cooperative understanding of the installation can be generated at the interstices of individual perceptions and the conditions of the field itself. What unfolds in the synchrony and anachronistic temporal spatial field and how is this traced in language? Perhaps sound offers a better visibility (strangely) to the plane of incidence than light, developing into a language of iterative translation that suspends non-audible imagery and reveals the re-turning folds of the planes as sound mirrors or sound cameras. [See Plate 2.]

This project proposes the entanglement of images and objects and their enfoldment to the field. The image-object-field is primarily a field in motion, of tensions or pressures that undulate, and thus requires a mobile interlocutor. The first approach to this entangled enfolding is through the idea of establishing a field of *object-images*, where objects also refer generally to images and other ‘things’ as being distinct points of view in the field. In this mode, the entanglement of objects and things leads to a necessary dependency and cooperation in the field. In the second approach, the installation is viewed as the field itself. Here images and objects are apprehended as folds of intensity, where folding is

29 Simon O’Sullivan, “The Aesthetics of Affect: Thinking Art beyond Representation,” *Angelaki: Journal of Theoretical Humanities* 6, no. 3 (2001): 126.

30 Ibid.

31 Ibid.

32 Ibid., 128.

33 Ibid., 126.

34 Teresa Brennan, *The Transmission of Affect* (Ithaca, NY: Cornell University Press, 2004), 1.

35 Virginia Woolf, *The Waves* (Los Angeles, CA: Indo-European Publishing, 2011).

also unfolding the visible and invisible aspects of the field. This research takes these two positions as starting points towards a theory of installation where both entanglement and enfoldment remain equally potent expressions of space and time (and space-time). Installation is therefore simultaneously an expanded field of entangled things and a uniform fabric that when contracted enfolds, ripples, and gathers.

The *object-field* in physics refers simultaneously to a field containing and producing autonomous objects, and the field of an object, its vibrational frequencies and charge. The word *object* conjures a physical or stable entity that can be treated as a point from which to begin drawing the field. After Einstein's concept of space-time and the standard model, the 'need to posit a material substratum as a carrier for forces and events' was dismissed.³⁶ From this, the development of a field of forces redefined the parameters of Cartesian and Euclidean space, the autonomy of objects, and theories of the ether.³⁷ The idea of the object-field has been influential to architecture and art theory, articulated by Sanford Kwinter in *Architectures of Time: Towards a theory of the event in modernist culture* (2001) as

[...]a space of propagation, of effects. It contains no matter or material points, but rather functions, vectors, and speeds. It describes local relations of difference within fields of celerity, transmission, or of careering points-in a word, [...] the *world*.

This theory of the field is similar to gravitational and electro-magnetic forces, and is defined by motion, exchange, and duration over a set of positions of objects. The analysis of 'field conditions' (as proposed by Stan Allen) instead of objects sets up a dialectic between the individual and the collective, subject and object.³⁸ Objects are brought into relation with the space between them, object and space made equal conditions in the field. Allen suggests:

Field configurations are loosely bounded aggregates characterised by

³⁶ Sanford Kwinter, *Architectures of Time: Toward a Theory of the Event in Modernist Culture* (Cambridge, MA: MIT Press, 2003), 59.

³⁷ Ibid., 60.

³⁸ Stan Allen, "From Object To Field," ed. Maggie Toy, *Architectural Design* 67, no. 5/6 (June 1997): 24–31.

porosity and local interconnectivity. The internal regulations of the parts are decisive; overall shape and extent are highly fluid. Field conditions are bottom-up phenomena: defined not by overarching geometrical schemas but by intricate local connections. Form matters, but not so much the forms of things as the forms between things.³⁹

This is mirrored in *Low End Theory* (2016) by Paul C. Jasen, where field conditions are described in experiences of bass music in terms of liquid surroundings.⁴⁰ The concept of a liquid surrounding extends beyond the line between speaker and ear to involve the entire body under pressure, and interiority folding the outside.

Thought takes place outside. Céline Condorelli might think of this situation as a support structure, where various aspects of the project are given time to communicate and collide.⁴¹ Thinking about 'field' as a structured set of conditions that supports artistic production and privation (not necessarily undertaken by an artist or even a human participant) that can be set up/accessed at any-time, shifts emphasis on the field as a site to a field as a duration of a set of conditions. Studio actualises the virtual forming a milieu in which other operations happen. In their 1979 *October* essay 'The Function of the Studio', Daniel Buren and Thomas Repensek question the idea of the studio as 'a *stationary* place where *portable* objects are produced' opening up a post studio paradigm.⁴² In this project I develop the post-studio as a site of production whilst maintaining aspects of studio practice that value and prolong experimental engagement with material.

What does it mean to make images that invest in sustained looking in a time of hyper-speed production and over-saturation? The images that stream into daily "feeds" from over the internet only seem to increase in speed. In 2017, it is readily apparent that the flow of images online is highly monetised. Advertising

³⁹ Ibid., 24.

⁴⁰ Paul C. Jasen, *Low End Theory: Bass, Bodies and the Materiality of Sonic Experience* (New York: Bloomsbury Academic, 2016), 1.

⁴¹ Céline Condorelli and Gavin Wade, *Support Structures*, ed. Fondazione Hangar Bicocca, 2nd printing (Berlin: Sternberg Press, 2014).

⁴² Daniel Buren and Thomas Repensek, "The Function of the Studio," *October* 10 (1979): 51.

has found new ways to assert its dominance as media consumption has moved almost entirely online. In the wake of stable streaming platforms (such as Netflix and YouTube), and an increased use of social media as silos filtering content from around the web, advertising shifted focus onto these spaces as the prime market. Data in the form of clicks, likes, subscriptions, comments, and views are the currency of web advertising, and there is a lot of so-called real money changing hands too. Web pages now are in the business of collecting specific data about users to sell to other companies, tailoring their algorithms to promote certain behaviour over others. A key example of this is the video streaming website YouTube, where the “feed” of suggested videos promotes a specific (and homogenising) language and organisation of media content. When it was bought by Google, its tagline changed from ‘Your Digital Video Repository’, the language of a personal archive and a tool for the archiving of the digital by and for the masses, to ‘Broadcast Yourself’—which speaks to the production, dissemination, and exposing of the self in a public forum.⁴³ In the intersection of theory and practice, I question how images are interpreted and collected in a time when there is an over-abundance of images. Furthermore, this idea of image making argues for a cooperation of subjectivity: between the image and the field.

[See Plate 3.]

In Bergson’s metaphysics, subjectivity is produced in two worlds, the virtual and the actual. Each world lies at the extremities of a single movement: an expansion

⁴³ Advisors work directly with YouTube’s popular content providers to supposedly manipulate the public’s psychological response to video links. This is done through the addition of text, bright colours, and the platonic solids to the video thumbnail images (triangles, circles, and the colour red seem to be the most effective), and the use of hollow promises made in the form of “click-bait” language in the title (YOU WONT BELIEVE WHAT HAPPENS WHEN; TRY NOT TO LAUGH AT; I MADE A HUGE MISTAKE). Videos that are promoted by YouTube are “individually wrapped”, but they are also ordered by duration—a longer video watched all the way through garners more advertisers—and thus is promoted to the list of suggested videos, regardless if it is relevant to your search history. See Leah Shafer, “Unspreadable Media (Part Three): You Can’t Stop a Frack Truck with Thumbnails,” Blog, Henry Jenkins, accessed June 19, 2017, <http://henryjenkins.org/blog/2017/6/15/unspreadable-media-part-three-you-cant-stop-a-frack-truck-with-thumbnails>.

and contraction.⁴⁴ Perception of these worlds is contingent on the manner in which seeing itself is either tensed and/or relaxed. At the extreme edges of perception there is an orientation to two or more goals, which for Bergson are intellect (or knowing the world through infinite division or categorisation of things) and intuition (to attune to the unseen indivisible continuity of collective memory as the flowing of duration). Bergson views the realm of extensity (the intellect) as virtual because it relies on an abstraction of time and space into Euclidian geometries where things can be established against a spatial perspective. This distribution of things in the field of extensity lends itself to further subdivision into the micro world of matter. Perception is de-stabilised by memory, the effort of which throws the probability of objective perception out the frame. The extension stretches outwardly from a point that I call my body into the plane of matter (the word extension is used because of its double meaning as tension, a pulling force orientated towards the exteriority of the body, and for the articulation to the extensive, as in an extensive research). At the other axis of the movement is *inextension* or contraction. Whilst extensity involves the virtual in relationship to an abstraction of space, inextension is beyond the pale, the realm of intuitive action over time. Here space and time end up on two ends of the axis, and at the extremities they are qualitatively different (*different in kind*) for Bergson. The extensity of space opposes the indivisible contiguity of time. In this brief introduction to the basis of Bergson’s investigations into the nature of space and time that perhaps culminates with his definition of duration, the implications of movement set a kind of mythopoetic-science that underpins some of the concepts explored through this research via making and writing.

Through this motion of extension and inextension, Bergson describes a complex progression of events that express how internal subjectivities are entangled and enfolded with external realities in experiences. Gilles Deleuze’s *Bergsonism* (1966) presents Bergson’s five aspects of subjectivity, in which memory and perception fold together, and are shown to be distributed on two distinct yet entangled ‘lines of facts.’⁴⁵ In this document, I present two vectors of text to be read in contiguity. A contiguity is the state of touching borders, and I am

⁴⁴ Henri Bergson, *Matter and Memory*, 245.

⁴⁵ Deleuze, *Bergsonism*, 53.

concerned with the potentiality of this in terms of meaning. In extension, things are perceived in terms of spatial coordinates as points of reference. These points are necessarily contiguous.

For Bergson, any extensity involves the potential for a development towards an intuition, a direct contact with real, in the form of a contraction of experience into matter. During this contraction of perception, however transitory, matter and memory affect the quality of the perception by opening the experience to a heterogeneity that he calls ‘a plurality of moments.’⁴⁶ The expansion into matter and memory in perception creates the quality of image, intension (the contraction) discovers the image intensity. Although this relationship between memory and matter occurs in the micro-moments of experience in Bergson’s scheme of things, I am interested in the potential entanglements of memory and matter in relation to language, the archive, and temporality. Bergson’s ideas around perception lead to a non-representational way of thinking about looking, listening, and making images, specifically through his idea of intuition, which makes implicit a tuning in to the oscillations of duration. Elizabeth Grosz calls this ‘attunement with the concrete specificities of the real.’⁴⁷ [See Plate 4.]

In the two vectors of text here presented, space and time are divided onto a *vertical* and a *horizontal axis*. Both space and time are entangled, however, this *entanglement* can be expressed as the *spacetime* in general, or as *spacetimemattering* thus describing the entanglement of space, time, and matter *as a doing*.⁴⁸ Duration is indivisible. Extension can be described as a horizontality and so related to the spatial because it connects to the index extending outward from our bodies. Contraction can be described as a verticality (a hierarchy). It moves outside of common expressions of temporality in the plural. This is the foundation for a *transcendental empiricism* that can be found in the writing of Deleuze and Felix Guattari.⁴⁹

⁴⁶ Henri Bergson, *Matter and Memory*, 34.

⁴⁷ Elizabeth Grosz, “Bergson, Deleuze and the Becoming of Unbecoming,” *Parallax* 11, no. 2 (2005): 7.

⁴⁸ c.f. Karen Barad, *Meeting the Universe Halfway*.

⁴⁹ ‘Knowledge is through the senses (empirical), but it is also through what we deduce

The interlocutor thus is not only emancipated from general passivity and individuality but from those capitalist forces privileging particular kinds of activity. The act of spectating, listening, and reading are made on equal footing to action and doing, knowing and not-knowing which is inherently entangled with the production of capital. As interlocutors we pass through the field of affect, the affective field is modulated by bodies. The interlocutor is implicated in the *impotentiality* of action and knowledge, and this implication is the ethical dimension to spectatorship.⁵⁰ As we narrate and translate the textual field, what we know and what we don’t know are linked in a heterogeneity. A multiplicity of options become available to the interlocutor, and some carry an ethical responsibility to the event. The cause and effect is broken down when what we hear in passing and listen to attentively forms the very making of the event. There is no longer a direct relationship but a field of potentialities that trace relating itself.

Alan Bass’s discussion of “basting” or *faufilure* which relates both *text* and *texture* is particularly salient to this text. Bass describes the problem of translating the line— ‘*Si texte veut dire tissu, tous ces essais en ont obstinément défini la couture comme faufilure*.’⁵¹ —into English, from Jacques Derrida’s notation in the introduction to *Writing and Difference*, 2001. Basting (*faufilure*) means to sew loosely on the outside of fabric, and is related to both the free-flowing nature of the text and the activity of its binding. Through this idea, the implications of the translator are questioned. In an entangled view, reading is a method of translation that qualitatively changes the text. The entanglement of text and texture reveals the ways discourse is always already in relation to matter, and in relation to ethics. The manner of reading, how this entanglement is distilled, is what matters. For the archaeologist Ian Hodder, a “thing” is entangled as a

from them as it were (the conditions of this experience).’ – O’Sullivan, *On the Production of Subjectivity*, 184–85.

⁵⁰ For use of the word impotential, see Giorgio Agamben, “On Potentiality,” in *Potentialities: Collected Essays in Philosophy*, trans. Daniel Heller-Roazen (Stanford, CA: Stanford University Press, 1999), 177–84.

⁵¹ Alan Bass, “Translator’s Introduction,” in *Writing and Difference*, by Jacques Derrida (London: Routledge Classics, 2001), xi, <http://site.ebrary.com/id/2002620>.

‘configuration that endures, however briefly’.⁵² This idea opens up a specific way of looking at things as dependent entities that are autonomous yet implicated in the generation and alteration of collectives.⁵³ Hodder critiques approaches to things that ask only what things can do for human society, or that break things up into fragmentary aspects—taking ‘what it wants of things.’⁵⁴ Interlocution enfolds the individual and the collective, however there are also entanglements that reveal horizontal dependencies in the field.

Karen Barad takes up entanglement through her *agential realist* account of philosophy-physics (the two are intrinsically related in her work). Relationships for Barad are events that simultaneously change both the position (representation) and the matter of things that she (and others) refers to as *intra-actions*.⁵⁵ The term intra-action is used by Barad to imply a single movement/moment of interaction between things and intra-action within things. This term is related to the virtual, extra-textual dimensions of affect, felt, for example, as an atmosphere of a room. It also is focused in *actions*, the specific changes in the atmosphere and of matter. I draw parallels between a social field of intensities and the specific (cut) movements in and of the web of entanglements. This movement of cutting-together apart (re)configures the borders of ontological, epistemological, and ethical ways of knowing the world. Cutting-together-apart is one of Barad’s terms for an iterative border making practices that shape matter and meaning. What is opened up by Barad is a space of intra-activity that enables a re-turning of/to metaphysics, matter and discourse.⁵⁶

Basting (*faufilure*) and cutting are terms that describe the way discourse and

space itself are produced and traversed in co-dependency. The borders of a *thing*, be it a thought, a text, or an object, are determined by a network of associations and debts. When Barthes says that the *text makes itself*, he is tapping into the idea of the text’s *potentiality* to affect a field of perspectives and perceptions that extends the iterative power of the text. Expanding on Foucault’s notion of discourse ‘Discourse is not what is said; it is that which constrains and enables what can be said’.⁵⁷ Discourse practices are border-drawing practices.⁵⁸ This is the same potentiality expressed by Giorgio Agamben in his essay *On Potentiality* (1999) and experienced by the interlocutor, who activates the text in conversing with it, but also in passing it by.⁵⁹ The interlocutor’s dynamic potential is conversational entanglement, their impotential is a disinterest that takes in the world on a different and distant level to the social. Re-turning Agamben’s notion of potentiality, we could say that engaging in a conversation (an entanglement) with others is the prerogative and duty of the interlocutor. The dark side to the interlocutor’s potential (impotential) in which the interlocutor is incapable of engaging is nevertheless a faculty.⁶⁰ Pointing to the process of reading as an entanglement of the body and the text, where opening oneself to heterogeneous perspectives is more important than understanding or forming a homogenous meaning parallels Agamben’s notion of the enfolding of potential and impotential (the potential to ‘not-be’).⁶¹ Here it is better not to set up a division between the active and passive in potentiality, where the passive must be brought into action, as these concepts enfold together in every creation of potential. If we look to the aspect of interlocution that is (perceived as) passive, we can begin to see that the act of spectating, listening, and reading are made on equal footing to action and doing which is inherently tied in with the production of

⁵² Hodder, *Entangled*, 7.

⁵³ Ibid., 3.

⁵⁴ Ibid., 2.

⁵⁵ See Karen Barad, Malou Juelskjær, and Nete Schwennesen, “Intra-Active Entanglements—An Interview with Karen Barad,” *Kvinder, Køn & Forskning NR (Women, Gender & Research)* 1–2, no. Feminist Materialisms (2012): 10–23.

⁵⁶ By re-turning, Barad conjures an image of a stone being turned again and again in the palm of a hand. This type of turning is described by Barad as ‘iterative intra-actions’: ‘in the making of new temporalities’. See Karen Barad, “Diffracting Diffraction: Cutting Together-Apart,” *Parallax* 20, no. 3 (3 July 2014): 168, <https://doi.org/10.1080/13534645.2014.927623>.

⁵⁷ Karen Barad, “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,” *Signs: Journal of Women in Culture and Society* 28, no. 3 (2003): 819.

⁵⁸ Barad expands on Foucault’s use of Discourse: ‘On an agential realist account, discursive practices are not human-based activities but rather specific material (re)configurings of the world through which local determinations of boundaries, properties, and meanings are differentially enacted. And matter is not a fixed essence; rather, matter is substance in its intra active becoming—not a thing but a doing, a congealing of agency.’ Ibid., 828.

⁵⁹ Giorgio Agamben, “On Potentiality”.

⁶⁰ See the left vector for a discussion of potentiality and impotential, 101.

⁶¹ Ibid., 183.

any capital, intellectual or otherwise. Not-doing in this context offers a particular way of engaging with the movements of the ‘world’ or ‘text’ outside of a capitalist subsumption of doing, moving, and conversing. As the archival rhetoric of *the work* consigns us to action and sensation, this highlights a cerebral and distant quality to the project, which will ultimately be shown to be entangled in sensation and the corporeal.

One of the aims of this research is to propose a concept of image making at the intersection of practice and theory that foregrounds the experience of subjective temporalities, anachrony and heterochrony be they monotonous or meteoric. Temporalities are explored in this project at the interstices of *tempo*.⁶² Temporalities are always plural by nature, but they are not purely subjective or rather their subjectivity is not entirely individual. Temporalities are expressed in this exegesis from a position within time; any measurements, definitions, or descriptions of time are subject to ongoing development. The notion of temporality hinges on a division between a temporality that is indivisible, and a time-span that is measured.

The notion of time-based artworks is sometimes used in museums, galleries, academia, and other situations to refer to the durational element of a work (most commonly a video or sound work). The temporal dimension of works almost always appears alongside spatial descriptions, normally expressed as length by width by height and now by duration. The practice of adding LxWxHxD measurements to room sheets, wall texts, citations, and catalogues helps us imagine the physical aspect of the work and, with the inclusion of duration, its relationship to mechanical time. Practically, the information is useful, but theoretically it implies a strange relationship between duration and spatial dimensions of image that is not always useful. Furthermore, conflating temporal and spatial durations in the description of a work may suggest that duration can be measured using the same criteria as space. This research explores whether it is possible to suggest a duration to the image that relates to the subjective experience of the work, and to all artworks whether they can be perceived as

⁶² To stretch, the stretch of time; the rhythm of time’s flow as a series of moments; The Tactus, between chant and polyphony.

moving or not. Adapting the term time-based, this project will show how the idea of a durational quality to images can suggest non-linear multiplicities of time, where time is interrogated as a field of durations. What happens in the interval between images? How is the interlocutor entangled in the potentiality of affects? [See Plate 5.]

Despite our common notion of rhythm as a series of definite, articulated sounds, the musician knows rhythm in quite a different way: as the connection or proportion *between* articulated sounds. It is as rhythm that the differentiation of past and present sounds generates meaning. That is to say, *proportion, relationship* (for example, the relationship between a second articulation and a first articulation), creates rhythm. There is a retrospective institution of meaning. Yet, because this is a performance through time and not an exercise in grasping objects, it is not as if we might hold the second note *at the same time* as the first note in our minds and thereby make a calculated or measured comparison between the two.⁶³

All of the projects discussed in this exegesis are concerned with the contraction and expansion of structured and improvised making. I might think of compositional strategies in installation that direct the spectator’s relationship to the indexical or allow a framework to exist in potential for play in the future (however near or far that future is to the event). This is different from another sense of strategic play that Massumi suggests develops in a vertical temporality, ‘at no distance from the event under modulation.’⁶⁴ This micro-strategy is an improvisational modulation and has direct affectual consequences to the event. Improvisational modulation is a way of oscillating the affectual field through attunement.⁶⁵ This ‘thinking-feeling of affect’ alters the meter of the event, its rhythms and even its duration.⁶⁶ When a musician reads sheet music they

⁶³ Jessica Wiskus, “Rhythm and Transformation Through Memory: On Augustine’s Confessions After De Musica,” *The Journal of Speculative Philosophy* 30, no. 3 (2016): 334, <https://doi.org/10.5325/jspecphil.30.3.0328>.

⁶⁴ Brian Massumi, “Ideology and Escape,” in *Politics of Affect* (Cambridge, UK; Malden, MA: Polity, 2015), 96.

⁶⁵ Ibid.

⁶⁶ Ibid.

interpret or translate it subjectively. When playing, the musician enters the flow of the music, and they improvise—either purposely in the everyday sense of improvisation or subtly, at a micro level in the interpretation of language into sounds. This improvisation at the micro level oscillates the field of affect in the present interlocution. When I cast back to a conversation, I may remember only details, or something that I won’t recall noticing in the flow of the moment. Memory distorts facts, but it can also reveal moments of intense enfoldment where subjectivity and matter coalesce, *studium* and *punctum*.⁶⁷ In this way an object in memory can become a puncture of subjectivity.⁶⁸

The borders of the realm of myth are vast and nonexistent,
— Sun Ra, “The Air Spiritual Man”.⁶⁹

Oscillating in the vibratory milieu, the interlocutor generates myths from the collective. Myth opens discourse that claims rule over actuality (such as empirical research) to a virtual and creative realm. Myth in this definition taps into the intensities of discourse and wilfully disregards the claims to reality of empiricism. Myth generates differing conceptions of history, science, and the use of theory in art practice. The term *myth-science* was first used by the highly influential jazz musician, poet, and eccentric Sun Ra.⁷⁰ Since then, the idea of a myth-science has been key to the development of Afrofuturism,⁷¹ and has appeared in writing by Ra, Paul C. Jasen, Armen Avanessian and the *Speculative Poetics* project, and Simon O’Sullivan. For Sun Ra, myth-science is the ‘application of imaginative force’ with the aim of establishing a new lived reality.⁷² For Ra, ‘[m]yth permits man to situate himself with the past and the future.’⁷³ O’Sullivan suggests

that through concepts, philosophy ‘strives to give consistency to chaos’.⁷⁴ Science, on the other hand ‘performs’ chaos in slow motion.⁷⁵ Art ‘composes chaos’ by ‘laying out a plane of composition’ that ‘bears moments or composite sensations’.⁷⁶ Myth-science intervenes in established conceptualisations of reality to make new worlds. In this regard it differs from ideas of myth in structuralism where myth emphasises the interiority of subjectivity over external or collective subjectivities.⁷⁷ What happens when history, science, information, and even reality in the quotidian are treated as mythic?

The artwork develops in a mythopoetic system. Myth develops in the artwork to give language to and describe particular qualities, relationships, and ‘tendencies in movement and perception’ that relay ‘what the sonic body already knows or suspects about a given relation.’⁷⁸ Jasen calls this sonic fiction, describing the role of mythic language in sonic experience as a way to cultivate techniques modulating unknown experimental phenomena. Sonic fictions, like the mythopoetic systems explored in this project, build upon one another to ‘become repositories of speculation on the potentials of bodies’ and mindfields.⁷⁹ This relationship to knowledges draws art and science close, where “science” is ‘ambulant’, disconnected from its institutional methodologies, intuitive and experimental.⁸⁰ The goal of this myth-science is the intensification of experience and imagination and of the rhythmic variation of these experiences.⁸¹ A *rhythmanalysis* produces languages alongside a historically determined representation of the artwork, oriented towards future making and speculation.⁸² In sonic fiction, this can often ‘take the form of an *arcanum*’, a subjective,

⁶⁷ Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1981), 26.
⁶⁸ Ibid., 27.
⁶⁹ Sun Ra, James L. Wolf, and Hartmut Geerken, *Sun Ra: The Immeasurable Equation; the Collected Poetry and Prose* (Norderstedt, Germany: Books on Demand, 2005), 435–54.
⁷⁰ Jasen, *Low End Theory*, 14.
⁷¹ [In an endnote] *ibid.*, 200.
⁷² [In an endnote] *ibid.*
⁷³ Graham Lock, *Blutopia: Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton* (Durham: Duke University Press, 1999), 61.

⁷⁴ O’Sullivan, *On the Production of Subjectivity*, 184.
⁷⁵ Ibid.
⁷⁶ Ibid. Quoting Gilles Deleuze and Félix Guattari, *What Is Philosophy?* (London: Verso, 2011), 197.
⁷⁷ [In an endnote] Jasen, *Low End Theory*, 200.
⁷⁸ Ibid., 14.
⁷⁹ Ibid.
⁸⁰ Ibid., 15.
⁸¹ Ibid.
⁸² Ibid., 27.

secretive, and/or mysterious archive.⁸³ Jansen describes the power of mythic secrets as

a secret, as a knownunknown, is also a deterritorializing force. It is something deployed as much as it is held because of its capacity to trouble and mystify. When a secret is said to pertain to operations on one’s own, or a collective body, it can play a modulating role by feeding anticipation or uncertainty into a milieu, thereby further charging and texturing its affective tone.⁸⁴

Myth, discourse, and poetry are ‘knowledge about and in the world.’⁸⁵ The *Speculative Poetics* project run by Armen Avanessian explores poetics ‘beyond the production of texts’, as an experimental route to ‘(absolute) knowledge.’⁸⁶ In mythopoetic/myth-science systems,

[f]acts are contingent (and necessarily so). This is the site of a poetics: to create something that could not be understood to be necessary until it was created; something whose emergence cannot be explained causally but seems to take randomness as its model; something, finally, that in this artistic act of poiesis opens up a space of truth.⁸⁷

The borders of the realm of myth are vast and nonexistent, from the individual to the collective and back again. History is directly involved in the formation of myths, and as O’Sullivan reminds us, when it comes to myth, secretive and mysterious arcana ‘are not always the signs of elitism or a deliberate mystification/obscurification, but the sign of something that will not give ground to the world as-it-is’.⁸⁸ A refusal of the ‘dominant codes of meaning’ is a political position that ‘turns away from that other myth-system which it has revealed as such.’⁸⁹ Interpretation is not the end game of the interlocutor, as O’Sullivan

suggests (citing Lyotard), ‘meaning might mean simply that we are “set in motion” by the work’, world, word.⁹⁰ *The borders of the realm of myth are vast and nonexistent*, a *rhythmanalysis* ‘inserts us into a vast and infinitely complex world, which imposes on us experience and the elements of this experience.’⁹¹ I propose installation that is not so much a world, but a constellation of images bound in a gravitational field. Installation frames and imposes its own boundaries by establishing myth and intersecting the rhythms of this field. In this project I investigate the concept of the field as a social space⁹² where the operations of memory and the experience of spatial events co-write space and time. Two ways of navigating this field arise: one way is to think of yourself as the thing moving through space, entangled in images, the other way is to think of the space moving through you, images being folds in the field. This research proposes these two navigational methods together in a process of entanglement and enfoldment. This project argues for an interlocution of the field that negotiates simultaneously these two approaches to the image and the field, gravitas and levitas.

83

Ibid.

84

Ibid.

85

Armen Avanessian, “Speculative Poetics: project overview,” Collaborative Research Project, trans. Amy Pradell and Nils F. Schott, *Speculative Poetics*, September 15, 2012, <http://www.spekulative-poetik.de/programmatik-der-reihe/english.html>.

86

Ibid.

87

Ibid.

88

Simon O’Sullivan, “Myth-Science and the Fictioning of Reality,” *Paragrana* 25, no. 2 (2016): 89.

89

Ibid.

90

Ibid.

91

Henri Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, trans. Stuart Elden and Gerald Moore, (London: Bloomsbury Academic, 2014), 91.

92

see Lefebvre, *The Production of Space*.

Left Vector

The archival rhetoric of this vector consigns the reader (as interlocutor) to the indexical, particularly through a porous and playful negotiation of spaces and sites mirrored in the practice. Archive is developed here as a practice, a doing of archive as much as it is related to archival institutions. In this mode of archive referred to as the pale in the exegesis, actions and sensations are traced and temporarily installed as spatial configurations of subjectivity. The pale is staked out as a temporary delineation of knowledges and subjectivities experienced via interlocution. This staking of borders simultaneously creates fields of discourse and holds space open in a continually shifting process of marking out new vectors, thus extending and modifying the domain of installation-archive. The interlocutor affects the paling of the installation-archive on both a conceptual and physical level. For example, a large piece of carpet might move under footfall, or alterations in a sound field may seem to be triggered by the interlocutors body in space, as evidenced by the presence of an infra-red sensor. Just as the atmosphere in a room is affected by shifting tonal qualities of light and sound, the interlocutor produces subjectivities and that affect the collective discourse. Thus a contiguity is established between the traces of past boundaries (imagined and perceived) and the present situation. This contingency of the pale archive, reveals an enfolded contiguity to experience itself as an open field of associated sites corporeal and incorporeal. Installation-archive, as developed in this vector, is an agential field concerning matter and meaning, utilised in practice to open up the archive and improvisational modes of making to a porous spatial interplay.

Afterarchives

Though a work of literature can be read in a number of ways, this number is finite and can be arranged in a hierarchical order; some readings are obviously ‘truer’ than others, some doubtful, some obviously false, and some, like reading a novel backwards, absurd. That is why, for a desert island, one would choose a good dictionary rather than the greatest literary masterpiece imaginable, for, in relation to its readers, a dictionary is absolutely passive and may legitimately be read in an infinite number of ways.⁹³

— W.H. Auden “Reading” in *Selected Essays*

[See Plate 6.]

THE PALE

An archive is usually imagined in terms of space.⁹⁴ [See Plate 7.] Databases and filing cabinets, rows of shelves and boxes, housed in a vast buried melange of images and artefacts. Often arranged in the form of a library warehouse, an archive is accessed via a reception, like the Hocken Collections Uare Taoka o Hākena, which is in turn connected to the University of Otago in Dunedin—or the National Archives Te Rua Mahara o te Kāwanatanga based in Wellington. Accessing the archive is now done primarily through a virtual archival interface—a kind of index or codex that traces the archive via scanned images, photographs, written descriptions, and metadata. Digital versions limit the need

⁹³ W.H. Auden, “Reading,” in *Selected Essays*, (London: Faber and Faber, 1963), 10.

⁹⁴ Sue Breakell, “Perspectives: Negotiating the Archive,” *Tate Papers*, no. 9 (1 April 2008): 1, <http://www.tate.org.uk/research/publications/tate-papers/perspectives-negotiating-archive>.

for physical contact with aging *arche-traces*.⁹⁵ As Sue Breakell notes, ‘an archive is a set of traces of actions’ that puts context to these actions, not a collection of these actions themselves.⁹⁶ Tracking Jacques Derrida, there is *no origin* to the trace that is not already a trace in itself.⁹⁷ An archive deals in potentialities of the virtual (the potential of new traces of writing in archives) by enabling and constraining the access to traces. The role of the archive is *being there* as latency arranged to be searched for the possibility of ‘underwriting research and [...] generating new knowledge’ and histories.⁹⁸

Archive is a verb as much as it is a site, a practice as much as institution. The archive is written together; it *conscribes* in the form of a conservation whether orderly or not.⁹⁹ A key example of archive practice is in the work of English artist Tacita Dean, whose works *Disappearance at Sea I* and *II* (1996 and 1997) and *Girl Stowaway* (1994) both entangle personal narratives relating to the artist’s investigations with public archives and found materials. In *Girl Stowaway*—a work that Foster writes ‘ramifies into an archive as if of its own aleatory accord’—the disappearance of a young girl named Jean Jeinnie in 1928 sets off a chain of coincidences that implicate Dean as ‘the artist-as-archivist’ within the work.¹⁰⁰ Another work by Dean features the story of Donald Crowhurst, the ill-fated amateur sailor from Teignmouth whose falsification of logs during the 1968 Golden Globe Race and subsequent disappearance is an undercurrent to the series of 16mm films *Disappearance at Sea I* and *II* (1996 and 1997), and *Teignmouth Electron* (2000). The first two films are shot in two different lighthouses, the third film features Crowhurst’s abandoned catamaran.¹⁰¹ As

⁹⁵ See Jacques Derrida, *Of Grammatology*, (Baltimore: Johns Hopkins University Press, 1998), 61.

⁹⁶ Breakell, “Perspectives: Negotiating the Archive,” 3.

⁹⁷ Derrida, *Of Grammatology*, 61.

⁹⁸ Tony Ballantyne, Sharon Dell, and Hon Marian Hobbs, *Archives, Public Memory and the Work of History: The 2015 Hocken Lecture* (Dunedin: Hocken Collections, 2015), 9.

⁹⁹ c.f the relationship between Jacques Derrida, *Archive Fever: A Freudian Impression*, (Chicago, IL: University of Chicago Press, 2008); and Hal Foster, “An Archival Impulse,” *October* 110, no. Fall (2004): 3–22.

¹⁰⁰ Foster, “An Archival Impulse,” 12.

¹⁰¹ Tacita Dean, “Artist’s Writings,” in *Tacita Dean*, ed. Tacita Dean and Roland

Dean develops her investigation through the first two films, her use of camera movement alters. *Disappearance at Sea I* installs a camera in a lighthouse in Berwick looking out to sea, a steady beam of light moves across the image, washing across its surface. In *Disappearance at Sea II*, the camera itself rotates with the mechanism of the light. Dean’s work laments lost or mythic archives just as readily as it creates them. [See Plate 8.]

The suspension of disbelief—*epoché*—is necessary to this mode of making that invites synchronistic entanglement between life and art. Perhaps the allure of archives, and of writing in general is the promise of a *surplus value*, that there may be ‘more (and other)’ meanings to what ‘it says’.¹⁰² For Derrida, this “‘more” is “allegory.””¹⁰³ Gregory Ulmer relates this allegory to modes of practice in criticism in two ways, *allegoresis* and *narrative allegory*, where the former refers to a ‘traditional’ criticism that

‘suspends’ the surface of the text, applying a terminology of ‘verticalness, levels, hidden meaning, the hieratic difficulty of interpretation,’ whereas ‘narrative allegory’ (practiced by post-critics) explores the *literal—letteral—level* of the language itself, in a horizontal investigation of the polysemous meanings simultaneously available in the words themselves—in etymologies and puns—and in the things the words name.¹⁰⁴

Narrative allegory is the site of writing, an entanglement of the horizon of language and the iterations of trace materials. In post-criticism as discussed by Ulmer, this allegory operates in the littoral between fields of text. The metonymic of the sign/*gram* is co-dependent in articulating the surplus in writing and archive. Archaeologist Ian Hodder looks to things as co-dependent to examine how this co-dependency alters what things can and cannot do. For Hodder, historical discovery is completely dependent on a relationship between the thing (the object of discovery) and the various tools and techniques used by archaeologists to

Groenenboom, (Barcelona: Museu d’Art Contemporani de Barcelona, 2001).

¹⁰² Gregory L. Ulmer, “The Object of Post-Criticism,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster, 1st ed. (Port Townsend, WA: Bay Press, 1983), 94.

¹⁰³ Ibid.

¹⁰⁴ Ibid., 95; quoting Maureen Quilligan, *The Language of Allegory: Defining the Genre* (Ithaca, NY: Cornell University Press, 1979), 30–33.

unearth it.¹⁰⁵ An object becomes a thing when it is revealed (traced) thus forming an index ecology of entangled things. In particular, Hodder examines the idea that this dependency between the object and the techniques and tools of its discovery leads to further entanglements, positing that entanglement moves in a direction towards complexity. The *fixing* of enfolded meanings in writing that ascend to the surface of the text (the object of traditional critique) is therefore deferred by this narrative allegory. Unfixed, the vertical is temporarily suspended outside of meaning or judgements. Other diagrams of the horizontal (horizontal) and vertical are developed throughout this exegesis in accordance with this vector of meaning.

Tacita Dean’s entanglement of personal and public histories demonstrates Hal Foster’s model of entwined “horizontal” (social) and “vertical” (historical) axes’.¹⁰⁶ Foster discusses an archival impulse in contemporary art where private and public archives commingle into installations and moving image works.¹⁰⁷ The artist-as-archivist implicates an archive ‘by association in art discourse’, tracing a readymade field.¹⁰⁸ Foster notes the way such artists *underscore* ‘the nature of all archival materials as found yet constructed, factual yet fictive, public yet private’.¹⁰⁹ His primary interest is in the ways public archival materials and their associated histories are renegotiated and appropriated by artists in relationship to private and subjective archives. In writing about this model, Eva Kernbauer suggests that an historical engagement in making is not merely avoidance of the present or future, but a tool for finding anachronisms in the ‘sediments of history’ that stir in the rhythms of present and future tenses.¹¹⁰ Looking backwards to the past is simultaneously always a looking forward or sideways. The horizontal and vertical axes of archive-based artistic research bring these different temporalities

of the past, present, and future into collision. Sometimes, these collisions of history can have consequences in the *actual*. This is of interest to Foster, where actual refers to ‘artworks that are able to constellate not only different registers of experience (aesthetic, cognitive, and critical) but also different orders of temporality’.¹¹¹ The interference of the vertical and horizontal thus has the potential to ‘actualise those diverse temporalities’ within the scope or scape of the *installation-archive*.¹¹²

The archive involves the *consignation* of image and matter for conservation.¹¹³ In *Archive Fever*, Derrida uses the term consignation to poetically suggest the gathering of the archive as an unhappy duty (*Consign*), and as a process of signification (*Sign*-ation).¹¹⁴ Consignation strives ‘to coordinate a single corpus, in a system or synchrony in which all the elements articulate the unity of an ideal configuration’.¹¹⁵ To consign something to the archive is to sediment it into an institution, thus protecting or preserving it from the wilds of musty storerooms and basements or the activity of life. In this respect consignation is a way of shielding against the elements by taking things out of play. The consignation described by Derrida refers to this and to the act of ‘gathering together signs’.¹¹⁶ In this gathering, the archive asserts its homogeneity over its collections in the manner in which it collects. The effects of ‘any absolute dissociation, any heterogeneity or *secret* which could separate (*secernere*), or partition, in an absolute manner’ would be divisive for such an archive.¹¹⁷ The *continuum* of the archive, its life cycle, involves a certain re-turning to the present epoch: ‘records do not simply go through a life cycle from creation and currency through to inactivity and the archive’.¹¹⁸ At the *pointe* of a record’s writing, two aspects to its existence as trace are revealed—the historicity of the trace to which it refers to a specific or

¹⁰⁵ Ian Hodder, *Studies in Human-Thing Entanglement* (Stanford, CA: ian-hodder.com, 2016), 9, <http://www.ian-hodder.com/books/studies-human-thing-entanglement>.

¹⁰⁶ Eva Kernbauer, “Anachronic Concepts, Art Historical Containers and Historiographical Practices in Contemporary Art,” *Journal of Art Historiography*, no. 16 (June 2017): 16.

¹⁰⁷ Foster, “An Archival Impulse,” 3-22.

¹⁰⁸ Breakell, “Perspectives: Negotiating the Archive,” 2.

¹⁰⁹ Foster, “An Archival Impulse,” 5.

¹¹⁰ Kernbauer, “Anachronic Concepts, Art Historical Containers and Historiographical Practices in Contemporary Art,” 16.

¹¹¹ Hal Foster, *Bad New Days: Art, Criticism, Emergency* (London: Verso, 2017), 140.

¹¹² Ibid.

¹¹³ Derrida, *Archive Fever*, 4.

¹¹⁴ Ibid., 3.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Breakell, “Perspectives: Negotiating the Archive,” 3.

general passage of time; and the present manifesting of this trace in the archive. In gathering together signs, the archive is confined to iterate its own systems. This is the felt in archival climate, where factors such as humidity and light are regulated to provide the most neutral atmosphere for the preservation of the collection.

Then there is the *Library of Babel* type of archive, a nightmarish catacomb containing every possible arrangement of language, including every book you have ever read or will read, every song and dream, and (by an order of magnitude) every iteration of randomised nonsense possible. This is the archive from Jorge Luis Borges's short story, 'The Library of Babel' originally printed in *The Garden of Forking Paths* (1941).¹¹⁹ Certainly this archive imagines at once the utopian promise of the internet (to make limitless information available) and of its dystopic reality (to bury that information in a sea of illegible data). The present situation is marked by a simultaneous drive to archive and sense of being overwhelmed by information. In this climate 'the archive can seem like a more authoritative, or somehow more authentic, body of information or of objects bearing value and meaning.'¹²⁰ Wandering in this archive, it is not unusual to feel despair. The website <https://libraryofbabel.info> takes Borges's library and expresses it via a complex algorithm. In this indiscriminate archive, documents are not consigned on a drive to protect, they already exist buried amongst the overwhelming mass. Whilst this may seem to suggest the possibility of the world as a kind of archive, its reality is that the world is made incoherent by the sheer volume of random content. In searching for a draft of this passage on the *Library of Babel* website, it appears in numerous entries. Here is the entry in volume 25, shelf 5 of wall 1, in a hexagon with an incredibly long name that I won't reproduce here: <https://libraryofbabel.info/bookmark.cgi?votctkuqslc,197>

The *RM Gallery* archive was established in 2010, and its contents include images, texts, and artefacts loosely connected to the various manifestations of RM since 1997. The archive was inspired by the InsaArtSpace Archive in

Seoul, which RM's then-co-director William Hsu visited in 2008 during an SAP residency.¹²¹ The archive exists as a series of manila boxes specially made for the RM project space in 2010. [See Plate 9.] Each box is large enough to house roughly 200 sheets of A4 paper, and the boxes are labelled with a name: the names of exhibitions; the names of disbanded galleries; artists' names; broad categories (slides, old keys). Some boxes are empty, their contents (dis)organised, or never filled. Most contain little information or context, just an invitation to an opening saved by the gallery. Some boxes are created by people who come into the space, mostly other artists, who surreptitiously leave something behind. The RM archive in a way is an archive of archives, a collection of boxes ordered in no specific way. It is a living memory of the past not recorded. The changing cycle of co-directors of RM pass the collected histories down a chain, losing things on the way. The RM archive is not a historiographical project: it is not a repository of the past nor a full history of activities. With many boxes without dates or contexts, and many more that are empty, the RM archive is an active doing of archiving—where the goal is not informing a history to come but facilitating a connection to the present.

The problem is, of course, that those who write history, however scholarly, do so from a given point of view, and this would seem to trap us in a vicious circle. But just as history and philosophy may interact in such a way as to make an objective assessment of reality impossible—when entrenched worldviews and routine procedures for gathering historical evidence constrain each other negatively—they can also interact positively and turn this mutual dependence into a virtuous circle.¹²²

In 2014, RM moved into the Mazuran Building off Samoa House Lane and the archive was set up in an old office space in the corner of the building. Previously, the archive had been housed on Lundia shelving near a large table, and had to be negotiated by artists who used RM, as a condition of the space. Now the archive is semi-contained, surrounded by glass walls that keep it visible yet

¹¹⁹ Jorge Luis Borges, "The Library of Babel," in *Collected Fictions*, trans. Andrew Hurley (New York: Penguin Books, 1998), 112–18.

¹²⁰ Breakell, "Perspectives: Negotiating the Archive," 2.

¹²¹ "RM Archive Launch," *RM*, (blog), 19 December 2009, <http://rm103.org/?p=165>.

¹²² Manuel De Landa, *A Thousand Years of Nonlinear History* (New York: Zone Books, 1997), 12.

separate. As it currently is, the archive is a kind of large vitrine, an archive within an archive within an archive. In 2015 the Archive Room was opened to proposals for occupancies of three months—a contrast to the duration of exhibitions in the main space, which generally last around three weeks or so. Archive “residents” intervene in the RM archive, using the space to foreground sculptural investigations or conduct research in an open environment.

Perhaps the most common understanding of archives is as institutional power structures that hold the keys to a national identity, to its collective memory albeit a subjective one. The structure of the archive affects the way in which its contents are related. The word “archive” (and its most common meaning) comes from the Greek and Latin “town hall, ruling office,” which, in turn, are derived from “beginning, origin, rule.”¹²³ Walter Benjamin’s notion of the archive differs from this meaning. His is concerned with a personal and subjective archive of the everyday, with ‘the passions of the collector’ and the milieu of everyday life.¹²⁴ Even before he began his *Pasagen-Werk* (Arcades Project), Walter Benjamin provided an index to his personal archive of writing and ephemera that meticulously detailed the state of notes (ripped, mended with the edging on sheets of stamps) and their coordinates in his room—photographs stored “in the large bureau—middle compartment, small drawer at the bottom on the right”.¹²⁵ This index is largely responsible for our knowledge of the absence of much of Benjamin’s archive, including the manuscript that he carried over the Pyrénées, attempting to cross the border into Spain.¹²⁶ There is never a complete Benjamin archive, as Breakell reminds us,

in reality just as much as in theory, the archive by its very nature is characterised by gaps. Some of these are random—the result of spilt cups of tea, or the need for a scrap of paper for a shopping list. Any archive is a product of the social processes and systems of its time, and reflects

the position and exclusions of different groups or individuals within those systems.

My copy of *Walter Benjamin’s Archive* (2015) was printed without page numbers, which is perhaps fitting considering Breakell’s sentiment. There is a passage at the end of Susan Buck-Morss’s *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (1991) titled ‘Afterimages’ in which a series of images are presented in dialogue.¹²⁷ The passage reads in the form of scraps or loosely connected fragments in keeping with Benjamin’s collection of notes towards his never completed *Pasagen-Werk* and his theory of a *dialectics of seeing*. Benjamin was concerned with the way images could alter the ‘status of the text’, a device he explored in his essay on Russian toys, in which the ‘interplay of text, documentary images, and image captions’ became a key aspect of the work.¹²⁸ Images ‘deal with the physiognomic aspects’ of the world of things.¹²⁹ In the ‘Afterimages’ chapter, a Grandville illustration from *Un autre monde* (1844) in which a butcher carves up a text as it is being written, and a photograph taken by Joan Sage (1988) depicting a man separating a long stream of dot-matrix paper as it is being generated by a woman in the background sit in relation to the same page.¹³⁰ The title of this page is ‘The Literary Market’, and aside from the image captions those are the only words on the page. The oscillation of meanings between these two images illustrates Benjamin’s *Dialectics*, where ideas extend to a world outside the text and into our own indexes of perception.¹³¹

The potentiality of the archive is in its ability to consign, constrain, and unfold the virtual into actual forms. This occurs via the gaps in the archive, prompting two simultaneous directions of surplus meaning in allegory. Meaning is iterated in the fields of traces, the fields in which history is made and which do not fade into nothing, for there is no departure of the past. [See Plates 10 & 11.] History recedes from the visible or from context into the folds of the plane.¹³² *Epoché*, the

¹²³ Walter Benjamin, *Walter Benjamin’s Archive: Images, Texts, Signs*, ed. Ursula Marx et al., trans. Esther Leslie (London; New York: Verso, 2015), 1–2.

¹²⁴ Ibid., 2.

¹²⁵ [quoting a handwritten note beginning with the word ‘Miscellany’ by Walter Benjamin, date unknown.] ibid., 9.

¹²⁶ Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Boston, MA: The MIT Press, 1991), 332.

¹²⁷ Ibid., 341–75.

¹²⁸ Benjamin, *Walter Benjamin’s Archive*, 73.

¹²⁹ Ibid.

¹³⁰ Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, 361.

¹³¹ Ibid., 6.

¹³² Eduardo Cadava, *Words of Light: Theses on the Photography of History* (Princeton, NJ:

suspension of disbelief and judgement is the mode in which meaning surfaces unfixed, the virtual or latent potential of the archive. The potential for historical engagements depends entirely on ‘the survival of the traces of what is past and our ability to read these traces as traces.’¹³³ Looking to the past, anachronisms can be discovered and used in relation to the temporal fields of the present. This exploration of time out of sync serves to remind us of the temporal field of traces, and of the role history and other narratives constructed around materials play in the formation of archives. Archives are homogenising machines that often ignore or otherwise fail to represent aspects that seem incongruous with the collection. The archive thus is involved in a process of consignation, a ‘gathering of signs’ that strives for a homogenous corpus—a body of texts and materials. [See Plate 12.] This consignation at once binds by reflection of a point of view—and produces further archival matter by context. The central appeal to archive is not the conservation and manifestation of virtual bodies, but for its ability to reveal the fecundity of the trace.

BEYOND THE PALE

‘Both Dove-like roved forth beyond the pale to planted Myrtle-walk’.¹³⁴

The notion of archive investigated by this project should be imagined not as a hermetically sealed container; nor in terms of any virtual structure where the possibility of all text is actualised yet hidden amongst a vast melange of information; but in terms of a meandering space, never finished, always in the process of being marked out with palings. The word pale means a sharpened stick or stake (hence impale) used in the construction of temporary fences or *paling*.¹³⁵ Pale came to refer to the general demarcation of space, erected in various countries as a form of temporary border restricting trade and the

Princeton University Press, 1998), 64.

133 Ibid.

134 From John Harington’s lyric poem “The History of Polindor and Flostella” (1657) where the phrase ‘beyond the pale’ first appears. As quoted by Gary Martin, “‘Beyond the Pale’ – the Meaning and Origin of This Phrase,” Phrasefinder, accessed September 14, 2017, <http://www.phrases.org.uk/meanings/beyond-the-pale.html>.

135 Pale is also used as an adjective to mean a dull or light colour, see *ibid*.

movement of people.¹³⁶ Perhaps the first written use of the phrase *beyond the pale* comes from John Harington’s lyric poem *The History of Polindor and Flostella* (1657), the pale representing the safety of the known. The poem is a cautionary tale, Polindor and Flostella’s transgression of the pale into the wild unknown results in their bloody demise. In the archival sense I am using it, the pale refers to a temporary delineation of knowledge. Its borders are porous and already in decay, susceptible to shifting foundations and the weathering of the environment. The pale holds space open through the continual staking out of its boundaries, and when these stakes rot or are pushed out, they leave behind traces. Each new acquisition to the archive of knowing is a new pale in the paling, that expands or fortifies the knowledge that it protects. The pale is an expanding operation, its documents are not sequestered in dark catacombs of the archive but act as the interface and structure of its boundaries.

Paling relates to the French word *pointe*, which has a different meaning to *point* and is key in Jacques Derrida’s notion of the photography of the archive.¹³⁷ *Pointe* ‘refers to the sharp point of a tool’, such as an awl or the tip of a pen.¹³⁸ The act of writing, with camera, pen, or hand, adds a stake between the known and the unknown. Each stake indents the surface of the pale, leaving behind a trace. The idea of the archive in this project is a way to think through the renegotiation of territories and virtual borders/boundaries between traces of knowledge and the unknown. Images and other documents are entangled in the process of paling—they always involve an archival impetus that simultaneously builds upon the safety of pre-existing referents and yet forever defer meanings.

By a hardly perceptible necessity, it seems as though the concept of writing—no longer indicating a particular, derivative, auxiliary form of language in general (whether understood as communication, relation, expression, signification, constitution of meaning or thought, etc.), no longer designating the exterior surface, the insubstantial double of a

136 One of the most famous pales was erected during the British dominion over Ireland in 1495, referring to the eastern counties of Louth, Meath, Dublin, and Kildare. *Ibid*.

137 Jacques Derrida, *Copy, Archive, Signature: A Conversation on Photography*, trans. Jeff Fort (Stanford, CA: Stanford University Press, 2010), 2, 64 [In a note].

138 *Ibid.*, 64.

major signifier, *the signifier of the signifier*—is beginning to go beyond the extension of language. In all senses of the word, writing thus comprehends language.¹³⁹

The image of a pale is at stake because of its relationship to transgression: going beyond the pale means to step away from the bounds of the sensible. The paling is a border of entwined stakes, that make a stake in a field of knowledge. The unknown is the realm of the secret, enfolded in and around, secrets threaten to unfold the homogeneous consignations of the archive. Out in the open the pale distributes the visible, yet this distribution fosters gaps where the invisible lies enfolded and latent. Moving horizontally only entangles us in the pale, moving vertically reveals enfolded temporalities. [See Plate 13.]

PHOTOGRAPHY SHADOW ARCHIVE

I propose a mode of thinking through archive without fixing *pointes of view*. From no point, privileged position, or intention, is this archive accessed: articulated away from the gathering of *signs* in a system (institutional, linguistic, relational, or otherwise) towards a tracing of temporarily installed *grammar*: a grammatology.¹⁴⁰ Simply put, Grammatology is a poststructuralist concept articulated by Derrida that ‘replaces the “sign” (composed of signifier and signified—the most basic unit of meaning according to structuralism) with a still more basic unit—the *gram*.’¹⁴¹ This installation-archive accepts grammatology as an archiving in progress, a writing of the archive as the pale. Installation-archives and texts are specific formulations of the visible and invisible bound to materialising the archive. This *manifest* archive (a becoming visible and generating of lists) relays narratives in/of the corpus without divulging the dimensions of its body. The archive writ large (the referent) perhaps remains latent and unknown, no longer really an archive in the traditional sense, but a relation of shadows in relation unfixed punctuated by the shimmering of something beyond the pale.

Installation-archive thus is akin to the paling principle, a reflexive and porous

arrangement of borders temporarily staking out in the field. The *pointes* of these stakes rot away, leaving traces of their positions—a triad of traces permanent, erasable, and protective as in the *Mystic Writing Pad*, written about by Sigmund Freud in 1924.¹⁴² Marking, *pointes* trace through these planes, folding and unfolding the infinite virtual. Images in this sense are not components (signs) in an archive but tracings of the boundaries of potential significance: a shadow archive that unfolds into the edges of frames. Furthermore, the installation-archive I propose unfolds over time via a shifting structure, or by iteration in the rhythmic sequence in the works. The traces of events come to pass are not bound to ‘a specific time’, rather ‘the time of history is infinite in every direction and unfulfilled in every instant’.¹⁴³ Images and traces surface to a specific legibility at crisis points in their movements.

In taking a photograph, a trace of some indivisible experience (the present) is created. This photochemical (in the case of analogue photography) or a data sensory (in digital image technology) remnant is a trace of the duration of its creation. Analogue and digital image making are treated via the same interventions ‘to the extent that they *produce* the image and constituted something *of an image* [*de l’image*], they modify reference itself, introducing multiplicity, divisibility, substitutivity, replaceability.’¹⁴⁴ A photograph records the impression of a temporality, a particular quality of light, a point of view in the particular duration of the image’s recording. In photography a substrate is necessary to produce a visible image. The only difference between analogue and digital formats being the type of substrate.¹⁴⁵ In analogue processes, the substrate is physical—the celluloid plane or paper that is printed on. In the digital world, the substrate exists in the form of a screen where data is erasable. Here ‘*recording* an image would become inseparable from *producing* an image and

¹³⁹ Derrida, *Of Grammatology*, 6–7.

¹⁴⁰ See Derrida, *Of Grammatology*.

¹⁴¹ Ulmer, “Post-Criticism,” 88.

¹⁴² Sigmund Freud, “A Note Upon the ‘Mystic Writing-Pad’,” in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey et al., The Standard Edition, vol. XIX, The Ego and the Id and Other Works 1923–1925 (London: The Hogarth Press and The Institute of Psycho-analysis, 1961), 226–32.

¹⁴³ Cadava, *Words of Light*, 64.

¹⁴⁴ Derrida, *Copy, Archive, Signature*, 7.

¹⁴⁵ *Ibid.*, 5.

would therefore lose the reference to an external and unique referent.¹⁴⁶ In this referent, which is often described as an immediacy, the equation of light effecting matter over time reflects a specific point of view on the image plane.

Photography existed before the modern invention of photographic technique that has assumed its name. What we call photography today is simply a photographic technique, a form of *skiagraphy*: a shadow tracing or writing with words of light.¹⁴⁷ Photography, and the archive itself, is primarily concerned with a modulation of techniques that intervene in the relationship between *a point* and *a trace*.¹⁴⁸ [See Plate 14.] In the common expressions of the act of photography, a point as an indivisible *punctuality* from whence the instant is traced. The photograph is in this view literally a slice of the past. But how does the archiving aspect divide up the indivisible? What is the nature of the instant if a photograph ‘always occupies a certain duration’?¹⁴⁹ As Jacques Derrida says in *Copy, Archive, Signature* (2010), in a ‘time without thickness’,¹⁵⁰ any activity would be pre-prepared or pre-proposed by a direct nature:

immediately produced, immediately archived. But if we admit that there is a duration, that this duration is constituted by a *techné*, the totality of the photographic act is, if not of the order of *techné*, at least undeniably marked by it.¹⁵¹

Photography in this extension of the term is an intervention in duration by some *technic* that intervenes.¹⁵² In taking a photograph, there are numerous interferences in the relationship between light, matter, and duration. These involve technical adjustments that interfere with the duration of the exposure, the distortion of the image-plane, the depth of field (to name a but a few).¹⁵³

146 Ibid.
147 Ibid., 1.
148 Ibid., 2.
149 Henri Bergson, *Matter and Memory*, trans. W. Scott Palmer and Nancy Margaret Paul, 8th ed. (New York: Zone Books, 1988 [1896]), 34.
150 Derrida, *Copy, Archive, Signature*, 10.
151 Ibid.
152 Ibid., 12.
153 Ibid., 7.

This challenges any sense of a direct copy or representation of the world or the present. The photograph is not passive to the present, it *fixes* it. This is not to say that passivity is replaced by an activity, rather the structure of activity and passivity is ‘negotiated with’ via technics.¹⁵⁴

Photography is the technical potential of perception. *The art of fixing a shadow, words of light*,¹⁵⁵ and with the first tracing of a shadow comes the impulse of the archive.¹⁵⁶ The different qualities of light, of *exposures*,¹⁵⁷ are the ‘first possibility of the trace, of the archive and of everything that follows from it: memory, the technics of memory’.¹⁵⁸

The photographic impulse is a textural one, which is not to say that it is made up of texts, but that it has a texture. In *Camera Lucida*, Roland Barthes distinguishes between general and specific interest in images. The *studium* of images (to appropriate Barthes’ terminology)¹⁵⁹ relates to the image’s general interest. Memory approaches every image with the aim of building up the general index and developing the richness of the archive. The *punctum* is an image’s specific *intensity*, which Brian Massumi calls ‘the strength or duration of the image’s effect’.¹⁶⁰ This parallels the idea of quality and intensity in the index. In forming a systemic relation to an index it propels texts to spark across its surface. This is the movement of the text towards *aporia* in the archive, which is released from consignation to the index in the text. Archives assign a homogenous index (the power of the archive as a system of control), however they also frame material in relation to a heterogeneous outside: what is left out of the archive is as vital

154 Ibid., 12.
155 c.f. Russell Roberts, “Images and Artefacts: William Henry Fox Talbot and ‘The Museum’,” in *Presenting Pictures*, ed. Bernard S. Finn. Artefacts Series: Studies in the History of Science and Technology 4. (London: Cromwell Press; NMSI Trading, 2004), 4–20.
156 Derrida, *Copy, Archive, Signature*, 15.
157 Ibid.
158 Ibid., 16.
159 Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1981), 25.
160 Brian Massumi, “The Autonomy of Affect,” *Cultural Critique* The Politics of Systems and Environments, Part II, no. 31 (Autumn 1995): 84.

to its functioning as what it contains. Archives in some way produce the material of their collections, but the system itself is also troubled by stubborn or unknown or difficult materials which find their way into the system. Archives are temporal machines that both consign material to a relationship with a general past-ness and also continually engage with and change the relationships of these pasts through the introduction of contemporary materials.

**ARCHIVAL RHETORIC:
THE PHYSICALITY OF LANGUAGE**

This is the image of archive that this project draws on. By adopting an archival aesthetic and materiality in my work, I show that supports are never neutral but have affective and politically charged dimensions. What happens when the supposed neutrality of the archive is interrupted by a discontinuity of meaning beyond the pale? Installation artwork interferes with boundaries of spaces by converting them into the boundaries of the installation.¹⁶¹ The gallery’s existence as a curated public facility is undermined by the installation’s total control over the experience of the space itself.¹⁶² Like an archive, installation produces the space it’s in. Ruth Buchanan’s work *Or, a camera Or, a building Or, a screen* 2015 adopts archival and institutional ephemera (such as storage screens and chairs) and arranges them in a way that suggests possible actions for interlocution that do not necessarily manifest. Buchanan highlights the institutional uses for things that are normally superadded or contextual to the work and expands the ‘white cube’ situation of gallery spaces. The signification of the archive in her work alludes to the power of the archive and other framing strategies to establish order and authority to images and texts. Archives for Buchanan are context machines. They present the past as traces that lead past the present and into the future. The devices Buchanan references and signifies in her work are elevated from the status of substrate or frame through their controlled aesthetic whilst still functioning if only in imagination (this is their potential).

Art critic Federica Bueti looks to frustration in Buchanan’s works, suggesting

¹⁶¹ Boris Groys, “Politics of Installation,” *E-Flux Journal* 2 (January 2009): 2.

¹⁶² Ibid.

that ‘frustration seems to be another name for potential, for what an object, a word, a thought could do but it doesn’t.’¹⁶³ Thus, a resistance to homogenous narratives or perceived meaning in artworks (which could be frustrating for those uncomfortable with *aporia*) opens up the potentiality of the artwork. For *No Solitary Beat*, 2012, Buchanan installed three situations (a mauve light barely visible on the floor of the gallery, a silk curtain cutting two floors vertically in the space, and a wall painted light green) where a spoken text could be listened to on headphones.¹⁶⁴ Each situation featured two yellow Eames chairs (chosen because they are used by the staff and visitors at Stroom den Haag art centre) and headphones that were ‘placed in slightly different configurations each time, with respect to each other and to the object they faced, creating different performative scenarios in which to engage visitors, either with the objects or with another visitor confronted by the same object.’¹⁶⁵ Bueti suggests that ‘when the object does not do what it could,’ it opens up the potential for a different set of actions or a heterogeneous field of events.¹⁶⁶ [See Plate 15.]

If the institutional frameworks and archival rhetoric signified in Buchanan’s work are there to trouble the status of substrates as practical, solid, and actual, then they are in interference to the images and spoken text in the work that may read as the ‘content’ (as opposed to the formality, or informational quality of the archive). This creates a contradictory position for the interlocutor who must see the form as content and the content as form. As Bueti writes:

Where interferences happen, phenomena take places, for disturbances are the phenomenon they are believed to interfere with, they constitute its raw material. And, it is by way of interference that an idea comes into the world, an object takes shape, a reality and its understanding are formed.¹⁶⁷

Thus archives become virtual installations that interfere in the plane of matter.

¹⁶³ Federica Bueti, “Ruth Buchanan: Lying Freely and The Weather, a Building,” *Three Letter Words* (blog), December 15, 2014, <http://threeletterwords.org/ruth-buchanan-lying-freely-and-the-weather-a-building/>

¹⁶⁴ Agnieszka Gratza, “Expanding Performance (Review),” *PAJ: A Journal of Performance and Art*, PAJ 105, 35, no. 3 (September 2013): 46.

¹⁶⁵ Ibid.

¹⁶⁶ Bueti, “Lying Freely.”

¹⁶⁷ Ibid.

The bodies absent from *Or, a camera Or, a building Or, a screen*, (2015) are interlocutors in a field of contexts and symbols: this is the language of images. Interferences shudder across these bodies suspended in a vibratory field archive, this is language itself. Cuts are made through the plane, and concurrently stitched up. The virtual can be imagined as a horizontal plane, although it would not conform to the same rules as the actual. It may not have the same dimensions or axis; it shall not be bounded by contexts. This is not to imply that there is a dualistic relationship between the virtual and actual, although they may still be *different in kind*.¹⁶⁸ We can know the actual through its interference with the virtual. That's the rub. This plane of matter is really a plane of incidence interfering the archive substrate. Buchanan writes in the catalogue *24 Hour Body* (2015) to accompany *Or, a camera Or, a building Or, a screen*, (also 2015):

both writing and spatial organisation are used as if they were a readable code, in the same way as multiple organisational systems are, where the objective 'thing' and the abstract structures of organisation confront one another through and with the subject. This logic of code —> through objectivity —> to subject —> to interference sets into motion the process of recalibration [...] where a set of implicated bodies and objects act through and against each other.¹⁶⁹

The codes of the installation language, from information to image to subjectivity predicate the interlocutor in particular actions and responses to images. The archival rhetoric of Buchannan's work gives way to personal grammar of space and time, read in a soft monotone voice. Descriptions of light, and touches, lost memories and views are all consigned to this grammar.

THE REFLEXIVE ARCHIVE

How then can artwork open up the possibility of a reflexive archive? The idea of a reflexivity suggests an archive that includes reflections of its own establishment within the fabric of its collection. The master of this was Marcel Duchamp, whose play between self-reference and self-fiction are well known, so much so as to

¹⁶⁸ Simon O'Sullivan, *On the Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation* (Hampshire, UK ; New York, NY: Palgrave Macmillan, 2014), 138.

¹⁶⁹ Ruth Buchanan, *24 Hour Body* (Frieze London: Hopkinson Mossman, 2015), 6.

lead David Joselit to suggest that '[t]here is no single Marcel Duchamp but many' in an *infinite regress* of Duchamp's (*Infinite Regress* is also the title of his 1998 book).¹⁷⁰ In the case of *The Bride Stripped Bare by her Bachelors, Even* (1915-23), also referred to as *The Large Glass*, a flexible yet highly specific symbolic language of liquids was developed around which the language itself can perhaps be seen as a kind of liquidity of meaning. Traces of this language were revealed in 1934 when Duchamp had ninety-three of his working notes towards *The Large Glass* carefully reproduced by photomechanical (collotype) processes and "published" them as loose notes within an edition of 300 felted green boxes under the title *The Bride Stripped Bare by Her Bachelors, Even (The Green Box)* (1934).¹⁷¹ [See Plates 16 & 17.] *The Green Box* makes use of a strategy found in other works by Duchamp such as *Boîte-en-Valise* (1935-41) in which Duchamp produced a "retrospective" of his work (represented by carefully made replicas) at a scale small enough to fit inside a suitcase, and *With Hidden Noise* (1916), an assisted readymade that Duchamp described as

a ball of twine between two brass plates joined by four long screws. Inside the ball of twine Walter Arensberg added secretly a small object that makes a noise when you shake it. And to this day I don't know what it is, nor, I imagine does anyone else.

On the brass plaques I wrote three short sentences in which letters were occasionally missing like in a neon sign when one letter is not lit and makes the word unintelligible.¹⁷²

Language is readymade in *With Hidden Noise* (1916) via a 'reflexive relationship between text and object, or commodity, in which material things a perpetually vulnerable to liquidation—a putting-into-motion related to the narrative function of text.' Reflexivity disrupts the text, shifting the discourse as it develops, forming relationships to language and meaning that are fluid in nature and that directly

¹⁷⁰ David Joselit, *Infinite Regress: Marcel Duchamp, 1910-1941* (Cambridge, MA: MIT Press, 1998), 3.

¹⁷¹ Paul Thirkell, "From the Green Box to Typo/Topography: Duchamp and Hamilton's Dialogue in Print," *Tate Papers*, no. 3 (Spring 2005): 2, accessed September 28, 2017, <http://www.tate.org.uk/research/publications/tate-papers/03/from-green-box-to-typo-topography- Duchamp-and-hamiltons-dialogue-in-print>

¹⁷² Marcel Duchamp, "Interview by Truman Capote," in *Observations*, by Richard Avedon (New York: Simon and Schuster, 1959), 55. As quoted in Joselit, *Infinite Regress*, 79.

intervene in modes of communication. My practice is concerned with negotiating the flexing of the index. Through making, I enquire into the relationship between activity and passivity in the formation of archives. I am implicated in artworks' relationship to coincidence/synchrony in these public private formations, asking to what extent do they present the synchronous as the serendipitous and vice versa? What is the archive's relationship to photography and memory? The sound of something hidden hits against the underside of the plane of writing as it turns over. Between the planes a ball of twine entangled makes space for this secret sound.

There is no narrative completed, no past fully realised, no matter how well recorded. The archive necessarily accepts its failure to supply 'unmediated access to the past'.¹⁷³ History contextualises materials in a similar way to a film editor cutting together a narrative. This is true of the images of the archive; with which we get the work of history. The act of history is montage, the drive to recombine the fragment to the whole.¹⁷⁴ The work of the archive in making divisible is not simply a cutting, as Rancière explains in regards to Robert Bresson's film *Au hazard Balthazar* (1966). The fragmentation of scenes breaks the sequence of the narrative, yet (in the case of *Balthazar*) it also informs a larger literary tradition of image montage 'in which the same procedures create and retract meaning, ensure and undo the link between perceptions, actions and affects'.¹⁷⁵ In *The Green Box* (1934), Duchamp traces the process of thinking as photographic. Although the printing of notes is often cited as an attempt to 'reproduce as precise as possible',¹⁷⁶ there exist certain regular irregularities between the notes that would suggest an intentional slippage between copy and original.¹⁷⁷ This does not diminish Joselit's import that Duchamp 'had undertaken

¹⁷³ Marlene Manoff, "Theories of the Archive from Across the Disciplines," *Libraries and the Academy*, vol. 4 (Baltimore, MD: The Johns Hopkins University Press, 2004), 14.

¹⁷⁴ Franco 'Bifo' Berardi, "Foreword," in *The Wretched of the Screen*, by Hito Steyerl (Sternberg Press, 2012), 10.

¹⁷⁵ Jacques Rancière, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2007), 5.

¹⁷⁶ Joselit, *Infinite Regress*, 85.

¹⁷⁷ Rhonda Roland Shearer and Stephen Jay Gould, "The Green Box Stripped Bare: Marcel Duchamp's 1934 'Facsimiles' Yield Surprises," *Tout-Fait: The Marcel Duchamp Studies*

to mass-produce his own subjectivity discovered readymade',¹⁷⁸ in fact it only furthers this claim from the position of a subjectivity unfixed. [See Plate 18.]

Duchamp's infinite regress into traces could be infinitely discussed, however that discussion will have to take place outside of the pale of this text. Perhaps through the concept of collage and montage and Derrida's Grammatology a parallel can be drawn to Duchamp's iterative writing of liquid and liquidating languages. *The Green Box* reverberates the trace into differently organised situations, the reading of these traces eventuates in the texts' simultaneous un-shuffling and re-shuffling. This is perhaps a condition of interlocution as a form of writing traces in installation (of traces) that can be considered in terms of *The Green Box*. [See Plate 19.] An example of this is the Belgian artist Joëlle Tuerlinckx, who uses temporal and spatial distance and a shifting score within her installations to engage with interlocutors. Her 2014 retrospective took place in three different institutions, titled unanimously *Wor(l)(d)(k) in progress?* This structure allows the meeting of multiple types of images across disparate sites to echo and misdirect languages established in these situations. Concurrently, objects and images are scattered across the space, drawing distances between spaces and times—drawing from and reproducing ideas and works from her past installations whilst intersecting the present anew.

Tuerlinckx's installation *1/Museum* (2015) is continually altered and re-positioned over the course of its duration. [See Plates 20, 21 & 22.] It is installation in motion in a process of institutional re-framing of the work. The borders of objects in the installation, which are sometimes labelled directly on the object or on the floor by Tuerlinckx, in the convention of a figures list, draw nearer and further away from each other. Secrets and the unsaid are embedded in the archive. The strategy of installation-archive modulates the fabric of the field by shifting orbits and proximities. Motifs such as cubes, lists, tables, and vitrines are reproduced again and again in the installation, cut and spliced together to create new situations and narratives. The installation begins to act out the formation of

Online Journal 1, no. 1 (December 1999): 4, http://www.toutfait.com/issues/issue_1/News/GreenBoxNote.html.

¹⁷⁸ Joselit, *Infinite Regress*, 85.

ideas through the images’ re-appropriation, reinvention, and return; challenging the idea of post-production as an after-thought, and celebrating the potential for ideas to be repurposed and recycled in a continuous production of the new.¹⁷⁹ Tuerlinckx writes in *Lexicon* (first published in 2012) of the gallery as a kind of utopia wherein action, re-action, and reflection are a kind of ‘thinking our human condition, as a common experience’.¹⁸⁰ The space described by Tuerlinckx is a heterotopia, ‘a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted’.¹⁸¹ In this way an experience of gallery space is also an experience of the production and mediation of images in a mirror image trace of ‘real’ sites, ‘even though it may be possible to indicate their location in reality’.¹⁸² The installation thus is an archive (in the sense developed above) where ‘subjective images’ that play on our affections and perceptions are simultaneously produced and reflected. Installation-archive is a part of the world and apart from it—anachronistic, heterochronic, and heterotopic. It is a social field of interlocution where interlocutors are more or less conscious of their perceptions and propensities to be affected. The mediation and presentation of images within an artwork can be thought of on a horizontal plane of traces entangled, intersected by planes of incidences. Tuerlinckx shows us that ‘[a]rtistic practices are ways of “doing and making” that intervene in the general distribution of ways of doing and making as well as in the relationships they maintain to modes of being and forms of visibility’.¹⁸³ Simply put, art-images interpose in the way ‘other images’ operate: they shift the contexts for pre-existing relationships and situations to play out in space, and make us feel differently about other images we encounter.

¹⁷⁹ See Simon O’Sullivan, “The Production of the New and the Care of the Self,” in *Deleuze, Guattari and the Production of the New*, ed., Simon O’Sullivan and Stephen Zepke (London; New York: Bloomsbury Continuum, 2008), 91–103.

¹⁸⁰ Joëlle Tuerlinckx, *Lexicon*, WOR(LD)K IN PROGRESS? (Brussels, Belgium: WIELS Contemporary Art Centre, 2012), 10.

¹⁸¹ Michel Foucault, “Of Other Spaces,” trans. Jay Miskowiec, *Diacritics* 16, no. 1 (Spring 1986): 24.

¹⁸² *Ibid.*, 25.

¹⁸³ Jacques Rancière, “The Distribution of the Sensible: Politics and Aesthetics,” in *The Politics of Aesthetics*, trans. Gabriel Rockhill (London: A&C Black, 2004), 8.

*Contiguity: afterimage, site,
archive*

FLASH VISION: THE AFTERIMAGE

FLASH VISION an image produced even though no photograph was taken, discharged in the darkness by the release of a luminous photographic ash so strong that it imprints upon the deepest reaches of the eye the image perceived by the subject confronted with its luminescence: for a few seconds, the image continues to be impressed upon the wall of the space, confronting real space and its double, Photograph by the retina of the viewer, in a single gaze.

AN IMAGE WILL BE PRODUCED ... THOUGH NO PHOTO WILL BE TAKEN ... IT'S ENOUGH TO LOOK AT WHAT IS PRESENTED UNDER YOUR EYES ... SO AS NOT TO MISS THE EVENT OF ITS APPEARANCE, IT IS ADVISABLE NOT TO BLINK TOO MUCH ... KEEP YOUR EYES WIDE OPEN ... A FEW SECONDS STILL ... THE IMAGE THAT WILL IMPRESS ITSELF UPON YOUR EYES WILL BE: THAT WHICH YOU WILL HAVE SEEN ... WE REGARD IT FOR THE LENGTH OF ITS APPEARANCE ... MAY IT MAY BE THAT IT IS MADE TO LAST ... IT'S POSSIBLE, EVEN, THAT WE COULD MAKE THE IMPRESSION LAST A LIFETIME ... THE IMAGE WILL BE CALLED 'FLASH VISION'¹⁸⁴

[See Plate 23.]

The flash vision, as described above in Joelle Tuerlinkx's *Lexicon* (2012), is a proposal for an experience where an afterimage is made on the photographic film of the eye and for a short time after this image is 'impressed on the wall of

¹⁸⁴ Tuerlinkx, *Lexicon*, 13.

the space’.¹⁸⁵ Afterimages are traces of the past superimposed on the present, a reproducible example being the image left seemingly on the surface of an eye after looking into the sun or another source of bright light—characterised by their incomplete record in negative. Afterimages reveal simultaneously a function of memory, and a function of the lens. [See Plate 24.] The phenomena interfere directly with the surface of the eye as an image-plane, seeming to fix an aspect of the past and project that forward into the future as a trace. The afterimage thus is a kind of skiagraphy or photography that superimposes its trace structure onto the frame of vision.¹⁸⁶

The result of the radical potential of contiguity, the collision of spaces and times in the afterimage parallels a double exposure in the re-turning, mythologising, and misremembering of events. Afterimages in this project are not restricted to the combination of visual images, but can be found in the installation of sound and other media in the object field. There are two types of afterimage: double exposures, which are collages made when an image is carried from one plane to another *in-camera* (or *in-eye*), in-camera afterimages conflate space on the image plane but they also double time through a chemical/mechanical re-writing of the image; and reflections, which are *in-situ* afterimages that conflate two or more points of view simultaneously. [See Plate 25.] In-situ afterimages simply capture the reflections of light through glass or by a mirror that conflates space together in a heterotopia.¹⁸⁷ Memory interrupts these two operations through montage: ‘the “dissemination” of these borrowings through the new setting’.¹⁸⁸ The afterimage highlights the photographic *pointe* of view as a transposition or reflection of space and time. The continuity of the image archive is thrown into question by the contiguity of other spaces and times and by the other afterimage of memory.

The site of memory can perhaps be outlined via spatial contiguity, the entanglement of points (memory-traces or the elusive engram) on a manifold.

185 Ibid.
186 Derrida, *Copy, Archive, Signature*, 1.
187 Foucault, “Of Other Spaces.”
188 Ulmer, “Post-Criticism,” 84.

The question of the site is not how it can be extended to include the motion of points that define it, but on the proximity of these points to each other and the quality of their entanglements.¹⁸⁹ [See Plate 26.] Just as the world is not composed into an archive, entanglement is not an overlay of actions between already situated people and things. Entanglement describes the set of contiguities that we take part in, and that compose a field of associated sites.

Michael Foucault roughly charts a history of Western spatial theory as it intersects time between the Middle Ages and his time of writing the essay *Of Other Spaces* (1986). In the Middle Ages, before space and time were entwined (as they are thought of today), space was considered as a ‘hierarchical ensemble’ of opposing places that existed in either the terrestrial realm, the celestial cosmos, or in ‘supercelestial’ places.¹⁹⁰ Space, in the Middle Ages was ‘the space of emplacement’, where places could be indomitable and intersected, constituting a complete and stable hierarchy.¹⁹¹ Galileo, Foucault tells us, opened and suspended this emplacement to temporal conditions by suggesting that ‘a thing’s place was no longer anything but a point in its movement, just as the stability of a thing was only its movement indefinitely slowed down.’¹⁹² This extension movement is questioned today in the idea of the site.¹⁹³

Foucault is interested in sites that ‘suspect, neutralise, or invert the set of relations that they happen to designate, mirror, or reflect.’¹⁹⁴ These sites fall into two categories: utopias, which are ‘sites with no real place’; and heterotopias, which are ‘a kind of effectively enacted utopia in which real sites [...] are simultaneously represented, contested, and inverted.’¹⁹⁵ The utopia is a virtual space that imagines a society in an idealistic or inverted arrangement, yet

189 Foucault, “Of Other Spaces,” 23.
190 Ibid., 22.
191 Ibid.
192 Ibid., 23.
193 Cf. Linda Tuhiwai Smith, *Decolonising Methodologies: Research and Indigenous Peoples* (London: Zed Books 2nd ed., 2012), 54.
194 Foucault, “Of Other Spaces,” 24.
195 Ibid.

remains distant to actual society. Heterotopias are a kind of manifestation or actualisation of the utopia as a ‘counter-site’ in which society itself is examined, inverted, and reflected. Navigation of this network of sites requires a *rhythmanalysis* at the intersection of science and myth (Foucault calls this a *Heterotopology*).¹⁹⁶ There can be no objective site from which to analyse the rhythms of heterotopias because they are also *heterochronies*—slices in time.¹⁹⁷ An afterimage conflates and inverts space and time via a complex array of rhythms tracing light.

THE TRANSIT OF
THE AFTERIMAGE

[See Plate 27.]

The effects of an afterimage occur in littoral sites between the brain and the eye. In the 1940s, researchers found the afterimage phenomenon was related to photochemical damage on the retina yet it could also be triggered outside of these physical conditions.¹⁹⁸ The researchers endeavoured to find out how long afterimages remain visible after a retina is exposed to light. Their hypothesis was that if the image and its afterimage are seen for the same duration, the afterimage could be considered a time-mirror-image: a memory made visible by tracing the past in negative. Studies since have revealed that the duration of afterimages is based partially on the regrowth of photochemical cells in the eye.¹⁹⁹ The idea of the eye as photochemical relates analogue (chemical) photographic technologies directly to the human body, where the retina is a regenerating celluloid film plane that receives and projects images. The question of the time-mirror-image, albeit scientifically inaccurate, has left its own traces. As a kind of afterimage in the study of afterimages, the time-mirror-image bears

¹⁹⁶ See Henri Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, trans. Stuart Elden and Gerald Moore (London: Bloomsbury Academic, 2014); Foucault, “Of Other Spaces,” 24.

¹⁹⁷ Foucault, “Of Other Spaces,” 26.

¹⁹⁸ K. J. W. Craik, “Origin of Visual after-Images,” *Nature* 145 (1940): 512.

¹⁹⁹ G. S. Brindley, “The Discrimination of After-Images,” *The Journal of Physiology* 147, no. 1 (1959): 194.

relevance to the photography of seeing as skiagraphy. This would suggest that seeing itself involves a certain type of rhythmic image-making, a duration already effected by traces, and a delay that archives perception directly onto the retina. [See Plate 28 & 28a.]

Perhaps analogous to the afterimage and the function of memory is the specific trace structure of the Mystic Writing Pad as discussed by Sigmund Freud in 1924. The Mystic Pad is a novelty writing surface where marks can be made and erased in a similar way to a slate. The Mystic Pad is a construction of three sheets: a wax slab, a thin sheet of wax-paper, and a thicker celluloid film. The wax slab is etched into with a pointed tool through the layers of wax-paper and celluloid. During the etching, the tissue-like wax-paper is pushed into the groves made in the wax, thereby forming a visible mark that can be erased by separating this sheet from the wax. Writing on the Mystic Pad is conditional on a ‘close contact between the paper which receives the stimulus [the wax-paper via the protective layer of celluloid] and the wax slab which preserves the impression.’²⁰⁰ An almost imperceptible trace on the surface of the wax remains behind, which can be seen in a certain light. The plane of celluloid functions as a ‘protective shield’ against the implement that makes the mark. Due to the fragility of the wax-paper, the celluloid is an entirely necessary writing surface that takes the brunt of the force and distributes (diffuses) it over the surface of the trace. Freud relates the three-screen interface with the operation of memory. In his analogy, a mark (the *pointe* or tool for writing) is traced into the unconscious mind via the conscious mind (the wax-paper) and a protective layering that protects the fragile consciousness by deflecting the initial impact of writing.²⁰¹ This operation expressed in reverse describes a movement from the unconscious through the planes towards an ‘external origin’, as Freud speculates:

It is as though the unconscious stretches out feelers, through the medium of the system *Pcpt.–C.*, [shorthand for the perception—conscious system] towards the external world and hastily withdraws them as soon as they have sampled the excitations coming from it. Thus the interruptions [of the trace] which in the case of the Mystic Pad have an external origin,

²⁰⁰ Freud, “A Note Upon the ‘Mystic Writing-Pad’,” 231.

²⁰¹ Ibid.

were attributed by my hypothesis to the discontinuity in the current of innervation; and the actual breaking of contact...

The trace is interrupted by the shifting proximities of the planes. If completely contiguous, the trace can easily transfer from one surface to another, if distant the trace is erased except for a subtle mark on the surface of the wax.

The image is made up of three portals, each showing the same mid-grey field. A monochrome image of a stone briefly appears on the small CRT monitor. Just before the image cuts to black, another image materialises on the monitor adjacent. For a moment there are two images of the same stone next to one another. The third monitor illuminates sometime after the first has cut to black. It shows an altogether different stone, photographed in the same way as the first. Now all three monitor screens are black. Occasionally they show images of different rocks at the same time. Three views on the same grey space; a rock, a stone, darkness, stone, stone, rock, darkness. [See Plates 29, 30, & 31.] The rhythm is cyclic and hard to predict, as the intervals of darkness between the images are not of a uniform duration. The video work rarely repeats the same sequence twice, but the same object appears again and again, at slightly different angles as the image jumps between the three screens. There are three spaces and times of the image, yet in these different spaces and times the same image can sometimes be seen. Shown on a unit of three semi-attached security monitors, *A round for rocks and stones* (2014) is almost absurdly banal (as is the question: What is the difference between a rock and a stone?). The iterative returning of the three-rock configuration may not be predictable—the duration of the loops (each monitor shows unique footage) lasts over an hour—yet the concept of the progression is immediately recognisable, even scientifically quotidian.

The three screens share a border: a grey wooden box frame. Within the space of the image the grey floor and the intermittent darkness seems to extend through the three screens, but this is cut off by the edge of the frame. From the position of the camera, the images themselves may resemble objects as they are seen from the perspective of sitting at a table. [See Plate 32.] There is an alteration of resemblance when images resemble more than one thing at a time—Jacques

Rancière calls this *dissemblance* or a *discrepancy* in meaning.²⁰² The three screens form a contiguity of associations.

Contiguity describes a field of associations, or possible actual connections that act as a catalyst to further enquiries. In installation contexts, contiguity is assumed not only within the scope of the installation space but also in spaces beyond that referred to by the work. Although simply placing works next to one another may infer a web of meaning and connectivity between the works or an archive, placing things side by side in space does not automatically surmise meaning. Thus the traditional archive resists contiguity because it has the propensity to cast doubt on the relationship between materials. To combat this, the archive forms sub-sections that categorise wayward matter, further consigning it to particular manifestations or series that seem “natural” or objective. In the installation-archive, the assumption of a greater field concerning matter and meaning can be harnessed by the work as a way to opening up matter and meaning to this problem of veracity.

The idea of the trace as a relationship between the process of its ‘construction and [as a] preservation is a construct and also a sign’ that negates the presence of an original trace and the agency of individuals.²⁰³ The trace thus performs a double tracing that on the one hand proposes access to an almost mythological origin (the *arche*) and asserts a material presence and perhaps fragility in the present (that it is archived, tended to by archivist caretakers is enough to suggest this). Sometimes, as is the case with Marcel Duchamp’s *3 Standard Stoppages* (1913-14), the manner of an artwork’s production (and thus the production of the myth around the work) is thrown into question by the very tools of its preservation.²⁰⁴ Duchamp insisted that the work was made in a very specific way,

²⁰² Rancière, *The Future of the Image*, 7.

²⁰³ Amon Barros, “Archives and the ‘Archive’: Dialogue and an Agenda of Research in Organization Studies [Os Arquivos E O ‘Arquivo’: Diálogos Com E Uma Agenda de Pesquisa Em Estudos Organizacionais],” *Organizações & Sociedade* 23, no. 79 (December 2016): 613, <https://doi.org/10.1590/1984-9230795>.

²⁰⁴ Rhonda Roland Shearer and Stephen Jay Gould, “Hidden in Plain Sight: Duchamp’s 3 Standard Stoppages, More Truly ‘Stoppage’ (An Invisible Mending) Than We Ever Realized,” *Tout-Fait: The Marcel Duchamp Studies Online Journal* 1, no. 1 (December 1999), <http://www.>

as he wrote in a note contained with his first box, *The Box of 1914*:²⁰⁵

The Idea of the Fabrication
horizontal
—If a thread one meter long falls
straight
from a height of one meter on to a horizontal plane
twisting as it pleases and creates
a new image of the unit of
length —
— 3 examples obtained more or less
similar conditions
:considered in their relation to one another
they are an approximate reconstitution of
the unit of length
The 3 standard stoppages are
the meter diminished

As Rhonda Roland Shearer and Stephen Jay Gould argue in their 1999 paper *Hidden in Plain Sight: Duchamp’s 3 Standard Stoppages, More Truly “Stoppage” (An Invisible Mending) Than We Ever Realized*, Duchamp’s method of production was in reality quite different from the one outlined in the note. Rather than a record or trace of a particular drop as he claimed, each string begins from the back of the canvas and is sewn through and across the plane through a needle hole. In looking closely at the *3 Standard Stoppages* (1913-14), the narrative of chance in the work dissolves. Instead the work is made purposefully by sewing—that is, he sewed through the obverse, left a meter of string on the recto side, and then sewed back through to the obverse. He could then put tension on the string by holding both of the obverse ends and (along with the potential counter weight of needles) produce any pattern of his own choice on the recto side.²⁰⁶

toutfait.com/issues/issue_1/News/stoppages.html.

205 Note listed as Note 96 from the Box of 1914 at The Art Institute of Chicago; in *ibid.*

206 *Ibid.*

The authors include a diagram showing this: [See Plate 33.]

Thus the metre is diminished by an extended meaning of the word “stoppage” as ‘literally an “invisible mending.”’²⁰⁷ The measure of metre is revised by Duchamp’s suggestion of bent dimensions of chance, and by the sewing technique (stoppage) in which his metres are fixed to the plane. The *3 Standard Stoppages* (1913-14) mythologises measurement and chance conditions of the plane, whilst secreting another expression of measure in the reverse of the plane. By sewing through the obverse, Duchamp’s thread is indeed longer than the metre that he so adamantly claimed.²⁰⁸ The surplus threads are perhaps a surplus of potential in the narrative allegory of his work. Passing through the recto into the obverse, the lines continue into the hidden dimension behind the veil of the painting surface.

In optics, and in seeing with two eyes working together as many of us do, the general state of affairs is of parallax error. Take two points in the distance that line up on the plane of incidence. Now, close your right eye, and the object in the foreground moves to the right, close the left and it seems to move to the left. With both eyes open and functional the foregrounded object is situated in the centre of these two visions. Parallax is used to measure distances between objects in a field of vision, and is especially useful in cases when the distance cannot be measured otherwise, such as in astronomy. The pale of binocular perception is entangled in this parallax illusion, including photographic operations, which are an attempt to fix a point of view by limiting the lens to a monocular image (binocular cameras do exist, and are used to create a three-dimensional effect as seen in IMAX cinemas or in *virtual reality* devices. Although the technique used to create these images follows the parallax effect mechanically as it seems to occur in vision—by placing two cameras next to one another on a rig in a similar position to a pair of eyes—the fact remains that for the parallax to be remotely convincing, both image capture and projection must adhere differently to the specific geometries of every individual face.) If perception is to be considered photographic, then it is fitting in relation to the development and apparent fixing

207 *Ibid.*

208 *Ibid.*

of an archive for the reason that it fails to reconcile the reality of two eyes by asserting the dominance of what is a flattening of perspective and only half the equation. Re-turning to the afterimage, parallax error can be evidenced by the perceived transfer of afterimages from one eye to another. As Sir Isaac Newton reported in 1691 in a letter to John Locke:

‘[...] and, which is still stranger, though I looked upon the sun with my right eye only, and not with my left, yet my fancy began to make an impression on my left eye as well as upon my right.’²⁰⁹

It is as if the image has jumped from one screen to another. This transit from the exposed eye to the unexposed eye shows images as always involving some process of tracing. The afterimage is the visible aspect of this trace from an adjacent space and temporality made contiguous perhaps via parallax. A photochemical reaction and a trace of the time-mirror-image, the afterimage simultaneously reinforces the contiguity of seeing beyond the illusion of continuity. Afterimages reveal the error of parallax and are thus a kind of sustained contradiction to the continuity of perception. [See Plates 34 & 35.]

PLANES, INCIDENCE AND REFLECTION

Due to the framing of a point of view, the photographic image draws attention to spaces and durations outside of itself, across the plane of incidence. An image produced by a photographic process flattens this reflection of the plane onto a receptive surface. Light, in the form of the incident ray reflects off and through a mirrored surface (the lens) and is projected upside-down through a hole called the aperture. The synchronisation of incident rays bouncing through the three glasses of a lens layer and superimpose onto the plane. This reflective property of the incident plane occurs with anything that can be expressed as waveform (sound, light, gravity). This synchrony of reflection opens up that other space, the over-there of the mirror that sits contiguous with the space we inhabit. The contiguity of mirrors and reflections exposes the interference of the virtual in perception and photographic processes alike. The mirror reflects light. In doing so

²⁰⁹ Isaac Newton as quoted in Gordon L. Walls, “Interocular Transfer Of After-Images?” *Optometry & Vision Science* 30, no. 2 (1953): 57–64.

it flattens the plane of light into a perspective, or rather it reflects the geometries of space with slight distortions (major distortions are seen in funhouse mirrors). A mirror simply re-directs light, the image it shows is a consequence of this light. In *From wall to wall and moving to the centre* (2017), the time-mirror-image floats by and is bifurcated by the mirrors. [See Plate 36.] When the projection hits the back of the mirrors, they function as screens, and as they slowly rotate the silver quality of the projected image (itself a scan of a silver gelatin print) is reflected in the silver quality of the mirror and thrown round the room. The image is simultaneously superimposed; by the reflection of the light illuminating spaces under the plywood ramp that skirts the periphery of the space, and in the surface of the glass itself. The actuality of the site on which we stand and that virtual realm of the mirror are made contiguous. [See Plates 37 & 38.]

Foucault calls the virtual site within the mirror image the *over-there*.²¹⁰ The *over-there* is a ‘placeless place’ within the mirror, a utopia, ‘but it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy.’²¹¹ A mirror reflects image spaces that are simultaneously virtual and actual ‘since in order to be perceived it has to pass through this virtual point which is over there.’²¹² For Foucault, the mirror functions as both utopia and heterotopia, it simultaneously superimposes the representation of the site, contests this representation, and inverts it. [See Plate 39.] In *From wall to wall and moving to the centre* (2017), the image is reflected in the mirror and is sent around the room on two independent lines. The bifurcated image travels past the spectators on the ramp momentarily illuminating them as they move round the space, pushing out the front window onto passing cars and a building across the street. As they expand into the full height of the space, the images fold onto themselves in a momentary duplication, and disappear again into a seam of colour in the wall adjoining the second room. The image folds into itself, its perspectives alter as it is thrown around the room.

Due to the flattening of depth of field in the mirror, and its tendency towards

²¹⁰ Foucault, “Of Other Spaces,” 24.

²¹¹ Ibid.

²¹² Ibid.

concave or convex distortion, space is perceived contracting and expanding. This perception of the contraction and expansion of space is different from the effect of gravitational waves, predicted by Albert Einstein in 1915 and detected by the twin Laser Interferometer Gravitational-wave Observatory (LIGO) detectors on September 14, 2015 at 5:51 a.m. Eastern Daylight Time and announced in February of 2016.²¹³ Gravitational waves ripple across the fabric of space and time as a result of the diffraction waves caused by gravitational collisions. The waves detectible to the twin LIGOs were formed by two black holes that spiralled into a co-dependent orbit and eventually collapsed in a process that began billions of years ago and accelerated exponentially until the final collision, which took place at roughly half the speed of light.²¹⁴ As they simultaneously occur in the same space and time of measurement, gravitational waves are incredibly hard to detect. Roughly speaking, the method of detection involves two independent observatories simultaneously splitting a single laser beam down two four-kilometre arms installed at a right angle to each other. Travelling in a vacuum, the laser beam reflects off ‘precisely positioned’ mirrors held by glass threads at the end of each arm. The bisected beams are then reflected back to a point where they are used to measure the exact distance of the arms by less than ‘one-ten-thousandth the diameter of a proton (10-19 meter)’.²¹⁵ Einstein designed the experiment, theorising that ‘the distance between the mirrors will change by an infinitesimal amount when a gravitational wave passes by the detector.’²¹⁶ The very notion of simultaneity is thus distorted in the ripples of distant events in the space-time.

Hearing about the twin LIGO detectors has strangely led me to reflect on driving and the experience of parallax error. Imagine an endless road, a flat plain with turns and mountains in the distance. Looking ahead, a driver anticipates the turns and hazards. Out the side windows, she notices the foreground is moving incredibly close, and the long distance is nearly still. If you were to lie on the

²¹³ Kathy Svitil et al., “Gravitational Waves Detected 100 Years After Einstein’s Prediction,” LIGO Lab | Caltech, February 11, 2016, <https://www.ligo.caltech.edu/news/ligo20160211>

²¹⁴ Ibid.

²¹⁵ Ibid.

²¹⁶ Ibid.

bonnet and look down, the speed would be the same, however our perception of that speed would vary greatly. The seemingly continuous flow of time can be seen at differing tempos through the image in a car’s mirrors.

Driving for me involves hurtling through space in a reverie. It would seem that when driving my consciousness unfolds along two dimensions, the first (although only in the sequence of this text is it to be considered in any way “first”) is *an attentive state of awareness of my surroundings* in which I can operate a complex machine in a symphony of hands, feet, and perceptual faculties. In this state I can observe, assess, and respond to complex events unfolding all around me whilst factoring in the optical distortions of mirrors and the planes of incidences. The second state of awareness is of a kind of reverie, even reckless abandon or dream state. In this mode I am floating in the littoral space between contiguous destinations. [See Plate 40.] This is the reason that Foucault relates a train to a kind of heterotopic—and heterochronic—site, for ‘it is something through which one goes, it is also something by means of which one can go from one point to another, and then it is also something that goes by.’²¹⁷ In a car however, an element of danger arises as it is controlled by someone (me) who is also not completely present.

To drive is to occupy multiple positions and distances to an everyday experience of time. In the work *Driving down Scott Road looking for weeds* (2015) the rear-vision mirror reveals the existence of at least two different subjective temporalities converging in the image. Angled toward the sky, the majority of the frame is filled by the slow progression of trees and clouds as the camera is driven down the road. In the mirror, the angle is shifted, showing the top of my head and a view of the right-hand passenger window. In the mirror, a virtual space, the world seems to race by at a different angle to the rest of the frame. Objects may be closer than they appear. In this screen shot above, the house of R.O. Clark appears above and beside the back of my head, a trace of the wider research that this work is sited in. When driving, I think about ways of looking and experiencing time. When looking ahead, at a specific point into the distance, the driver processes future actions on the road—when to turn, change speed.

²¹⁷ Foucault, “Of Other Spaces,” 24.

This mediates the way time is experienced. As the point in the distance comes towards and past the car, the delay (between its recognition as a point in the distance and its immediate contact with the vehicle) marks an event. Compare this to the image seen simultaneously through a windscreen and a rear-vision mirror. The mirror is angled in such a way that the distance between the inside of the vehicle and the outside world alters the rhythmic arrangements of space and time. The mirror shows the past folding away at the same time as the window shows the world moving towards the car, the actual moment where it passes the driver obscured. The folding of time and space occurs in the mirror. The fold of actual and virtual planes are a matter of contiguity.²¹⁸ As we move through the present, oriented towards the future, we also glance into the rear-vision mirror at the past. Like a rear-vision mirror, this glance is essential for safe travel. Also like the mirror, it is not really a past that we are looking into, but a heterotopia, another space in which the world is reflected. In the car heterotopia the present is seen via a concurrence of mirrors that show us the world before and behind us as we travel through it. Perhaps the idea of a past behind exists at this intersection—in the space between the incidence and reflection of the fast-moving road in front and the unfurling past behind. In experiences of driving, the past and present are enfolded. What this begins to unravel is the notion of the event that passes across the body. The virtual and the actual are explored as an aggregate of images, relevant to the project as a field of intra-active potentiality. Memory, mediating the virtual plane, is activated for its specific ability to make metonymic leaps across the planes of the text. [See Plates 41 & 42]

²¹⁸ Gilles Deleuze, *The Fold: Leibniz and the Baroque* (London; New York: Continuum, 2006), 3–29.

SYNCHRONY, MOVEMENT, SENSATION: VIRTUAL AND ACTUAL

All matter originates and exists only by virtue of a force... We must assume behind this force the existence of a conscious and intelligent Mind. This Mind is the matrix of all matter.²¹⁹

— Max Planck, 1944

The impulse or desire to fix perception in a photographic or archival history is re-negotiated as a movement in and of time in the metaphysics of Henri Bergson. From a perspective of Bergsonian duration, temporality ‘as image should be understood exactly in the sense of streaming flows of light’.²²⁰ Reading through the poetic consequences of this statement via Einstein’s space-time and gravitational waves, images in installation would therefore be a shimmering of this light, the gravitational ‘tremor’ of temporal experience reflected back by a mirror.²²¹ [See Plate 43.] Photographic images inflect the contiguity of time by measuring it as a series of stoppages caught in a frozen plane of incidence. The subjective experience of the present is thus only perhaps determined by a cooperation of movement and sensation, as Bergson notes:

My present, then, is both sensation and movement; since my present forms an undivided whole, then the movement must be linked with the sensation, must prolong it in action. Whence I conclude that my present consists in a joint system of sensations and movements. My present is, in its essence, sensori-motor [...] This is to say that my present consists in

²¹⁹ Max Planck, “Das Wesen der Materie [The Nature of Matter]” (Florence, Italy, Archiv zur Geschichte der MaxPlanckGesellschaft, Abt. Va, Rep. 11 Planck, Nr. 1797, 1944). [Translation from the German: ‘Alle Materie entsteht und besteht nur durch eine Kraft, welche die Atomteilchen in Schwingung bringt und sie zum winzigsten Sonnensystem des Alls zusammenhält. Da es im ganzen Weltall aber weder eine intelligente Kraft noch eine ewige Kraft gibt—es ist der Menschheit nicht gelungen, das heißersehnte Perpetuum mobile zu erfinden—so müssen wir hinter dieser Kraft einen bewußten intelligenten Geist annehmen. Dieser Geist ist der Urgrund aller Materie.’].

²²⁰ Maurizio Lazzarato, “Machines to Crystallize Time: Bergson,” *Theory, Culture & Society* 24, no. 6 (November 2007): 93, <https://doi.org/10.1177/0263276407078714>.

²²¹ Ibid., 97.

the consciousness I have of my body.²²²

The subjective experience of my present is subject to differing temporalities and dimensions, as my body senses and moves. Images thus are also subject to shifting boundaries between virtual and actual, concepts and objects. The present marks the point of contiguity—not continuity—between the past and the future. Images open the body to multiplicities and complexities because they intersect different planes of space and time, opening a multiverse of dimensions. Maurizio Lazzarato suggests that images reveal the multi-verse by interfering in corporeal and incorporeal transformations that are ‘realised in bodies.’²²³ The effect of images is in the ‘creation and realization of what is possible, not of representation.’²²⁴ This is the role images play in what Lazzarato calls the ‘metamorphosis of subjectivity’.²²⁵ Images ‘contribute to the metamorphosis of subjectivity, not to their representation.’ [See Plate 44.]

The idea of a metamorphosis of subjectivity is key to the special effect of installation art.²²⁶ The installation is intersected by parallel virtual (affective) dimensions. The virtual is not affected by space or time to the same degree as the actual, but cuts through the contiguous field of affects and intra-actions. This cut making virtual space can be seen in the interval, darkness, half-frames captured using film cameras. A sound brings back a distant memory, and remakes that memory through the skin over and over. Turning a stone over and over in the hand. Subjective temporalities abound, as Brian Massumi suggests, the *virtual* and actual are an abstraction of duration.

[See Plate 45.]

²²² Bergson, *Matter and Memory*, 138.

²²³ Maurizio Lazzarato, “Struggle, Event, Media,” in *The Greenroom: Reconsidering the Documentary and Contemporary Art*, 1; [on the Occasion of the Exhibition “The Greenroom: Reconsidering the Documentary and Contemporary Art, Presented at the Center for Curatorial Studies and Hessel Museum of Art, Bard College, September 26, 2008 - February 1, 2009], ed. Maria Lind, vol. 1 (Hessel Museum of Art, Berlin: Sternberg-Press, 2008), 222.

²²⁴ Ibid.

²²⁵ Ibid.

²²⁶ ‘Special effect’ is used to refer to the idea that film has always been a special effect, as developed by Sean Cubitt, *The Cinema Effect* (Cambridge, MA: MIT Press, 2004) and others.

Language, for Massumi, always operates on the level of the event at a split between subjective intensity and collective index. Rather than being antithesis to discourse, affect exists in *parallel* to discourse and knowledge in general. For Massumi, it is precisely the relationship between affect and language that positions affects in what he would call the *virtual*, a durational ‘mode of reality implicated in the emergence of new potentials’ that is ‘not contained in any actual form assumed by things or states of things.’²²⁷ He continues:

In other words, its reality is the reality of change: the *event*. This immediately raises a number of problems for any domain of practice interested in seriously entertaining the concept. If the virtual is change as such, then in any actually given circumstance it can only figure as a mode of abstraction.²²⁸

The gap between these two dimensions marks ‘the primacy of the affective’.²²⁹ Language doubles the flow of images. Events disrupt the narrative flow designed by any structure. Nothing is prefigured in the event. Every event takes place on and between two lines or levels; ‘one superlinear, the other linear’.²³⁰ For Massumi, the intuition of the real is an event within the perception memory loop that deals with the images as expressive dimension as well as its symbolic dimension. Massumi suggests that the situation of cultural theory as it stood in 1998 mostly deals with structure and ignores expression when dealing with images:

Much could be gained by integrating the dimension of intensity into cultural theory. The stakes are the new. For structure is the place where nothing ever happens, that explanatory heaven in which all eventual permutations are prefigured in a self-consistent set of invariant generative rules. Nothing is prefigured in the event.²³¹

Massumi concludes that ‘there is no correspondence or conformity between

²²⁷ Brian Massumi, “Sensing the Virtual, Building the Insensible,” *Hypersurface Architecture*, Architectural Design, ed. Stephen Perrella, (Profile no. 133), Vol. 68, no. 5/6 (June 1998): 16.

²²⁸ Ibid.

²²⁹ Massumi, “The Autonomy of Affect,” 84.

²³⁰ Ibid., 87.

²³¹ Ibid.

quality and intensity. If there is a relation, it is of another nature.²³² Affect operates ‘*differentially* in relation to’ language.²³³ Like intuitions, affects are external to the *feeling-thinking interloop*, they are “‘events” that pass across the body’.²³⁴ Affect then operates in a field of abstracted potentiality, and is event (intensity) *that passes across the body*.²³⁵ Affect is *prepersonal*, a ‘non-conscious experience of intensity’, an *abstraction* because it ‘cannot be fully realised in language’.²³⁶ Affects are different to emotions and feelings. Feeling-thinking takes place in an immersive field. Affect is the non-conscious experience of a fold in that field (intuition being the conscious experience of the fold). As Eric Shouse explains (following Massumi), ‘[f]eelings are *personal* and *biographical*, emotions are *social*, and affects are *prepersonal*.’²³⁷ Affects are pre-personal bridges between bodies and their potentiality, their environments, and other bodies. (It is important to note here that I am using the idea of the body to refer to any ‘thing’ enfolded.) This of course could mean my body or your body, but it could also extend to social bodies at varying scales, an entire ecosystem, a single cell. Affect is a field of potentiality. The virtual world interferes with the actual via its very intensity.

Art, like all languages, is primarily concerned with the relationship between the virtual and the actual. Images inform the perception of the “real” because they traverse the virtual and actual at the same time. Massumi describes the virtual and the actual as ‘two dimensions of every expression, one superlinear, the other linear.’²³⁸ This relates to Bergson’s method of Intuition, through which he

believed that the virtual and actual could intersect. An image can be entered, rationalised, but also with work an intuition has the potential to transcend the virtuality of perception. Tuning in through intuition is to connect to the ‘real’. Images commingle matter and memory through intuition and the index. In this context, Bergson might be understood as contextualising images as points where matter and memory intra-act.²³⁹ This is because images are acting and reacting simultaneously via a contraction and expansion that sets our experiences in motion. [See Plate 46.]

THE UNFOLDING
OF THE VIRTUAL

Any geologist will tell you that the ground is anything but stable. It is a dynamic unity, of continual folding, uplift and subsidence. Measurement stops the movement in thought, as it empties the air of weather, yielding space understood as a grid of determinate positions. The practices enabled by the spatialization of ground convert it into a foundation for technological change. This is not simply a “cultural construction.” It is a becoming cultural of nature. The very ground of life changes. But it remains as natural as it becomes-cultural. This becoming-cultural of nature is predicated on the capture of processes already in operation.²⁴⁰

Contiguity enfolds the interlocutor in this cultural aspect of nature, whose analysis of a situation ‘is the result of a critical proximity to the object of study, and not of a supposed objective distance.’²⁴¹ The body is thus enveloped in a field of activity, it becomes immersed in the modulations of the field—‘a conductor of and a disturbance to the process of experiencing.’²⁴² Images, sites, and archives are entangled in the image plane, but there is another plane that intersects the text, the virtual *over-there*. What is over there in the mirror and in memory is

232 Ibid., 84–85.

233 As Massumi says, ‘Language, though head-strong, is not simply in opposition to intensity. It would seem to function differentially in relation to it.’ Ibid., 86.

234 Simon O’Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (Basingstoke, UK; New York: Palgrave Macmillan, 2006), 171. Quoting Massumi, “The Autonomy of Affect.”

235 O’Sullivan, *Art Encounters Deleuze and Guattari*, 171.

236 Eric Shouse, “Feeling, Emotion, Affect,” *M/C Journal* 8, no. 6 (December 2005): 5, <http://journal.media-culture.org.au/0512/03-shouse.php>.

237 Ibid., 2.

238 The linear dimension of the language event is based in the virtual, the superlinear in the actual, see Massumi, “The Autonomy of Affect,” 87.

239 See Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007).

240 Brian Massumi, “Introduction: Concrete Is as Concrete Doesn’t,” in *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002), 11.

241 Bueti, “Lying Freely.”

242 Ibid.

enfolded in the perceptual field. [See Plate 47.] If in the extension, the idea of the image, the site, and the archive are traced back to the contiguous entanglement of points in the field, then the nature of these points must be addressed. These ideas of image, site, and archive are undoubtedly scalable, so as to refer to the weird quantum entanglements of quarks at one end and the mysterious motion of the spheres on the other, yet there is another way to address this question. This sees a transformation of the *point* into a *fold*. As Laura U. Marks describes, fold theory—as developed through Gilles Deleuze’s reading of Gottfried Leibniz in *The Fold* (1993)—describes the fold as connected to the entire image plane.²⁴³ Images in the plane are made actual via a process of unfolding from a plane of infinite potentiality that Deleuze and Guattari express as the *plane of immanence*, ‘a vast surface composed of an infinite number of folds.’²⁴⁴ This plane of infinitely enfolded units occasionally ‘unfolds and becomes actual.’²⁴⁵ Secrets are known unknowns enmeshed in the archive, yet enfoldment develops in the unknown unknown. A new concept of the archive is developed in this text with regards to porosity. This concept of the “shadow archive” as developed by Akira Mizuta Lippit in *Atomic Light (Shadow Optics)* (2004) allows histories to ‘slip into latency’ from the brink of disappearing.²⁴⁶ In this brink between the unknown unknown and the known unknown, ‘things are not saved by being archived.’²⁴⁷ In the shadow archive, histories are latent to be unfolded or not in a future present. [See Plate 48.]

The dimensions of the *over*-there are not the same dimensions of the here. We can only see sections of the virtual world from a three-dimensional perspective. Take the two-dimensional flatland beings in Edwin Abbott Abbott’s 1884 novella *Flatland: A Romance of Many Dimensions* who perceive slice of a three-dimensional sphere passing through their world as a point that expands into

²⁴³ Laura U. Marks, *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* (Cambridge, MA: MIT Press, 2010), 5.

²⁴⁴ Ibid.

²⁴⁵ Ibid.

²⁴⁶ Akira Mizuta Lippit, *Atomic Light (Shadow Optics)* (Minneapolis: University of Minnesota Press, 2005). As quoted in Marks, *Enfoldment and Infinity*, 27.

²⁴⁷ Marks, *Enfoldment and Infinity*, 27.

a circle and contracts into a point.²⁴⁸ The analogy of spatial (mathematical) dimensions is appropriate for understanding the limits of perception and to contiguity. How a shape is perceived is based on the limitations of dimensional perception. Contiguity is a play of distance and proximity that effects the space-time. Perspective makes it very hard to view a four-dimensional shape, although duration ‘is a way to possibly obliquely observe the fourth-dimension’.²⁴⁹ The multi-dimensional plane of incidences in writing produce contiguous translations of the text standing apart and a part from one another. Here the field performs itself differently, and through duration, enfolds entire multiverses of potentiality. [See Plate 49.]

²⁴⁸ Edwin Abbott Abbott [A Square], *Flatland: A Romance in Many Dimensions*, 1st ed. (Essex, UK: Seeley and co., 1884).

²⁴⁹ Arts at MIT, *Seeing - Color (Part One) / CAST Symposium*, accessed August 1, 2016, <https://www.youtube.com/watch?v=u6xe-ZPIb00&t=32m15s> [00:49:03].

Motion of a Particle World

Motion of a particle world.²⁵⁰ Line.

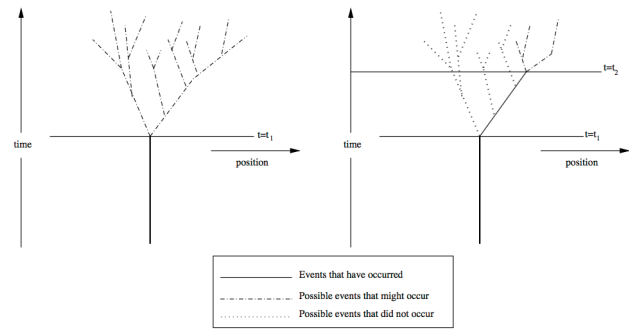
Motion of a particle. World-line.

Motion. Of. A. Particle. World. Line.

Motion of a particle world line controlled in a random way, so that what happens is determined as it happens. On the left events are determined till time T one but not thereafter; on the right, events are determined till time T two is greater than T one, but not thereafter.²⁵¹

250 This is the transcript of the audio work *Motion of a Particle World*, 2016. It contains sections of text quoted from George F.R. Ellis and Tony Rothman, “Time and Spacetime: The Crystallizing Block Universe,” *International Journal of Theoretical Physics* 49, no. 5 (25 February 2010): 988–1003, <https://doi.org/10.1007/s10773-010-0278-5>; from Daniel M. Kirchmann, “THE CAUSE OF TIME & THE SECOND LAW OF THERMODYNAMICS: A Unified Dynamic Theory of Time,” *Time Theory* (blog), n.d., <http://www.tardyon.de/time.htm>; and from Ziggy Lever, “The Account,” in *Thinking Feeling*, ed. Paula Booker (Hamilton: Ramp Press, 2015), 31–37. All citations in the text have been intentionally left out to re-create the sense of swimming and the flow of the work in its original format. You can listen to the work here: <https://archive.org/details/MotionOfAParticle1>

251 Text from Figure 1 in Ellis and Rothman, “Time and Spacetime,” 3.



When the sun is in the highest point in the sky, and there is little or no cloud, the south-west wall is illuminated by a beam of light. The textured surface of the wall casts shadows across the field. Like a sea or, perhaps, a lunar landscape, pockets of light shift into the canyons and crevasses. Of course, light comes in waves. It can be split into many different colours with a prism, or by a window. Red oscillates slower than other waves in the visible spectrum. Slower still is infra-red, then terahertz radiation, then microwave. Green separates at the edges like sea foam. The architecture of the mind is a room, a body, copious, resplendent. Is the mind a room? The architecture of the mind is not architecture as we know it—another dimension. An intersection. Time floats in waves of light drawn over eyes by a wave. The waves of time lapping on the shore, a tidal present. Tidal temporality. Far off in the spatial-temporal distance, the chorus beginning.

Through the trees, the word “forlongs” can be read, but only by moving around. For long. Fo ongs. Fog. Frogs. Forlorn. For longs. Fol log. Four long. Furlongs [l' fə: lɒŋ] noun an eighth of a mile, 220yards. *ORIGIN* Old English furlang, from furh ‘furrow’ + lang ‘long’. The word originally denoted the length of a furrow in a common field (formally regarded as a square of ten acres). It was also used as the equivalent of the Roman stadium, one eighth of a Roman mile, whence the current sense]. Four silver spheres turn clock-wise with the wind. The fluidity of borders between object and field, is expanded on by moments of ‘flow’. These moments are painfully interrupted by clock-time. The flowing fields of consciousness are hereby arrested by the material of the world. As the experience of atemporal consciousness sharpens, the characters are drawn out of inter-subjective flow. The boundaries between object and field sharpen too; everything became definite, external, a scene in which I had no part.

Then it rained heavily, water coming in through the windows, pooling in the centre of the room. The floor is mopped daily, even twice daily when it rains.

The bathroom smelt like roast potatoes and smoke. Mint grew in the guttering.

An evolving curved space-time picture that takes macro-phenomena seriously.

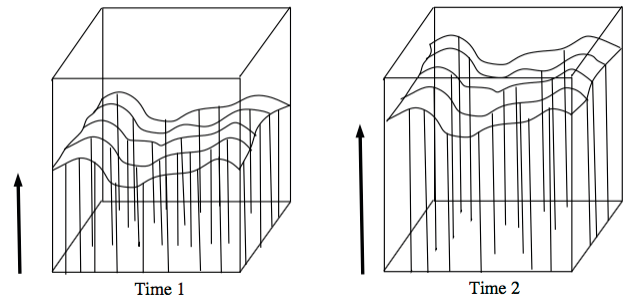
Time evolves along each world line, extending the determinate spacetime as it does so. The particular surfaces have no fundamental meaning and are there for convenience only (one requires some coordinates to describe what is happening). You cannot locally predict uniquely to either the future or the past from data on any “time” surface (even though the past is already determined). This is true both for physics, and (consequently) for the spacetime itself: the developing nature of spacetime is determined by the evolution [articulation²⁵²] (to the future) of the matter in it.²⁵³

A helicopter rose up from behind the hill.²⁵⁴ As it rose a pine tree rose with it, tethered. The tree flew over the estuary. Its roots hung down and sods fell to the earth.

Sunrise and sunset. Due to the curvature of the earth, we see a projected reflection of the sun at these times. In actuality, the sun has already set from our

252 My non-italics.

253 Text from Figure 2 in Ellis and Rothman, “Time and Spacetime,” 5.



254



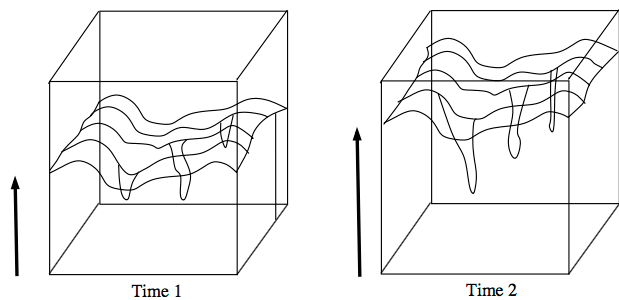
point of view.

An archival document is an aide memoir, a piece of time travelling past to present. The organisation of an archive may be analogous to the function of memory. Like memory, an archived image or document is a fragment of a greater continuity, and because of this fragmentation it is seemingly bound to time outside of itself. A photograph certainly does this. Memory, however, is not an archive, and memories are not archival. Memory isn't stored in any continuous archive in the mind, so in what sort of time (duration) does it act? The usefulness of an archive will always be in its pastness—its preservation of cold, chronological, mechanical time. The usefulness of memories, however, lies in the present.

It was found that the function of memory is activated across disparate parts of the brain. The study revealed the existence of a disconnection between the 'where', (the physical memory of a place in an objective sense), and the 'what', (field of emotions and feeling), memory of a place. It was also found that these two aspects can be isolated and even controlled.

An evolving curved space-time picture that takes micro-phenomena seriously. Like the Evolving Block universe, but here small pockets of potentiality remain unresolved until later times: delayed choice experiments can influence these 'past' events. The resolution of potential to definite outcomes takes place in a way like a crystallizing mixture, with pockets of residue remaining behind for a time after the main resolution front has passed.²⁵⁵

255 Text from Figure 3 in Ellis and Rothman, "Time and Spacetime," 19.



The past is brought forward into the future. The convergence of the past and the future is the present. The historical time arrow classifies events by documents. The past is known to us from documents, the present is known to us from experience, the future is unknown. All events in the past can be classified in this way according to "earlier" and "later."

The information of the 1850 history book is a partial quantity of the information from the 1900 history book. In the 1950 history book there are events which are missing in the other two books (such as the First World War), since in 1850 and 1900 all later events were unknown. In this way, with the historical time arrow all events can be arranged according to "earlier" and "later," since information from "earlier" is always a partial quantity of information from "later."

This is a strictly mathematical arrangement of the historical time arrow, which has not been violated in a single known instance. The specific peculiarity of this temporal arrangement in distinction to spatial arrangement is its non-linearity. In contrast to space, it is not linear but hierarchical. Later documents not only document earlier events, but also earlier documents (which document even earlier documents).

Every macroscopic object not only "has" a history, every object is its history, it is the material incorporation of a past.

A routine piece of blackboard chalk is a remnant of an animal skeleton, which the earth's forces have lifted to the surface so that it became a part of chalk cliffs. Then it was broken off and processed and now it is being used in order to write something on the blackboard and thus to transmit ideas.

The different of past, present and future is an objective physical property of nature!²⁵⁶

256 Kirchmann, "THE CAUSE OF TIME & THE SECOND LAW OF THERMODYNAMICS: A Unified Dynamic Theory of Time" [my formatting].

*The Entanglement and Enfoldment
of the Interlocutor: text and texture*

THE TEXT(URE): SITE

[See Plates 50, 51, 52, & 53.]

The industrial pollution caused by activities in the 1800s at Brickbat and Limeburners Bays in Hobsonville has significantly altered the tidal mud flats around the site. Shards of ceramic litter the beach and extend out in every direction. The red colour of fired clay saturates the field, and on overcast mornings when the tide is out, a vast desert is revealed. Brickbat Bay is accessed via a narrow strip of public land at the end of Scott Road. The “reserve” before the beach is sandwiched between two massive properties. Large wrought-iron gates with tacky lion statues impose to the left. To the right, a long cream wall makes no question of the boundaries between public and private. This only adds to the feeling of the site as a liminal littoral space, a threshold between history, space, and time. [See Plate 54.]

Installation archive is not ordered towards a moment of comprehension; it has no central meaning at its core. It has a textual dimension, where the structure is metonymic, leaping across the index that it is consigned to perform. Within archive, a contiguity of heterogeneous associations liberates the ‘symbolic energy’ of the text.²⁵⁷ Barthes suggests that

the work—in the best of cases—is *moderately* symbolic (its symbolic runs out, comes to a halt); the Text is *radically* symbolic: *a work conceived, perceived and received in its integrally symbolic nature is a text.*²⁵⁸

²⁵⁷ Roland Barthes and Stephen Heath, “From Work to Text,” in *Image, Music, Text* (London: Fontana Press, 1987), 158–59.

²⁵⁸ Ibid.

To read a *text* is to wade or wander. This is literally the case for some artworks, where people are invited to wander around an installation of signs, passing the time *here*, bypassing the *over-there*.²⁵⁹ In strolling along the side of the valley of the text, you encounter multitudes of images, both near and far. Barthes' reader as a 'passably empty subject' only passes for empty; for the reader is not passive in their spectatorship, but an active interlocutor open to the mobile, mutable, and mutating potentiality of reading.²⁶⁰ The idea of a *flâneur* frustrates *the work*, because strolling makes for *text*. This is through associations by contiguity, which are improvisational and intuitive. The interlocutor has the potential to operate in this way, wandering without closure, modulating the field, opening new interstices for discourse to happen by simply being present. [See Plate 55.]

The textual field is characterised by distance. Near and far, or what is at hand and out of reach: 'the heat, the air,' and 'the scant cries of birds, children's voices from over on the other side'.²⁶¹ It is no coincidence that Barthes' image of the reader strolls along the side of a valley. I begin to think of the valley as a play of distance. The reader experiences the text at varying levels of intimacy near or far away. The relationship between material phenomena and discourse is a *slide*—a slide from work to text. For Barthes, slides are a frustration of binaries, of set events in the text, and of corporeal and incorporeal experiences. Sliding between object and field, society with its rules (discourses) is blurred. Barthes' reader traces (writes) across an iteratively deferring and differing discursion simultaneously. In a discussion of Derrida's *Of Grammatology*, Ulmer writes of text as "texture"—"touching" language—in which the deconstructive writing *traces* the surface of the object of study (writing as "tracing") looking for

259 Foucault, "Of Other Spaces," 24.

260 This is what Giorgio Agamben would call the Text's *potentiality*: a faculty in which certain experiences, certain things can or cannot happen. Agamben, following Aristotle, distinguishes between 'generic' and 'existing' potential, where generic potential would cause a subject to 'suffer an alteration' (his example is the child who has the potential to know), and where the subject is 'existing' potential in their ability to act or not act on their knowledge. See Giorgio Agamben, and Daniel Heller-Roazen, "On Potentiality" in *Potentialities: Collected Essays in Philosophy*. (Nachdr. Meridian Crossing Aesthetics. 1999. Reprint, Stanford, CA: Stanford University Press, 2007), 177–184

261 Barthes and Heath, "From Work to Text," 159.

"flaws" or "faults"—the openings of joints, articulations, where the text might be dismembered. The deconstruction is accomplished in fact by borrowing the very terms utilized by the host work itself—"difference" from Saussure, "supplement" from Rousseau, and so on—and remotivating them, detaching them (following the principle of the gram) from one conceptual set or semantic field and reattaching them to another (but always with the most systematic attention to the potentials or materials available in the word itself).²⁶²

The image of the text as Barthes imagines it is a side of a valley, where events perceived by the reader are heterogeneous, disrupting any objective or homogenous reading.²⁶³ Instead, the reader must account for the subjective in reading. As they approach the unfamiliar spatio-temporal dimensions of the text, a position may be established for the reader on the grounds of a pre-agreed context or by association to events within the text. The reader is *sited* on one side of the valley of text. On the other side of the valley, over the *oued* below, the text continues in all its difference to the reader. This is the hidden aspect to the text. The discursion is so expansive. It is hard to find a surface that is not shifting, like a model universe, or the surface of a balloon, a condition of text's texture may involve continual expansion.

Barthes suggests that the reader text relationship is one of entwinement or entanglement, not of activation. The reader or writer does not activate the text by reading or writing, (this would be a homogenous path through the text) but that text makes itself, works itself through a perpetual intertwining. Lost in the fabric, this texture, the subject thereby undoes itself, like a spider which would dissolve itself in the constructive secretions of its web...²⁶⁴

262 Ulmer, 'Post-Criticism', 93.

263 Barthes and Heath, "From Work to Text."

264 Richard Miller translates the passage as: 'the generative idea that the text is made, is worked out in a perpetual interweaving; return to morality, to truth: to the morality of truth: it is an oblique, a drag anchor, so to speak, without which the theory of the text would revert to a centered system, a philosophy of meaning. Lost in this tissue-this texture-the subject unmakes himself, like a spider dissolving in the constructive secretions of its web.'—Roland Barthes, *The Pleasure of the Text* [Originally Published in French as *Le Plaisir Du Texte* (1973) by Editions Du Seuil, Paris], trans. Richard Miller (Canada: Harper Collins Canada, 1975), 64.

The text makes itself in the sense that it is forever implicit and entangled in the fabric. The reader does not activate the text because the text is already active. Subjectivity is drawn into the threads of the text and so detached from the subject, not a *subject-object* but a *subject-predicate*.²⁶⁵ In the text, object and field blur into one another. Barthes' notion of text is spatial as a 'methodological field' of interferences, yet it is also temporal.²⁶⁶ His distinction between work and text places the work in the physical, finite, past; and the text in the immaterial, 'future-oriented' present.²⁶⁷ The movement between work and text however is not a paradigm *shift* (where work is replaced with text) but a paradigm *slide*.²⁶⁸ As Barthes reminds us, 'the idea of the work' is 'gripped' by mutations, but this 'must not be over-estimated: it is more in the nature of an epistemological slide than of a real break.'²⁶⁹

[See Plate 56.]

Text is an expansion into the virtual; where discourse is iteratively differed. Texture is a contraction into the actual; the heart of the matter as it unfolds. In site, text and texture are entangled. The text is a temporal and spatial condition, histories and discourse are formed, experiments are conducted. But they remain stationary in relationship to the text. The text is traversed by testing the field ahead, each step venturing further, watching and listening for tears in the fabric. The text is *basted*—sewn loosely on the outside—through this practice.²⁷⁰ The reader is implicated in the making of the text, but they do not solely produce meaning. For to read is to touch, and in doing so reading is implicated in re-configurations and intersections of the text. The notion of entanglement describes

²⁶⁵ See Ulmer, "Post-Criticism," 86.

²⁶⁶ Barthes and Heath, "From Work to Text," 156–57.

²⁶⁷ Simon O'Sullivan, "10. A Diagram of the Finite-Infinite Relation: Towards a Bergsonian Production of Subjectivity," in *Bergson and the Art of Immanence: Painting, Photography, Film*, ed. Charlotte De Mille (Oxford: Oxford University Press, 2013), 167.

²⁶⁸ Thomas Kuhn, *The Structure of Scientific Revolutions* (Chicago: Chicago University Press, 1994).

²⁶⁹ Barthes and Heath, "From Work to Text," 155.

²⁷⁰ Alan Bass, "Translator's Introduction," in *Writing and Difference*, by Jacques Derrida (London: Routledge Classics, 2001), xiv, <http://site.ebrary.com/id/2002620>.

the relationship between text and texture, or the theory and practice of the text. The project consists of a series of artworks, the realms of which are staked out in the pale. Other sites and spaces of research have been inculcated into the *Channels* archive as it develops horizontally and vertically.

Entanglements describe a system or network of co-dependency, where things are not possible in autonomy. The industrial pollution at the Hobsonville site is entangled to the historical figure Rice Owen Clark, whose factory was responsible for many of the drainage pipes used in Auckland between the 1860s and 1929, when the factory closed. Clark's potteries, later forming Amalgamated Brick and Pipe and the well-known Crown Lynn, left Hobsonville after using all the clay in the area.²⁷¹ Since then, the ceramic remains of the factory have grown barnacles, been smoothed and twisted by the tide, and provided refuge for mangroves returning to the area. Being entangled opens up potentialities, yet in the same breath it entraps us further into cycles of dependency.²⁷² Entanglement promotes a textual expression of the world and experience beyond representation.²⁷³ Clark's grave reads 'I have heard of thee by the hearing of the ear: but now mine eye seeth thee.'²⁷⁴

Ian Hodder uses the word *thing* to refer to entities as always in relation to other entities. The idea that things are always plural, including thoughts, sounds, bodies, and pianos²⁷⁵ suggests that entities are never isolated or purely individual. The colloquial use of thingamajigs and thingys describes an unknowing of things, or of things that extend into both matter and memory: beyond description and beyond language. Things exist as aggregates of other things, and their existence depends on a network of others. This dependence is called entanglement. Things endure 'the continual flows of matter, energy and

²⁷¹ See Dick Scott, *Fire on the Clay: The Pakeha Comes to West Auckland* (Auckland: Southern Cross, 1979).

²⁷² Hodder, *Studies in Human-Thing Entanglement*, 9.

²⁷³ Ibid.

²⁷⁴ See an image of R. O. Clark's grave here: <https://static2.stuff.co.nz/1252887485/603/2862603.jpg>

²⁷⁵ Ian Hodder, *Entangled: An Archaeology of the Relationships between Humans and Things* (Malden, MA: Wiley-Blackwell, 2012), 7.

information’.²⁷⁶ Hodder suggests the most fitting way to define a thing is as a ‘configuration that endures, however briefly.’²⁷⁷ This is a purposely general view of things, that would include perceptions as things. Hodder uses the term thing instead of the term object to approach entanglement because of the general and slippery usage of “thing” to refer to both corporeal and incorporeal entities. In language, objects are generally treated as stable and solid material ensconced in an historical relationship to the subjective mind. Objects are objectified through analysis and categorisation that promotes specific discourse.²⁷⁸ Hodder’s notion of entanglement examines dependences between a varied configuration of humans and things (relationships expressed as *Human-Thing and Thing-Human, Thing-Thing and Human-Human* respectively). How does our dependence on things, and things’ dependence on other things effect the potential of movement? How does dependency entrap and free us and things, and is there a pattern to this dependency to ‘direct change down specific pathways’?²⁷⁹

[See Plate 57 & 57a.]

Across the textual field, the fabric of the text is tacked together and cut apart simultaneously. Although the textual field sparks across a distribution of events (in the sense that the text lives on through the exchange of the multitude, through citation, and in the impressions of attitudes, manners, and memories), it is read, the thread is followed, in the context of a work. In his influential essay *From Work to Text*, Roland Barthes discusses *work* as ‘a fragment of substance’, and *text* as a ‘methodological field’²⁸⁰ (in a similar way to Foucault’s ‘methodological field of history’).²⁸¹ The notion of a work is the ‘imaginary tail of the Text.’²⁸² In

276 Ibid.
277 Ibid.
278 Ibid., 7–8.
279 Ian Hodder and Angus Mol, “Network Analysis and Entanglement,” *Journal of Archaeological Method and Theory* 23, no. 4 (December 2016): 1067, <https://doi.org/10.1007/s10816-015-9259-6>.
280 Barthes and Heath, “From Work to Text,” 156–57.
281 Michel Foucault, *The Archaeology of Knowledge & the Discourse on Language* (New York: Pantheon Books, 1982), 11.
282 Barthes and Heath, “From Work to Text,” 157.

his description of work and text, Barthes conjures Jacques Lacan’s distinction between ‘reality’, which is ‘displayed’, and ‘the real’, that is ‘demonstrated’.²⁸³ This positions his discussion in relationship to action, works being a perception of the text’s traces. Work is bound ‘in a process of filiation’,²⁸⁴ forever consigned to refer back to the author or canon. The text is a field of infinitely ‘*differed action*’ and signification. This deferral is infinite due to a cyclical variation in the movement of the text.²⁸⁵

The text is under construction. Olia Lialina writes in *The Vernacular Web* (2005) of the iconic ‘under construction’ GIFs on Web 1.0 websites in the early 90s.²⁸⁶ These images started out as signifiers of broken links, half-formed pages, and messy freestyle experiments with CMS (content management systems). By 1997 ‘under construction’ was replaced by ‘always under construction’, ironically emphasising the ever-evolving nature of the web as its radical difference from offline content in books and magazines. The under construction GIFs were symbolic of change, assurances that the site will remain interesting each visit, and that there was someone there who was caring for it. Currently the vernacular of the amateur web is slipping from visibility, hidden under code that filters the civilised ‘professional services’ from the barbaric ‘self-governing’ to the top of the pile as ‘the WWW of today is a developed and highly regulated space’.²⁸⁷ Activities online have been broken into various factions, relegated to the neutral-tone interfaces of social media sites and blogging platforms. Websites are more easily built, but generic because of it, as most opt for pre-built templates or

283 Ibid.
284 Ibid., 160.
285 This could be related to Jacques Derrida’s idea of Différance. As Alan Bass says: ‘Its meanings are too multiple to be explained here fully, but we may note briefly that the word combines in neither the active nor the passive voice the coincidence of meanings in the verb différer: to differ (in space) and to defer (to put off in time, to postpone presence). Thus, it does not function simply either as différence (difference) or as différance in the usual sense (deferral), and plays on both meanings at once.’ Bass, “Translator’s Introduction,” xvii–xviii.
286 Olia Lialina, “The Vernacular Web,” (A Decade of Web Design, Amsterdam, 2005), <http://art.teleportacia.org/observation/vernacular/>.
287 Ibid.

content management systems (CMS).²⁸⁸ The possibility of a reflexive archive structure to the site facilitates the tying and untying of works to umbrella projects; allowing me to freely alter the titles and explanatory texts, and create pages that are hard to get to or otherwise hidden. Websites are abstract and virtual fields that intervene in the meaning and connection between the indexical and the trace, the unfolded visible and enfolded latency.

As Caitlin Jones notes in her 2010 text *The function of the Studio (When the Studio is a Laptop)* when an artist embraces collaborative and ever-updating ‘virtual’ spaces online, the space of production and dissemination can be conflated:²⁸⁹ ‘Researching, viewing, compiling, production, post production, exhibition and distribution double and triple back on themselves in a way that renders their separation untenable, and possibly even undesirable.’²⁹⁰ My interest in Web 1.0 dynamics and aesthetics extends into my installation practice and choice of materials and technology. The technology of the late 80s-90s appears in my work in the form of CRT monitors and analogue image formats. Many of the sites of Web 1.0 paved the way for the structure of the web we have today, yet many more were buried by search engines because they protested or failed to concede to dominant information structures. Today the same thing is happening with video technology, specific brands of LCD screens becoming the standard-model substrate. Looking back on the joy and frustration of these buried sites and technologies offers tools of resistance to the power structures of the present. [See Plate 58.]

²⁸⁸ As a way of thinking through the problems of practice, documentation, artistic narrative, and dissemination, I created my own HTML website in 2013 (<http://www.ziggylever.com>) that I treat like an online testing ground. Whilst I am not interested in the current narratives surrounding “online art”, the site retains an experimental position with regards to design, documentation, dissemination, and ultimately the storytelling of projects. As the appearance, operational structure, and content of the site has changed since it was first uploaded, I have begun to think about it as a potential framework or structure that intervenes in the quality, duration, and meanings associated with traditional art documentation.

²⁸⁹ Caitlin Jones, “The Function of the Studio (When the Studio Is a Laptop),” *Art Lies* 67 (Fall/Winter 2010), <http://www.art-lies.org/article.php?id=1996&issue=67&s=1>.

²⁹⁰ Ibid.

The slide projection *Motion of a Particle World*, 2016, incorporates images from the *Channels* archive and translates them into a sequence of images. The sequence was arranged so that every second slide was projected in negative. This altered the context of the other images in the projection, which had to be negotiated in terms of their qualities and intensities, the materiality or texture of the images. [See Plate 59.] The sequence is in motion, entangled in the text of the audio work in the space. The text’s rhythm pulses forwards in and out of time with the mechanical juddering of the slide projector. The two sequences open and close synchronisation, the slips and stops shuffle looping monotonously onwards. The text is a field that shifts underfoot. It pushes up against the walls of the room, its seams, basted, open and close. This motion and the upturned carpet renegotiate the walls of the work. It extends into the storeroom and out the window where the rain gets in. Objects sit in the field of the text, forming a subtle grid that itself is broken by movement. The sound from the other room and the grinding of motors can hardly be heard over the rain that pummels the window and runs down the empty street. Upturning the carpet reveals a hessian substrate. A projected image is thrown off square by the movement of interlocutors. [See Plate 60.]

Alan Bass’ translator’s introduction to Jacques Derrida’s *Writing and Difference* reveals the difficulty of translating Derrida via a note from the appendix of *L’écriture et la différence*.²⁹¹ Below is a selection from his translation of the note with commentary in brackets and parenthesis:

If *text* [*texte*] means *cloth* (*tissu*), the word *texte*, is derived from the Latin *textus*, meaning cloth (*tissu*), and from *texere*, to weave (*tisser*); in English we have *text* and *textile*. Derrida comments on this derivation at the outset of *La pharmacie de Platon* [also in *La dissémination*.], all these essays have obstinately defined sewing [*couture*] as *basting* [*faufilure*: the *faux*, “false,” in *fau-filure*, or “false stringing,” is actually an alteration of the earlier form of the word, *farfiler* or *fourfiler*, from the Latin *fors*, meaning outside. Thus basting is sewing on the outside which does not bind the

²⁹¹ Bass, “Translator’s Introduction,” xiv.

textile tightly.] (December 1966.)²⁹² If *text* means *cloth*, all these essays have obstinately defined sewing as basting.²⁹³ A basted reading of the *Channels* archive follows the threads across reading, acknowledging the ‘necessary spaces between even the finest stitching.’²⁹⁴ Any assemblage of the text, in its composition and in the reading of it is ‘a “basted” one’, affirming the “texture” of texts’.²⁹⁵ In reading, which is to translate a text, the translator leaves a trace, which is a kind of basting of the translation. This makes translation very difficult, and even making it potentially impossible for a translation to ‘signify the same thing as the original text’.²⁹⁶ Bass is referring to the translation of Derrida’s *Writing and Difference* when he asks:

How crucial is the play of the signifiers—etymological play, stylistic play—to what is signified by the text? [...] The crux of the question is the inherited concept that the sign consists of a signifier and a signified, that is, of a sensible (i.e., relating to the senses, most often hearing) part which is the vehicle to its intelligible part (its meaning).²⁹⁷

What are the implications of the translator? On a computer, to scroll, to scan, to push a text through space and time, pushing the text upwards, forcing thousands of lights to change colour, is a translation of the text.

Bass unravels the way discourse is drawn in his etymology of false stringing (*faufilure*).²⁹⁸ The borders of discourse (that which constrain and enable) are set in constant motion by the making of the text (and of other entangling texts). Discourse is a system, an object-field relation of stoppages. Text strikes across the index: Its developing motion ‘is that of cutting across (in particular, it can cut across the work, several works)’ and representations as affect.²⁹⁹ This cutting across is a boundary-marking practice, however it is also a joining device, a

292 Ibid.
293 Ibid.
294 Ibid., xv.
295 Ibid.
296 Ibid., xvi.
297 Ibid.
298 Ibid., xiv.
299 Barthes and Heath, “From Work to Text,” 157.

textual basting.³⁰⁰ Text is not a “thing” in the sense that a work is representational; it won’t sit still for long enough to be represented. You cannot hold a text in your hand. The text is ‘held in language’.³⁰¹ This is a temporal division between work and text; work in this regard is stationary—corporeal and actual, and the text is vibratory motion—incorporeal and virtual. Archives relate to and produce the sense of a past, where the collection is always made in retrospect. It is of the past, looking backward. The history or other fictions related to the archive have a vibratory motion, as they pull the collection together, further entangling things and oscillating the discourse into the future. In this view of the archive, the future-bound motion of the text is fanned by the reader interlocutor, who translates the text forwards.

One way to image discourse and the way it is entangled is to look at a table. Virginia Woolf’s novels often feature the table as the site and problem of empirical knowledge, its solidity and fixedness is always thrown into question by the characters.³⁰² It is not really a question of the table being fixed as a material and free as a situation, but a question of representations of the table as unable to account for the experience of table except through metonymic association. In allegory the table is a social site, where food and ideas are shared and carved out, a plane that both divides and connects those sitting at it.³⁰³ As Hannah Arendt writes:

To live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-between, relates and

300 Bass, “Translator’s Introduction,” xiv.
301 Barthes and Heath, “From Work to Text,” 157.
302 Ian Ettinger, “Relativity and Quantum Theory in Virginia ’s The Waves,” *Zeteo: The Journal of Interdisciplinary Writing* Spring, no. 1 (11 April 2012): 11.
303 Andy Thomson notes in his essay “Standard Model: Bubbles in the Vacuum,” 2016, writing about a work by Paul Cullen in their collaborative artwork *weakforce4*: ‘the paradox of the reducibility of things to objects and the table exist somewhere between a thing, a conglomeration of moving particles and a series of images in a gap between representations and represented.’ Andy Thomson, “Standard Model: Bubbles in the Vacuum,” in *weakforce4*, ed. Paul Cullen, Tanya Eccleston, Andy Thomson (Auckland: split/fountain, 2016), 119.

separates men at the same time.³⁰⁴

Text wrangles the fabric of potentiality, it is the field from which work is cut. Work itself cuts into the text’s expansion and stitches itself into the index of its seams. In the context of the *Channels* archive, the things in the archive move from work to text in a discourse field.³⁰⁵ The work manifests in the physical as images or objects. This is the work of history, which transforms ‘documents into monuments’.³⁰⁶ The potentiality of entangled historical situations channelled in these images and objects is textual. [See Plate 61.] Text is the movement *in*, and *of* the work. This is a liminal movement, where the tides of discourse open and close, around the potential of the archive. No map shall fully chart the text, for the text cannot stop,³⁰⁷ it is not arrested by the archive. If taken as autonomous, works are perhaps stilted in relationship to meaning because they fail to fully account for the ‘*relativity of the frames of reference*’ in the object studied.³⁰⁸ Just as science after relativity must account for the role of the observer in the experiment, literature must account for the relativity ‘of the relations of writer, reader and observer’.³⁰⁹ Here Barthes puts *work* (as it relates to *text*) on the thing end of a word-thing manifold.³¹⁰ This concept is key to discussing theory and practice, continuing the ‘entirely serious problem’ Michel Foucault titled ‘Words and things.’³¹¹ The work is a ‘fragment of substance’ whilst the text is a

³⁰⁴ Hannah Arendt, *The Human Condition*, 2nd ed. (Chicago: University of Chicago Press, 1998), 52.

³⁰⁵ Barthes does not suggest a *shift* (because it denotes a break) in language from work to text, but rather describes a sliding between material phenomena and discursive practices.

³⁰⁶ ‘To be brief then, let us say that history, in its traditional form, undertook to “memorize” the monuments of the past, transform them into documents, and lend speech to those traces which, in themselves, are often not verbal, or which say in silence something other than what they actually say; in our time, history is that which transforms documents into monuments.’ See Foucault, *The Archaeology of Knowledge & the Discourse on Language*, 7.

³⁰⁷ Barthes and Heath, “From Work to Text,” 157.

³⁰⁸ Ibid., 156.

³⁰⁹ Ibid.

³¹⁰ Ibid., 160.

³¹¹ Foucault, *The Archaeology of Knowledge & the Discourse on Language*, 42.

‘methodological field.’³¹² Things are entangled in the fabric of text, and the index is bound to the texture of things.

Perhaps the most important aspect to the project is the idea that attentively listening to the periphery of a ‘work’ leads to noticing the situation as it plays/is played out. For the installation *Crystallising Universe*, in 2016, (an iteration of the *Channels* project) this led me to record my experiences in and around the space for a week before it was open to the public, and feed these experiences back into the work, predominantly through a spoken text titled *Motion of a Particle World*, 2016. The movement of winter light; rain coming in through the leaky windows of the building (the floor had to be mopped twice daily); the foreclosed department store Forlongs poetically positioned across the street and slightly concealed by the thick branch of a large tree so that it almost read *forlorn*; the disorder of the gallery’s storeroom come office; all became entangled in the experience of the work.

Corporality of speech, the voice is located at the articulation of body and discourse, and it is in this interspace that listening’s back and forth movement might be made[...] ³¹³

Roland Barthes begins his 1985 essay “Listening” by distinguishing hearing as physical and passive sensing and listening as a ‘psychological act’.³¹⁴ Barthes proposes three types of listening, the first is a kind of being *alert* to the sounds around us that make holes in the overall field of sounds. The second type is the act of *deciphering*, which is where language and the index come into play. The third type of listening develops in an inter-subjective space that establishes listening as both active and passive.³¹⁵ Listeners/interlocutors develop attention for attunement to listening as a social cooperation. The interlocutor in a field of general signification, deploys a kind of listening related to interspace. This is an

³¹² Barthes and Heath, “From Work to Text,” 156–57.

³¹³ Roland Barthes, “Listening,” in *The Responsibility of Forms* (Berkeley and Los Angeles, CA: University of California Press [Originally published in French as *L’obvie et l’obtus*], 1985), 255.

³¹⁴ Ibid., 245.

³¹⁵ Ibid., 246.

ethical interspace of discourse in the sense that listening is cooperative and not merely receptive—it may require that the listener acts in the future. Discourse is created by a field of listeners, it is social. [See Plate 62.]

THE DYNAMIC POTENTIAL
IN THE TEXT(URE): CITE

The relationship between potentiality *dynamis* and actuality *energeia* has been a concern in Western philosophy since (at least) Aristotle.³¹⁶ In his essay *On Potentiality*, 1999, Giorgio Agamben discusses Aristotle’s notion of potential as a *faculty*. Posed as a question (following Wittgenstein’s suggestion), Agamben asks what it means to use the word ‘can’ [*potere*, in Italian]: ‘What do I mean when I say: “I can, I cannot”?’³¹⁷ To answer this question, he looks to a passage in Aristotle’s *De Anima*, where Aristotle suggests that the reason ‘there is no sensation of the senses themselves’ is because ‘sensibility is not actual but only potential.’³¹⁸ This leads us to the idea that potentiality is ‘*the existence of non-Being*, the presence of an absence.’³¹⁹ In other words, it is a ‘faculty’ — ‘*to have a privation*’ — potentiality is ‘the mode of existence of this privation.’³²⁰

According to Agamben’s interpretation of Aristotle, the problem of potential begins from this point, concluding that there are two types or kinds of potentialities. The first is *general* potentiality, which does not interest Aristotle, and describes the use of potential in the form of generalised actions (Agamben’s example is the ‘child has the potential to know’).³²¹ The second kind of potentiality is *existing* and this is related to a position of existing knowledge or ability. This mode of potential describes the maker’s potential to make or not make based on the pre-established skills of that person. The difference between these two terms is that *generic* potential relies on ‘suffering an alteration’, where-as *existing*

316 Giorgio Agamben, “On Potentiality,” in *Potentialities: Collected Essays in Philosophy*, trans. Daniel Heller-Roazen (Stanford, CA: Stanford University Press, 1999), 177.

317 Ibid.

318 Ibid., 178.

319 Ibid., 179.

320 Ibid.

321 Ibid.

potential requires no such change.³²² This re-enforces the idea that potential is a faculty or capacity to non-action as much as action; it does not determine action. This is what Agamben means when he says that the ‘architect *is* potential [my italics] insofar as he has the potential to not-build, the poet the potential to not-write poems.’³²³ Potential means ‘*to be in relation to one’s own incapacity*.’³²⁴

Sensing is not simply the physical detection of what is there, but it is also the ability to recognise an absence in sensation. The archive is not simply the culmination of its capacity, but is in relation to its own incapacities, what is left out, forgotten, excluded, impossible. Discourse develops in this potentiality, where meaning is frustrated. In the texture, potential pushes discourse (a cutting and stitching) into the interstices of work and practices. Yet frustration also keeps the borders open, by vibrating the index. At the end of perception, an interpretation or translation of that perception begins, the quality of this interpretation depends on the existing potential of the translator.³²⁵

The curatorial nature of the archive directs images (or image fragments) and makes links between them. An archive by its nature sets up boundaries determining what can and what can’t be a part of its system. An archive is installation within the plane of accessible images. Archives are active, and oddly not fixed. Like most systems, archives are constantly going through a process of review, overhaul and possibly censorship, cyclically roaming through their data, weeding out the artefacts that don’t fit, searching for more links so that the system has a stronger claim. The archival process is often linked with a particular construction of community memory, to preserve the past from an objective position. Archives are the assertion of objectivity and truth over a subjective memory (or memories). However, the archive is also a text, a text of traces of other texts, pulled from one context into another. Similarly, artists have historically participated in ideological preservation, whether it is to ‘embody eternal ideas of

322 Ibid.

323 Ibid.

324 Ibid., 182.

325 Kuhn, *The Structure of Scientific Revolutions*, 198.

beauty’ or to document events that are often over-looked.³²⁶ It is in this way that archival documents are often seen as analogous to memory: in the way they are fragments, and in the way that they are seemingly bound to time. [See Plate 63.]

Barthes notion of work and text is entangled in Agamben’s relating of *dynamis* and *energeia*. It can be said that the text is dynamic, it has the potential towards entanglements. The text’s *infinite deferral* to meaning is infinite because meaning is not actual, but potential. *Work* can only produce a generic potential in relation to the index and to meaning, where-as text has the potential not to be, not to mean. Thus potentiality relates the ability to sense with inability—anaesthesia. Not knowing is important as knowing, the visible is in relation to the invisible, work to text.³²⁷

Potentiality describes a plurality in matter and memory.³²⁸ Potentiality is a faculty, but having a faculty does not always actualise, faculty is also virtual, and this relationship is continually re-negotiated in motion. If the future is the realisation of the potential of the present, then the actual events of the future are born from a virtual impulse in the past or present. Potentiality is ‘the concept of time’s darkness, the hushed shadows massing around the stage of what happens.’³²⁹ What must be asked is ‘how we can understand potentiality in its relation to time and to history’.³³⁰

The text, moving in and across discourse, carries the reader with it. After all, you cannot hold the text in your hand, it holds you—in language.³³¹ The term discourse is used here ‘not a synonym for language’ but in the sense Michel Foucault develops across his writings: Discourse ‘is not what is said; it is that

326 Rancière, “The Distribution of the Sensible: Politics and Aesthetics,” 1.
327 Agamben, “On Potentiality,” 182.
328 Leland Deladurantaye, “Review: Agamben’s Potential,” *Diacritics* 30, no. 2 (Summer 2000): 13.
329 Ibid.
330 Ibid.
331 Foucault, *The Archaeology of Knowledge & the Discourse on Language*, 215–45.

which constrains and enables what can be said’.³³² Discourse is the potentiality of the text. When Barthes says that the *text makes itself*, he is tapping into the idea of the text’s *potentiality* to affect a field of perspectives and perceptions that extends the iterative power of the text. Here, and throughout the remaining exegesis, Giorgio Agamben’s notion of potentiality is adopted as a faculty. This is the same potentiality experienced by the *flâneur*, who activates the text by passing it by, remaining disinterested in all but its affects.

The archival rhetoric of *the work* consigns the interlocutor to a relationship with the index, in which actions and sensations may come to pass. This is only part of the process. Reading illuminates an intuitive testing and a cerebral and distant quality as being important to the interlocutor, and this project. Here the interlocutor/artist is entangled in intuition and perception. Reading is not purely cerebral, but involves a way of touching the text. Discourse is composed in the iterative reconfigurations of matter in the archive. It is still not able to be held in the hand, but it may ‘intra-act’ with the very make-up of the hand, and change its shape, its ability to feel. Things will never feel the same again.

The problem of space and archive become apparent in the practicalities of an installation-archive. The site of an artwork must be addressed in terms of its porosity—even the smallest decision made during the installation alters the rhythm of experience, adding to an ever-accumulating archive of decisions. These intuited decisions are entangled in the present qualities of the site itself where, for example, meteorological and architectural modulations of the field might allow for a large door to be opened to the street, or a square of sunlight observed at exactly 2pm might determine the placement of a mirror. Enfolded in these reflexive perceptions of the site is an archive of previous activities. For example, a temporary wall built for a previous exhibition remains as an historical residue in the site, partitioning an otherwise expansive space into rooms or zones. Thus, the archive of installation is preconditioned by both historical and present discourse inherited from and perceived within the site.

332 Karen Barad, “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,” *Signs: Journal of Women in Culture and Society* 28, no. 3 (2003): 819.

Right Vector

There are a various ways utilised to describe time in this vector, for example, as a horizontal continuity of events in sequence and simultaneously as a vertical contiguity of subjective durations. The archive represents the illusion of continuous time, and installation within this research project develops contiguous improvisational states of time. Sometimes related to via a poetic in practice which explores how anachronism can affect perception, improvisation, and composition. The example of these two modalities of time are co-written in the temporal field of installation-archive and its interlocution. Perception and memory begin as a photographic operation, seemingly synonymous to thought, where the temporal is both an allied spatial zone and a conceptual zone. The vertical temporality suspends the horizontal via an *epoché*, in a present relationship of qualities that forego or place contiguous interests, judgements, and even knowledge about any given event presented in praxis. Temporality in this vector is rethought as a negotiation of the status of an individual, or a collective as subject and object. Perception thus does not occur externally to the thing being perceived, for we see in light and hear in sound. Any perceptions we have of light and sound are enmeshed fields of context. This sets up the temporal as a meteorological field or framework, co-written in the quotidian as the interlocutor's imperative.

*Subjective Vectors in
Temporalities: improvisations of
the vertical and horizontal*

ANACHRONY AND HETEROCHRONY

In Thomas Köner's 2007 video work, *Pasajeros Peregrinos Pilotos*, people make their way across the forecourt of a train station. [See Plate 64.] They are followed by a ghostly negative, falling out of time. The camera, pointed downwards from above, is situated in a building across the road (the flat, almost monotone image evokes CCTV footage). The video work pulses with a minimal techno cum ambient soundtrack (composed by Köner), featuring samples of the public announcement system at the train station. As the soundtrack intensifies, the image is layered again—every past a realised path—every movement extended along the duration of the video. Bodies cross paths as they mount the station forecourt, and repeat their journey in cyclical loops that play out vast possibilities and combinations of events. The train station is a fitting location for the work due to its general history as instrumental in the social mechanised abstraction of time.

Anachrony refers to being out of place in time, where states, things, or situations belong to a time outside the temporal parameters already set forth in an image or arrangement. A temporal inconsistency in a field of things—perhaps a particular phrase, a garment, or technology—anachronisms cross timelines and eras, folding the incongruous or the otherwise out of sync together on the plane. In representations of history and science fiction, the use of anachronism to draw the past or future in a continuity with the present and thus make it relatable to an audience is a common strategy. Sometimes overt, the technique can be used to parallel “historical” events with the “contemporary” (suspending for a moment the specific use of *historical* and *contemporary* in this document in favour of legibility). An example of anachronism in my practice involves the use of CRT monitors, slide projectors, analogue film and photographic processes alongside digital images and data projectors. This confluence of technologies from various

eras of image display is here considered as a dimension of anachrony, which this project explores. Likewise, installation-based practices and the production of images in a studio context may seem anachronistic in an era of the so-called virtual,³³³ shifting online spaces and the promise of infinitely variable images accessible at the tip of an index finger.

Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign.³³⁴

In the perception of images, anachronisms interfere in the temporal *gestalt* of the image. Shelia Guberman describes the principle of contiguity in looking at an image as a kind of re-tracing.³³⁵ Consider that the image, however simple or complex, ‘is composed of reasonable parts—strokes, which have a particular arrangement in space.’³³⁶ The arrangement of strokes (traces that historicise the image) installed on the image-plane is necessarily perceived in a contiguous sequence, where one stroke follows the other. The image-plane thus is a temporal—as well as spatial—field. The artificially distributed temporal continuity of the image as a sequence of strokes institutes the relationship between perception and the thing being perceived.³³⁷ The continuity of time as it is experienced is reflected in the re-tracing of the image-plane, situating the image within the bounds of the world outside the image. When a stroke is contiguous to—yet outside the bounds of—the sequence (its internal timeline of production or referent), it throws the image-world into question.

At the interstices of temporal planes of incidence, a new temporal model is created. For Eva Kernbauer, developing on the ideas put forth by Alexander

Nagel and Christopher Wood’s book *Anachronic Renaissance* (2010), artworks are a special form of image where anachronic qualities are an inherent condition.³³⁸ Although they are qualitative, ‘repetitions, regressions, distensions, duplications, folds and bends,’ in artworks function in a similar way to the measuring and marking of quantitative time.³³⁹ This qualitative time not only expresses time as it felt but describes an artwork’s ‘ability to keep incompatible models of temporality in suspension.’³⁴⁰ Thus artworks are complicit in the historical project of art-making—they ‘are ideally suited to producing temporal incongruities and heterogeneities and observing them in other domains of life.’³⁴¹ The qualities of rhythm in artwork perhaps operate across these two dimensions: the rhythm of temporal *gestalt*, where the sequence of strokes in the artwork forms a temporal field; and the artwork-image’s historical dimension, which refers, folds, iterates, skews, expands, and regresses the vast historical plane of art-making.

An example of this relationship between the qualitative and quantitative (phenomenological and scientific) in temporality can be expressed via the idea of *Local* and *Railway* time. *Local Time* prefaces the phenomenological quality of temporality and *Railway Time* promotes the quantity of time in relation to its mechanisation and “equalising” (homogenising) of the human body and its rhythms. With the first train systems implemented by British Rail, a national standardised time was established to synchronise trains to the station platforms in London. This time was known as *Railway Time*, which led to the calculation of Greenwich Mean Time (GMT) as the prime meridian, at the international meridian conference held in Washington in 1884.³⁴² The standardisation of time

³³³ The sense of the term virtual that I am using in this document is in relation to the term actual. The internet is commonly referred to as a *virtual space*, however it is not really virtual in the sense I am using in this text.

³³⁴ Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *Illuminations: Essays and Reflections*, 2007, 219 [Quoting Paul Valéry].

³³⁵ Shelia Guberman, “On Gestalt Theory Principles,” *Gestalt Theory* 37, no. 1 (2015): 28.

³³⁶ Ibid.

³³⁷ Ibid.

³³⁸ Eva Kernbauer, “Anachronic Concepts, Art Historical Containers and Historiographical Practices in Contemporary Art,” *Journal of Art Historiography*, no. 16 (June 2017): 9; c.f. Alexander Nagel and Christopher S. Wood, *Anachronic Renaissance* (New York: Zone Books, 2010).

³³⁹ Kernbauer, “Anachronic Concepts, Art Historical Containers and Historiographical Practices in Contemporary Art,” 9.

³⁴⁰ Ibid.

³⁴¹ Ibid.; c.f. Nagel and Wood, *Anachronic Renaissance*.

³⁴² “Meridian Conference,” Greenwich Mean Time, accessed October 17, 2017, <https://greenwichmeantime.com/info/conference/>.

to London began the general mechanisation of communications and movement based on a synchronous relationship to the celestial bodies (the sun and moon) at the Greenwich Observatory, whereas *Local Time* was calculated in specificity to the position of the sun and moon as perceived from each place. Although any measurement would still abstract the instantaneous progression of the present, local time operated on a different social scale and with a different orientation to place. Today the synchronisation of time is still actively pursued (to a fraction of a fraction of a second) and this is incredibly important to the functioning of the world’s economies, the development of quantum experiments and computers, and to the synchronised observation of light-speed cosmic events by an interconnected network of observatories. [See Plate 65 & 65a.]

Before 1840, time was measured in a much smaller radius of locality than the time zones erected today. An example of this is in the village, which may have had its own unique time, different to its neighbours’, based on the position of the sun at midday, or by local timekeepers whom the public could set their clocks by. Tied to the industrialisation of work and the subjugation of workers to the gears of capital,

homogeneous and desacralized time has emerged victorious since it supplied *the measure of the time of work*. Beginning from this historical moment, it became the time of everydayness, subordinating to the organization of work in space other aspects of the everyday: the hours of sleep and waking, meal-times and the hours of private life, the relations of adults with their children, entertainment and hobbies, relations to the place of dwelling. However, everyday life remains shot through and traversed by great cosmic and vital rhythms: day and night, the months and the seasons, and still more precisely biological rhythms. In the everyday, this results in the perpetual interaction of these rhythms with repetitive processes linked to homogenous time.’³⁴³

With the introduction of the standard work day labour has been separated from the conditions of the field. The ‘great cosmic and vital rhythms’ of life in the

³⁴³ Henri Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, trans. Stuart Elden and Gerald Moore, (London: Bloomsbury Academic, 2014), 82.

everyday are indeed a basis for temporal measurement.³⁴⁴ Universal Time (UT) replaced GMT as the standard measure in 1928, and was amended in 1961 as UTC (Universal Time Coordinated). *Temps Atomique International* (TAI)—a system based on the coordination of a matrix of atomic clocks worldwide—and UTC—which is based on the rotation of the Earth—differ ‘by an integer number of seconds; it [TAI] is the basis of all activities in the world.’³⁴⁵ Since TAI was installed in 1972 ‘it has been necessary to add 21s to UTC’—due to two reasons: the ‘initial choice of the value of the second (1/86400 mean solar day of the year 1900)’ in UTC; and ‘to the general slowing down of the Earth’s rotation’.³⁴⁶ Atomic clocks measure the second as a specific stable frequency of vibration in an atom when the atom is exposed to radiation (commonly by the stable microwave radiation of Cesium).³⁴⁷ It occurs to me now that the interstices of TAI and UTC represent two directions of scale in measurement. TAI takes the micro world of atoms and ions as its basis of measurement whilst UTC looks to the rotation of the earth as its foundation for time. This slippage between the macro and micro in allegory is perhaps useful to emphasis here as a concern in installation. [See Plate 66.]

In Michel Foucault’s 1986 text *Of Other Spaces*, heterochrony is described in relation to heterotopic space as an anachronistic field.³⁴⁸ He looks to archives as a growing collection of traces that reassert the artifice of an expanding continuity, ‘heterotopias in which time never stops building up and toppling its own summit’.³⁴⁹ The archive thus re-presents the illusion of continuous time by providing a record of events that articulate a past that is not lost, but yet to be unearthed or mapped if only in imagination. Paradoxically, the archive also insists on a kind of temporal contiguity in which the borders between records are left

³⁴⁴ Ibid.

³⁴⁵ “Leap Second,” Greenwich Mean Time, accessed October 17, 2017, <https://greenwichmeantime.com/info/leap-second/>.

³⁴⁶ Ibid.

³⁴⁷ Dylan Walsh, “Redefining the Second,” *The New Yorker*, January 9, 2014, <https://www.newyorker.com/tech/elements/redefining-the-second>.

³⁴⁸ Michel Foucault, “Of Other Spaces,” trans. Jay Miskowiec, *Diacritics* 16, no. 1 (Spring 1986): 26.

³⁴⁹ Ibid., 7.

as a porous mesh in which light may shine through and devastate the archive’s foundations: this is the *death drive* of the archive itself.³⁵⁰ [See Plate 67.]

According to the second law of thermodynamics, time’s arrow moves in the direction of disorder. This process is called entropy, and it explains why buildings crumble, bodies age, and materials degrade. The etymology of entropy is attributed to German physicist and mathematician Rudolf Clausius, who devised the term in 1865 from the Greek *entropia*, which means “a turning toward”, or a “transformation”.³⁵¹ The sense of movement and direction in the translation *turning toward* is important to the concept of entropy as the measure of a system’s disorder. Time’s arrow is perceived indirectly through entropy: the systematic tendency towards a state of increased potential. Not a composition of time but a turning toward a higher potential for collapse in contiguous systems, for example certain weather conditions. Similar but by no means synonymous to this concept is the decay of particles, which is reversible (non-linear) and of which entropy is a symptom.³⁵²

For the purposes of this argument there are at least two key ways to describe time. As a horizontal *continuity* of events, the lineage of time’s arrow whereby time seemingly consistently trudges forward, or, as a vertical *contiguity* of durations, where events are indivisible durations that may touch borders but are not ordered along any past, present, future timeline.³⁵³ Time is split into

³⁵⁰ See Jacques Derrida, *Archive Fever: A Freudian Impression*, (Chicago, IL: University of Chicago Press, 2008).

³⁵¹ Rudolf Clausius, *The Mechanical Theory of Heat: With Its Applications to the Steam-Engine and to the Physical Properties of Bodies*, ed. Thomas Archer Hirst (London: J. Van Voorst, 1867).

³⁵² Matt Strassler, “Most Particles Decay – But Why?” *Of Particular Significance* (blog), August 4, 2011, <https://profmattstrassler.com/articles-and-posts/particle-physics-basics/why-do-particles-decay/most-particles-decay-why/>.

³⁵³ In time theory, this is known generally as the A-theory line and B-theory line of thinking about time. The idea of describing time as either linear or non-linear in the form of the A and B line stems from J. Ellis McTaggart’s 1908 paper “The Unreality of Time”, in which McTaggart proposes the paradox of non-conformity between these two systems. See J. Ellis McTaggart, “The Unreality of Time,” *Mind*, Oxford University Press on behalf of the Mind Association, 17, no. 68 (October 1908): 457–74.

two distinct temporalities, that Bergson would say are *different-in-kind*, rather than *different-in-degree*. Without attempting to add anything to the study of time in physics, which is far beyond the scope of this research, this idea of continuous and contiguous time can be related to poetically, to explore how perception, improvisation, and composition might generate a new anachronistic understanding of temporality.

The artificial distribution of continuous time and space is predicated on our relationship to perception, measurement, and archives—which led directly to the invention of cinema, a medium that has the power to ‘juxtapos[e] in a single real place several spaces, several sites that are in themselves incompatible’.³⁵⁴ Film archives photographs—that are themselves a result of photons on the plane of incidence vibrating in a mechanical reproduction of time and space on the image-plane—into a sequence or montage that unfolds at a consistent measure. Film and video recording technologies (especially, although not uniquely, celluloid) acquiesce to a series of standardised linear progressions of mechanical time to give the effect of ‘time in its most flowing, transitory, precarious aspect’, heterochronic time that Foucault relates to a festival.³⁵⁵ As with TAI and UTC, the relationship between two modalities of time co-write the temporal field.

[See Plate 68.]

**EPOCHÉ AND INTUITION IN IMPROVISATION:
THE VERTICAL AND HORIZONTAL**

Installation in this project acts as a framework for playful, nebulous, and cooperative interlocations. During the 2016 work *Metre for Measure* a sonic and visual field was delineated in such a way so as to create the possibility for testing a collection of sounds (found and recorded) in the space over a period of three days. [See Plates 69 & 70.] Sound has a unique relationship to our perception of time in the way it is both felt and measured. The interference of felt-time and measured time was a key concern in the work, and was foregrounded by the

³⁵⁴ Foucault, “Of Other Spaces,” 6.

³⁵⁵ Ibid., 7.

presence of a metronome, and in the context of a “score” that was performed by ten double-bassists at the opening event. The title is a play on musical ideas of temporality and rhythm: in the language of a composition or score, *Metre* refers to a rhythm or *tactus* (the heart-beat of music, each performer has a responsibility to carry the *tactus* forward)³⁵⁶ and a *measure* refers to the duration of a phrase or section. The use of the word metre in the title also evokes the spatial interval of meter, which is played on as a homonym. Doing so oscillates the general and specific meanings for the word measure as the homonym presents an auditory link between concepts relating to time (tempo) and space. The word *for*, in this context refers to the indebtedness of metre to measurement, where rhythm expresses the pressure of time as it is felt. Any normal (musical) directions or instructions regarding tempo, rhythm, or duration are absent from the score: there is no stave, clef, or time signature for the bassists to read. The score has to be interpreted in an unfamiliar context untethered from traditional expressions of rhythm and timing. This is due to the notation, which relates to a frame-by-frame analysis of a light phenomenon (an unidentified flying object seen off the coast of Kaikoura in 1979), and so a subjective translation of the information is necessary for it to be performed sonically. The analysis of a UFO filmed by a TV crew over Blenheim and Kaikoura in 1979 from which the score was lifted is re-read in the context of sound and movement. The bassists were asked to pick a spot to set up, and instructed to improvise based on the images and text in the score such as descriptions of colour *blue-white-pink “fuzz”, very faint pale red*, or in their movements such as with *very little relative motion*, and *fast then still*. With no specific timing or tuning to follow, each player subjectively translated the score, yet as they continued to play they suspended the import of my instructions in favour of improvising as a group. This occurred at a noticeable point in the duration of the work, perhaps influenced by the movements of interlocutors who decided to move through the space.

³⁵⁶ *Tactus* is an expression that comes from the performance and writing of early polyphonic music, and relates to the use of modern-day bar lines (measures) or expressions of tempo in BPM. *Tactus* develops via a different expression of tempo to that of a metronome—it is more akin to the fluctuating beats of the heart. Thank you to Olivia Webb for showing me this term and kindly detailing her experience of differing temporalities in carrying the *tactus* during choir practices, in a Skype call in August 2017.

Improvisation involves a differing temporality to composition, according to Ed Sarath. In “A New Look at Improvisation,” 1996, Sarath proposes ‘that the improviser experiences time in an inner-directed, or “vertical” manner, where the present is heightened and the past and future are perceptually subordinated.’³⁵⁷ This is contrasted with ‘the “expanding” temporality of the composer, where temporal projections may be conceived from any moment in a work to past and future time coordinates.’³⁵⁸ Sarath questions the common preconception that improvisation and composition are essentially the same processes being undertaken at different speeds, ‘proposing instead that the two processes differ in their contrasting temporal directionalities.’³⁵⁹ This idea of the vertical and the horizontal does not preclude an intersection or cooperation of these two functions, the horizontal axis must soldier on as the vertical flexes; however there are key differences in the orientation of these two axes. [See Plate 71.] The distinction lies in the intention of the movement: each axis is ‘driven by unique mechanisms and expressive goals’ involving a necessary analysis situated between science and poetry and between qualitative and quantitative expressions of time.³⁶⁰

In improvisation, the sense of an overall horizontal timeline or duration is temporarily suspended in favour of a kind of *epoché*, which can be read as vertical decision-making in the present for the sake of symmetry.³⁶¹ Metaphorically speaking, the improviser suspends interest, judgment, or even knowledge of the composition of the work as a whole, focusing in on present quality of actions. A selection is made from the improviser’s shadow archive of

³⁵⁷ Ed Sarath, “A New Look at Improvisation,” *Journal of Music Theory* 40, no. 1 (Spring 1996): 2.
³⁵⁸ *Ibid.*, 1.
³⁵⁹ *Ibid.*
³⁶⁰ *Ibid.*, 2.
³⁶¹ c.f Stephen Boos, “‘In the Blink of an Eye’: Derrida’s Deconstruction of Husserlian Phenomenology,” *Dalhousie French Studies* 82 (Spring 2008): 5–16; Luis Pérez Oramas et al., *León Ferrari and Mira Schendel: Tangled Alphabets* (New York; São Paulo, Brazil: Museum of Modern Art; CosacNaify, 2009), 44; Jeff Pressing, “Improvisation: Methods and Models,” in *Generative Processes in Music*, ed. John A. Sloboda (Oxford University Press, 1987), 129–78, <https://pdfs.semanticscholar.org/9421/899c07e2b1b56ecdd0f76b42f6c64e62845a.pdf>.

marks or strokes (their *specific potential*),³⁶² each mark leading to the radical re-distribution and iterative contiguity of this archive. This model of improvisation is perhaps most applicable to music, yet it can also describe any form of mark-making, including the mark-making of perception itself. Relating this suspension to Henri Bergson’s notion of intuition, Jeff Pressing describes how a direct and un-mediated connection to time and matter shares an affinity with ‘the common metaphors of improvisation’ within music.³⁶³ Building on Malcolm R. Westcott’s description of Classical Intuitionism (a concept of intuition that was perhaps shared by Spinoza and Bergson, among others ‘which views intuition as a special kind of contact with a prime reality, a glimpse of ultimate truth unclouded by the machinations of reason or the compulsions of instinct’),³⁶⁴ Pressing relates the improvisational ‘aesthetic of tapping the flow of music’ directly to Bergson’s intuitive method.³⁶⁵ [See Plate 72.]

- Setup conditions
- I Play out³⁶⁶

³⁶² see Giorgio Agamben, “On Potentiality,” in *Potentialities: Collected Essays in Philosophy*, trans. Daniel Heller-Roazen, (Stanford, CA: Stanford University Press, 1999), 177–84.

³⁶³ Pressing, “Improvisation: Methods and Models,” 144.

³⁶⁴ Ibid.

³⁶⁵ Ibid., 145.

³⁶⁶ Perri MacKenzie, “Δ,” *The Serving Library (Online)* 2 (20 June 2016): 1–14.

Vertical and Horizontal Temporalities

A LIFE OF INTUITIONS

From this point forward duration is the milieu in which [spirit] and body find their articulation because the present and the body, the past and the mind, although different in nature, nevertheless pass into one another. Intuition is definitely not simply coincidence or fusion anymore. It is extended to “limits,” such as pure perception and pure memory, and also to the region in between the two, to a being which Bergson says opens itself to the present and to space to the exact extent it aims at a future and disposes of a past. There is a life [...] of intuitions, a “double expansion” toward matter and toward memory. It is by taking opposites in their extreme difference that intuition perceives their reunion.³⁶⁷

[See Plate 73 & 73a.]

Thinking about intuition as movement in contiguous dimensions is vital for any accord with the ‘concrete specificities of the real’.³⁶⁸ The importance of the intuitive faculty is revealed at points where the relationship between content and effect fail to reconcile with the present.³⁶⁹ Intuition touches the real and so modulates the affective field. Brian Massumi in the *Politics of Affect* asks whether *strategies* that privilege affective tactics over a rational approach to

³⁶⁷ Maurice Merleau-Ponty, *Signs* (Evanston, IL: Northwestern University Press, 1995), 185.

³⁶⁸ Elizabeth Grosz, “Bergson, Deleuze and the Becoming of Unbecoming,” *Parallax* 11, no. 2 (2005): 7.

³⁶⁹ Gilles Deleuze, “Intuition as Method,” in *Bergsonism*, trans. H. Tomlinson and B. Habberjam (New York: Zone Books, 1988), 13.

events expand our freedom (which he calls our ‘powers of existence’).³⁷⁰ By this Massumi is referring to the specific potentialities³⁷¹ that affect bodies and determine agency: the bodies’ propensity to act and be acted upon. Here he is highlighting the activities of feeling and thinking; proposing that we ‘think more actively and feel more thinkingly’.³⁷² Here we see perception as a mobile entwining of thinking and feeling in relationship to events. Massumi’s argument is similar to Bergson’s when he says that affect

must be rethought in a way that understands it not as fundamentally individual, but as directly collective (as pertaining to relation). And it cannot be reduced to ‘feeling’ as opposed to thinking. It has to be understood as *involving feeling in thinking*, and vice versa. This requires revisiting the whole notion of rationality—and self-interest. In a process-oriented frame, the thinking-feeling of affect is always directly implicated in an operativity—it *pertains more fundamentally to events than to persons*. It is directly enactive.³⁷³

CINEMATIC TIME

Cinematic time operates precisely at the intersection of time into quantitative measure and qualitative metre.³⁷⁴ Time is felt simultaneously as continuous through a sleight of contiguity. The operation of memory images, affection images, and perception images can form a contiguity to perception in the form of an overlay or an underlay. The main purpose of the filmic image is not as a composite—a fragment made whole in the cutting room—but in its rhythm.³⁷⁵ In his 2007 book, *The Future of the Image*, Jacques Rancière reminds us that ‘[t]

he image is never a simple reality’.³⁷⁶ Images always operate across multiple registers, and are entirely contingent on other images that exist in relation to them.³⁷⁷ Images are simultaneously *fragmentary*; object interferences in a field of entanglement, entangled in a relation to the index and archive, indebted to stories, myths, and histories; and they are *indivisible* fields, *social spaces*,³⁷⁸ that which cannot be altered or even perceived without radically changing the nature or quality of the image. This complex multi-functionality of images can be found in cinematic images, which Rancière suggests ‘are primarily operations, relations between the sayable and the visible, ways of playing with the before and the after, cause and effect’.³⁷⁹ Images invoke different meanings and functions depending on how that image is viewed, and where it sits in relation to other images on the plane of matter. What can be said, seen, felt, or heard manifests representation as the relationship between the ‘sayable’ and the ‘visible’.³⁸⁰

The artificial distribution of duration is a consequence of a social relationship to time. This distribution is forged in relationships already inherent to perception and memory as *photographic* processes. This is what Bergson means when he says that this artifice is necessary for the ‘convenience of customary knowledge’ and society, but that as necessary as it may be it must also remain an artifice.³⁸¹ Articulating this idea (and its influence on Walter Benjamin), Eduardo Cadava traces Bergson’s metaphysics as photographic:

That the photograph exists as a photograph even before the work of any camera means that perception and memory begin in photography. Indeed, for Bergson, there is no psychic process that does not have its origin in photography. It is because photography is older than perception that he

370 Brian Massumi, “Ideology and Escape,” in *Politics of Affect* (Cambridge, UK; Malden, MA: Polity, 2015), 101.

371 For the specific use of potentiality see Giorgio Agamben and Daniel Heller-Roazen, *Potentialities: Collected Essays in Philosophy*, (Stanford, CA: Stanford University Press, 2007).

372 Massumi, “Ideology and Escape,” 101.

373 Ibid., 91.

374 Lefebvre, *Rhythmanalysis*, 82.

375 Andrey Tarkovsky, *Sculpting in Time: Reflections on the Cinema*, (Austin, TX: University of Texas Press, 1991), 113.

376 Jacques Rancière, *The Future of the Image*, trans. Gregory Elliott (London: Verso, 2007), 6.

377 Julia Kristeva, *Powers of Horror*, vol. 98 (New York: Columbia University Press, 1982), 86–87.

378 see Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith, (Malden, MA: Blackwell, 2011), 86–87.

379 Rancière, *The Future of the Image*, 6.

380 Ibid., 113.

381 Henri Bergson, *Matter and Memory*, trans. W. Scott Palmer and Nancy Margaret Paul, 8th ed. (New York: Zone Books, 1896), 186.

can tell us, again in *Creative Evolution*, that, from the very moment that there is thought, there is photography, even if it is a photography before photography as we know it.³⁸²

The concept of photography as a trace evident in/of thought (and perception) was the basis for the invention of the technology. The impulse to fix an aspect of time and space via tracing shadows was germinal in the experiments that led to the medium, referred to as ‘the pencil of nature’ and skiagraphy—‘the art of fixing a shadow’ by Henri Fox Talbot in 1839 before he settled on *photo (light) graphy (drawing)*.³⁸³ Talbot was by no means the first to experiment with the technical principles of photography as we know it today, which traces back to iterations of camera obscura, a phenomenon that perhaps was first investigated by paleolithic humans.³⁸⁴

[See Plates 74, 75, & 76.]

The mirror itself is not subject to duration, because it is an ongoing abstraction that is always available and timeless. The reflections, on the other hand, are fleeting instances that evade measure.³⁸⁵

The interstice between a photographic image and the reality to which it indexes is precisely the reason Bergson saw perception and photography as analogous. Cadava affirms this when he says of Bergson that it is ‘not so much because perception works like a camera to seize reality but rather because, working like a camera, it fails to seize reality.’³⁸⁶ Thinking the two concepts concurrently in terms of one another, Bergson’s *modus operandi* was to simultaneously rethink both photography and perception in terms of one another. As Cadava suggests from

³⁸² Eduardo Cadava, *Words of Light: Theses on the Photography of History*, (Princeton, NJ: Princeton University Press, 1998), 93.

³⁸³ William Sharpe, *Grasping Shadows: The Dark Side of Literature, Painting, Photography, and Film*, Oxford: Oxford University Press, 2017, 118.

³⁸⁴ Matt Gatton, “First Light: Inside the Palaeolithic Camera Obscura,” in *Acts of Seeing: Artists, Scientists and the History of the Visual: A Volume Dedicated to Martin Kemp*, ed. Assimina Kaniari, Marina Wallace, and Martin Kemp (London: Artakt & Zidane Press, 2009).

³⁸⁵ Robert Smithson and Jack D. Flam, *Robert Smithson, the Collected Writings*, The Documents of Twentieth-Century Art (Berkeley, CA: University of California Press, 1996), 122.

³⁸⁶ Cadava, *Words of Light*, 93.

this doing,

something happens in his texts that not only touches photography and perception but also alters all the concepts associated with them: memory, image, representation, time, space, and so forth.³⁸⁷

Opened up in this photo-optic frame is a particular understanding of the trace and of memory as a ground for practice and simultaneously a littoral epoch in which the ground itself is revised via Derrida’s idea of the photography of thought as *techné*.³⁸⁸ Boundaries in the temporal are drawn for the necessity of acting and of spectating, and for the uses of language and objects. The distribution of the world into thoughts and things veils the contiguity of duration like the mechanics of film creating an illusion of flow, which is generally felt to be true by the individual despite the illusion’s generation perpetuated in collective contexts. As interlocutors of art, again there is a cutting together of space and time into works; context-specific assemblages that re-trace the textual field into events. Historically on one side of a cut is the domain of *words*, and on the other side lie *things*. In the continuity of intuition is it possible to see words and things united without the cut, to jump from one state to another not as a homogeneous set of qualifications but as a complex heterogeneity of qualities; differences making potentialities.

HISTORICITY OF MEMORY

Thought, perception, and memory are involved in a photographic historicity. In *Words of Light: Thesis on the photography of history* (1998), Cadava substitutes the word *concept* for the word *photography* in his appropriation of Walter Benjamin’s text *Thesis on the Concept of History* (1940). This substitution ‘calls forth what Benjamin understands to be the technical dimension of thought’—a

³⁸⁷ Ibid.

³⁸⁸ Bergson thought of images as being ‘more than that which the idealist calls a representation, but less than that which the realist calls a thing—an existence placed halfway between the “thing” and the “representation”’. Images inform the perception of the ‘real’ because they traverse the virtual and actual at the same time. In this way images hold tension between matter (as pure ontological objects) and distance (to the things they represent or symbolise). See Bergson, *Matter and Memory*, 9.

photographic thinking.³⁸⁹ For Cadava, memory and thought are historical processes akin to photography.³⁹⁰ Memory and the work of history can be said to be photographic [in the sense developed in the section “after-archive” on the left] for they ‘belong to the possibility of repetition, reproduction, citation, and inscription’. As a citation, *the delimiting and fixing of images*³⁹¹ in photography are temporal signatures,³⁹² traces of a past that exists, and producers of a moment in history.³⁹³ Thought operates along a similar line, its impulse is ‘to bring history within the grasp of a concept.’³⁹⁴ For Cadava, in the technology of the photograph historical thinking arises. The two concepts are folded together.³⁹⁵ This enfolding of history and memory in the photographic has implications beyond the understanding of experience—it must be addressed as the primary function of the terms and conditions of language, when transforming their processes.³⁹⁶

In *The Autonomy of Affect*, Massumi discusses a similar relationship within language between *content* and *event*, where he observes no simple logical connection between the ‘strength or duration of an image’s effect’ and the image’s content.³⁹⁷ Affects are not received singularly through an image’s effect or content. Affect is a resonant field that can be marked out or revealed in the interstices of content and effect. Content thus refers to an image’s relationship to the index in ‘an intersubjective context,’ which Massumi calls ‘its socio-linguistic qualification.’³⁹⁸ The image has a particular quality. This quality manifests

through the image’s relationship to an index.³⁹⁹ The image has a quality, but it also has an *intensity*; and this is measured by the force of the image’s pressures, its duration or force.⁴⁰⁰ From this, Massumi deduces that ‘there is no correspondence or conformity between quality and intensity’, concluding that if any connection exists ‘it is of another nature.’⁴⁰¹ For Massumi, quality is *different-in-kind* to intensity, however they are both embodied simultaneously.⁴⁰² Intensity is embodied in entirely involuntary feeding-back at the body’s points of interaction with the world. They form ‘in the skin—at the surface of the body’.⁴⁰³ Reactions bellow the skin happen at the level of qualification and are coupled with anticipation, ‘which depends on consciously positioning oneself in a line of narrative continuity.’⁴⁰⁴ Massumi focuses here on the autonomic functions of the body that are associated with quality, heartbeat and breathing.⁴⁰⁵ My breath and my heartbeat modulate my experience of time and of consciousness. This develops in the ‘autonomic depths, coterminous with a rise of the autonomic into consciousness.’⁴⁰⁶ Outside of this autonomic-consciousness fold (where qualities are established) is intensity:

It is outside expectation and adaptation, as disconnected from meaningful sequencing, from narration, as it is from vital function. It is narratively de-localized, spreading over the generalized body surface, like a lateral backwash from the function-meaning interloops traveling the vertical path between head and heart.⁴⁰⁷

[See Plate 77.]

389 Cadava, *Words of Light*, xviii.

390 Ibid.

391 This is a reference to Bergson’s chapter title “The Delimiting and Fixing of Images. Perception and Matter. Soul and Body,” in Bergson, *Matter and Memory*, 179–224.

392 Jacques Derrida, *Copy, Archive, Signature: A Conversation on Photography*, trans. Jeff Fort (Stanford, CA: Stanford University Press, 2010), 3.

393 Cadava, *Words of Light*, xviii.

394 Ibid.

395 Ibid.

396 Ibid., 87.

397 Brian Massumi, “The Autonomy of Affect,” *Cultural Critique* The Politics of Systems and Environments, Part II, no. 31 (Autumn 1995): 84.

398 Ibid.

399 Ibid.

400 Ibid.

401 Ibid., 85.

402 Ibid.

403 Ibid.

404 Ibid.

405 Ibid.

406 Ibid.

407 Ibid.

THE FIVE ASPECTS

Subjectivity can be imagined as a loop between the head and the heart.⁴⁰⁸ Working directly from the first chapter of *Matter and Memory*, Gilles Deleuze shows the notation of this loop and its distribution across five aspects in *Bergsonism*, 1988. As Massumi says, the loop travels the vertical path between the head and the heart, and this image is useful in thinking about the idea that subjectivity is distributed ‘on two very different lines of facts.’⁴⁰⁹ The first line goes in one direction, and is based in perceptions. This line informs the path for subjectivity by engaging in abstraction ‘from the object’.⁴¹⁰ The two aspects associated with the objective line are: (1) *need-subjectivity*, which apprehends the flowing of duration by making a ‘hole in the continuity of things’⁴¹¹—creating points of interest; (2) *brain-subjectivity*, ‘the moment of interval or of indetermination’.⁴¹² Brain-subjectivity is activated when the points of interest created by need-subjectivity are read as a contiguity, establishing a heterogeneous field. This process introduces an interval between each need-subjectivity.

The second line builds on the ‘zone of indetermination’ made by the heterogeneity of decisions related to memory.⁴¹³ According to Deleuze, only these last two aspects ‘strictly signify subjectivity’.⁴¹⁴ The two aspects associated with the subjective line are: (4) *Recollection-subjectivity*, the central function of memory that works to relate the interval to the index and so expand it by drawing from and fictionalising previous experiences in order to ‘make sense’ of the present; (5) *Contraction-subjectivity*, the ancillary aspect of memory which distils the previously opened multiplicities into potentialities for future action. This is the type of memory immediately enmeshed in perception, ‘couched in acquired or

408 Ibid.
409 Gilles Deleuze, *Bergsonism* (New York: Zone Books, 1988), 53.
410 Ibid.
411 Ibid., 52.
412 Ibid.
413 Ibid., 53.
414 Ibid.

inbred inclinations and propensities that a body carries forward’.⁴¹⁵ This is a past that is not in any subjective representation, it’s a past that is only in its activation. It’s an enacted past, actively present. It’s not in the head, but in the middle, in rearising relationship, in situation. It’s as much like a thought as an action.’⁴¹⁶ The third aspect of subjectivity does not strictly belong to either line, but is reliant on their intersections: (3) *Affectionsubjectivity*, strikes across the body at intersections between the two lines in the loop. Affects exist outside the loop and the body, and as such can only be sensed as disturbances in the flow of duration. Affection-subjectivity blurs the objective and subjective lines of the loop. Affects are socially received and modulated by the bodies in the affectual field, instead of actually being created by the body.

Intuition is the expression of the quality of the two lines of subjectivity, as well as their intensity. A model of intuition beyond the everyday sense of the word relies on simultaneously opening and closing a space outside of thinking and feeling. Thinking and feeling are *quantitatively* different, on a loop of sensation, yet there is a quality that remains exterior in which contact is made with affect. Thinking and feeling loop into one another as a *feeling-thinking* ‘traveling the vertical path between the head to the heart.’⁴¹⁷ Drawing back to the previous discussion on perception, intuition as understood in this project is based on the Bergsonian premise that it is *qualitatively* different from *feeling-thinking*. For Bergson, intuition is not a perception nor is it a metonymic leap of logic, but is an internal method used by the body to modulate resonant fields of affect. Intuition enters the cyclic ‘interloops traveling the vertical path between head and heart’ by making contact with the real as a pure perception.⁴¹⁸ Intuition opens the possibility for pure perception and pure memory to contract.

415 Brian Massumi, “Of Microperception and Micropolitics,” in *Politics of Affect* (Cambridge, UK; Malden, MA: Polity, 2015), 59.
416 Ibid.
417 Massumi, “The Autonomy of Affect,” 85.
418 Ibid.

PHENOMENOLOGY OF TIME

Time is perhaps synonymous with light as a non-representational phenomenon. In perception, light is only visible in its modulation of our ability to see. Time is similarly slippery. Temporality expressed as duration cannot be fully represented or objectively studied because doing so apprehends the pulse of duration, which Bergson terms *elán vital*, or the vital impetus. Motion effects the objectivity of any ground from which to measure time, which is not to say that any objectivity is impossible. Maurice Merleau-Ponty saw in Bergson the idea that the measurement of time is contradictory to studying it; ‘in order to have an idea of it we must [...] let it develop freely, accompanying the continual birth which makes it always new and [...] always the same.’⁴¹⁹ Just as light is not seen, but seen *in*, any conception of time must itself be durational. This is the first step to his idea of temporality; which involves a renegotiation of the status of the individual and the collective, the subject and the object—to ‘replace ourselves in pure duration’.⁴²⁰ For Bergson, the subjective experience of time and an objective temporality flowing outside the body have the potential to synchronise with what he calls a pure duration, which are, in my reading of Bergson, simultaneously entangled and enfolded. [See Plate 78.]

The problem with translating light into sound is that neither can be directly perceived.⁴²¹ Instead, we experience sound and light as phenomena that we hear and see *in*. Tim Ingold, in his 2007 text *Against Soundscape*, uses the analogy of the wind to describe sound and light outside of perception. He reminds us that ‘We do not touch the wind, but touch in it’, and the same goes for light (which we see in) and sounds, which are not heard, but heard *in*.⁴²² Thus the wind, light, and sound are elements that ‘underwrite our capacities, respectively, to touch, to see

419 Merleau-Ponty, *Signs*, 184.
420 Bergson, *Matter and Memory*, 186.
421 Tim Ingold, “Against Soundscape,” in *Autumn Leaves: Sound and the Environment in Artistic Practice*, ed. Angus Carlyle (Paris: Association Double-Entendre in association with CRISAP, 2007), 11.
422 Ibid., 12.

and hear.’⁴²³ Ingold continues:
In order to understand the phenomenon of sound (as indeed those of light and feeling), we should therefore turn our attention skywards, to the realm of the birds, rather than towards the solid earth beneath our feet. The sky is not an object of perception, any more than sound is. It is not a thing we see. It is rather luminosity itself.⁴²⁴

When Ingold says that the sky is not an object of perception, perhaps he can be read as saying that perception does not occur externally to the thing being perceived (i.e., purely in the body or mind). And the sky is not a thing in the way that a rock is a thing, but a field that we are within. Any perceptions we have of the sky are from an enfolded position within. Ingold suggests that the inherent comparisons between vision and sound in the etymology of the term *soundscape* reveal ‘implicit assumptions regarding vision and hearing’ that result from a specious disconnection of ‘mind and matter’.⁴²⁵ Ingold suggests *sound* should instead be compared to *light* as an experiential phenomenon of which we are immersed and entangled in.⁴²⁶ The term soundscape, and any other form of scape, stems from the word landscape, which ‘places emphasis on the surfaces of the world in which we live.’⁴²⁷ The notion of landscape in this context is a predominantly Western conception of a world *at a distance* as opposed to a world of which we are enfolded. The landscape renders the expanse at the expense of the renderer, who assumes a cold disconnection between the act of looking and the light field. For the notion of the soundscape, the problem returns, this time privileging *hearing over listening*: subjects without bodies.⁴²⁸ Light and sound should be understood instead as a kind of liquid field of reality⁴²⁹ that we are situated within, determining our bodies’ ability to move.⁴³⁰ Light and sound

423 Ibid.
424 Ibid.
425 Ibid., 11.
426 Ibid.
427 Ibid.
428 Paul C. Jasen, *Low End Theory: Bass, Bodies and the Materiality of Sonic Experience*, (New York: Bloomsbury Academic, 2016), 4.
429 Ibid.
430 Ingold, ‘Against Soundscape’, 11.

are not perceived, but perceived *in*. Ingold uses the metaphor of the weather to describe our entanglement in the world, and to suggest a meteorological (as opposed to grounded) language that could be adopted to express ideas around sound and light beyond images and recordings.⁴³¹ Meteorological descriptions of sound in relation to time and space are useful to this project for the way in which they highlight the sense that perceptions occur within the context of a collective moving world and not from any grounded position outside of it.⁴³² [See Plate 79.]

Perception, for Bergson, can be understood as involving a kind of touching of the real, that occurs through his method of intuition (or *epoché*, as understood by Edmund Husserl in which common experiences are ‘bracketed’ by a phenomenological gap in *nomena* or analysis).⁴³³ The point ‘S’ where the body-mind consciousness touches the present ‘P’ is the point where virtual (memory) and actual (matter) states collide. This is not an event, or even a moment as the point of the cone ‘S’ is bound to plane ‘P’. As I move through time and space a continuous line is drawn around my present, the horizon bounding my perceptions. As often as breath, the past comes up to meet my present, flowing forth traces of the many planes that it has passed through. In Bergson’s diagram, the abstraction of the present as intersecting a plane of pure perception (matter) illustrates the entanglement of the virtual and the actual. The actual is the plane itself, P, which is marked by a horizon line bounding perception of matter. The intersection of S and P is where things come to form: the actual emerges from the virtual. This horizon can be manipulated in an installation context. The virtual extends vertically in the shape of a cone, the point of intersection with the plane, S, to which we are all bound and towards which the plane of memory A B contracts and expands. This image shows an articulation from virtual to actuality and vice versa. The diagram of the plane of matter, represented as a horizontal field intersected by the virtual, is an image that appears in various works in this project. [See Plates 80 & 81.]

431 Ibid., 12.

432 Ibid.

433 See Gabriella Farina, “Some Reflections on the Phenomenological Method,” *Dialogues in Philosophy, Mental and Neuro Sciences*, Crossing Dialogues, 7, no. 2 (2014): 50–62.

The concept of a field, or multiple intersecting fields is explored in my practice via the use of substrates such as floors, ramps, and carpets. Perceptions modulate and are modulated by the plane of matter. This is the potential of perception, which alters what a body can and cannot do. In describing experiences of heavy bass in *Low End Theory* (2016), Paul Jasen expresses the field as a liquid surrounding.⁴³⁴ The concept of a liquid surrounding extends beyond bass to describe pressures in general. The plane of matter as a liquid surrounding imposes its ‘own rhythms and forces’ on bodies. As Jasen suggests in the ‘undulant weight [of liquids], we sense new constraints, but also new potentials. Ideas begin to arrive through the body, as habits of perception and movement are made to adjust.’⁴³⁵ For Brian Massumi, this is explored through the idea of freedom. There is no interaction between ‘discrete bodies and paths’, but an intra-active array of fields.⁴³⁶ Massumi describes this as resonance or interference, and his example is the field of gravity.⁴³⁷ Gravity affects everybody and every *body*, and affect is as gravity is; ‘a field of potential attraction, collision, orbit, of potential centripetal and centrifugal movements.’⁴³⁸ The potentialities at play within the field form ‘interference patterns’ as they overlap, such that ‘a measure of indeterminacy’ appears.⁴³⁹ For Massumi, affect is ‘our human gravitational field, and what we call our freedom is its relational’ enfoldment.⁴⁴⁰ In this way, freedom for Massumi ‘is not about breaking or escaping constraints. It’s about flipping them over into degrees of freedom’.⁴⁴¹ Freedom for Massumi does not mean a break from responsibilities or dependents, instead he views these constraints as extensions of the bodies’ potentiality. The level of our human gravitational field’s entanglement in the liquid surroundings directly impacts on the bodies’ abilities or inabilities to act.

434 Jasen, *Low End Theory*, 1.

435 Ibid.

436 Brian Massumi, “Navigating Movements,” in *Politics of Affect* (Cambridge, UK; Malden, MA: Polity, 2015), 17.

437 Ibid.

438 Ibid.

439 Ibid.

440 Ibid.

441 Ibid.

[See Plates 82 & 83.]

Duration is made anew in every instant. It is unrepeatable, and so by its nature cannot be predicted.⁴⁴² The measuring of time is a necessary abstraction of lived time. By any measurement, this *abstract time* ‘is composed of identical, spatialized instants’.⁴⁴³

Each instant totally determines the next one in the chain. Time, therefore is inherently deterministic. A single episode of (Bergsonian) re-membering takes us out of the realm of necessity—of being acted upon as if we were simply another object in successive, incremental, and repetitious time and places us instead in multiple moments of duration—multiple possible worlds as suggested or implied by the ensemble of past perceptions now available in memory.⁴⁴⁴

If movement is measured along a trajectory from A–B,⁴⁴⁵ then the measure of movement depends on it passing through a sequence of fixed points or positions. This is a spatial measuring of motion, which is depended on to measure speed over distance in relation to fixed co-ordinates. This is useful in everyday mapping or travel, but it does not really express motion. To do so we have to unfix the rigidity of those points, perhaps opening them to plurality as *folds*. In this context, multiplicity does not only refer to the fragmentation of the points, but to the method and degree to which the points are enfolded.⁴⁴⁶ A movement folds matter and memory towards the future, and this is where the idea of the past and the present emerges. The past and the future ‘are not actual, they are already and not yet.’⁴⁴⁷ Movement flows over the actual and expands the present towards a virtual plurality. Every point is a fold in the fabric, enfolding the present and

442 Patrick McNamara, “Bergson’s ‘Matter and Memory’ and Modern Selectionist Theories of Memory,” *BRAIN AND COGNITION* 30, no. 14 (1996): 221.

443 Ibid.

444 Ibid.

445 Bergson develops this idea of movement along a line from A–B in *Matter and Memory*, 191.

446 Gilles Deleuze, *The Fold: Leibniz and the Baroque*, (London; New York: Continuum, 2006), 3.

447 Brian Massumi, “Affective Attunement in the Field of Catastrophe,” in *Politics of Affect* (Cambridge, UK; Malden, MA: Polity, 2015), 119.

unfurling into other dimensions of temporality. [See Plate 84.]

The first problem with temporal continuity is that it is based on spatial constructs that restrict temporal measurements to dimension (along a time-line). A vertical expression of time as duration opens the potential for complex dimensional intersections in time and space. This means that events cannot be described as having a beginning or an end, or forming an unbroken sequence in continuity from the past into the future: there is a multiverse, each with their own expressions of duration. Events are heterogeneous in their durations, they are in motion, and although they may blur into one another they do so because of their contiguity. The indivisibility of a contiguous notion of time allows for contradictions in the time-line causing the appearance of a heterogeneity of events. Time in this way is not sequential, but hierarchical. This arrangement of temporality is occluded by the installation of durational images in the field—it may be possible to experience a simultaneous extension or contraction into the littoral space between continuous and contiguous intensities. [See Plate 85.]

THE LITTORAL ZONE AND EDITING

The world, which is the nucleus of time, subsists only by virtue of that unique action which both separates and brings together the actually present and the presented; and consciousness, which is taken to be the seat of clear thinking, is on the contrary, the very abode of ambiguity.⁴⁴⁸

There is no agreed upon definition for the zone that the littoral encompasses; in a coastal context it refers to the zone between high and low tide, and potentially extends to the edge of the continental shelf. [See Plate 86.] I use the term to refer to an ambiguous transition, which nevertheless moves between two concepts or ways of thinking that are *different-in-kind*. Furthermore, I wish to link this transitory experience (a transition that we may never complete) to

448 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 2005), 387.

descriptions of a liquid reality put forth by Jansen and others.⁴⁴⁹

Robert Smithson’s *Spiral Jetty*, 1970, and its ancillary film (also titled *Spiral Jetty*, 1970) trembles the Smithson dialectic of site and non-site as well as between time measured and time as it flows. [See Plate 87.] The symbolism of the spiral, its disappearance and re-appearance within the littoral zone, knowing of its eventual entropic return to the sea, the fact that it is notoriously hard to find, and the 32-minute film, suspend the work in an oscillation of meanings and relationships to the story and the site. Smithson refers to the film *Spiral Jetty* as an aggregate of fragments ‘taken from things obscure and fluid, ingredients trapped in a succession of frames, a stream of viscosities both still and moving.’⁴⁵⁰ The film acts as a kind of poetic documentary in response to the site. The image may be an aggregate of potential, however it is not ‘essentially “composite”’.⁴⁵¹ As Andrey Tarkovsky distinguishes in *Sculpting in Time*, 1991, the actual temporality or intensity of the image does not marry to conceptual or abstract notions of time. They are ‘radically different’, and any editing process that cuts together images must be attuned intuitively to time as a pressure: as intensity or quality.⁴⁵² The faculty of the ‘film image is *rhythm*, expressing the course of time within the frame.’⁴⁵³ This is the sense in which (good) films are immersive, the film image immerses us as spectators in a field of duration of which we actively intuit the flowing of time.

Assembly, editing, disturbs the passage of time, interrupts it and simultaneously gives it something new. The distortion of time can be a means of giving it a rhythmical expression.

Sculpting in time!⁴⁵⁴

449 Jasen, Low End Theory.

450 Robert Smithson, “The Spiral Jetty,” in *Robert Smithson: The Collected Writings*, ed. Nancy Holt (New York: New York University Press, 1979), 109–13.

451 Tarkovsky, *Sculpting in Time*, 113.

452 Ibid., 117.

453 Ibid., 113.

454 Ibid., 121 [I have retained the formatting of this line so that it appears as close to the original expression as possible].

Editing the film reminded Smithson of a ‘palaeontologist sorting out glimpses of a world not yet together, a land that has yet to come to completion, a span of time unfinished, a spaceless limbo on some spiral reels.’⁴⁵⁵ For Smithson, the film and filmmaking in general transports vast spans of geological time into the present. He calls the medium of filmmaking ‘archaic’ and ‘crude’, the movieola (a device for reviewing footage whilst editing) ‘becomes a “time machine” that transforms trucks into dinosaurs’.⁴⁵⁶ Yet it is also a material that deals directly with the flow of time and duration. Watching Smithson’s film today is a record, a sign of the times, a direct passage to the virtual past. [See Plates 88 & 89.] The actual spiral in Utah travels across time underwater, resurfacing occasionally on its way to erosion forever. Site and non-site, the film travels in parallel; an afterimage of the making and a double exposure to the work. In editing the film, a new awareness of time is brought about: not a new quality created in the editing suite.⁴⁵⁷ The editor exposes a flowing of intensities that already existed in the shot: drawn across temporalities. The process of editing is not about joining shots (which have their own intensity in space and time) but cutting them together.⁴⁵⁸ Roland Barthes’ notion of the Text in *From Work to Text* (1978) parallels this logic.⁴⁵⁹

A function of images can be revealed through duration. As Sean Cubitt suggests in his 2004 book *The Cinema Effect*, the space between an analogue cinematic ‘frame distinguishes between past and future’ performing ‘their pure difference, the moment of cinematic motion.’⁴⁶⁰ Thus the position of frames within a linear (chronological) structure is a repeated present that harnesses (and is contingent on) both the general past-ness of the frame before, and the anticipation of a future image to support it. The space between frames is a repeating and interstitial contiguity, the motion of the shutter. This can be seen in the very

455 Smithson, “The Spiral Jetty,”

456 Ibid.

457 Tarkovsky, *Sculpting in Time*, 119.

458 Ibid.

459 See Roland Barthes and Stephen Heath, “From Work to Text,” in *Image, Music, Text* (London: Fontana Press, 1987), 155–64.

460 Sean Cubitt, “Temporal Film: The Pixel,” in *The Cinema Effect* (Cambridge, MA: MIT Press, 2004), 32.

structure of film stock: a roll of tape-like celluloid that moves its frames through a mechanism and past a point of illumination. Although the gap between frames is well defined and with clear boundaries, when moving through a projector the gap becomes invisible, barely a flicker.

The smoothing of the contiguity of space time is key to keeping up the illusion of the flow of events in film and video narrative, a mimetic of something mind also does to process our binocular vision. It is common to have a person employed on a film set to meticulously record and be aware of the tiniest of details as the story moves between scenes and during shooting. If out of place, these details (such as the precise arrangement of broken glass on a carpet or the level of water in an actor’s glass) become highly noticeable, and the illusory stream of action is broken. Breaking the continuity can be used for poetic effect, to suggest a shift in states or their temporality.

For Maurizio Lazzarato, the work of Henri Bergson offers ‘a description of natural perception as a relation between flows of image, between different rhythms and “durations”’.⁴⁶¹ The idea that perception is a relation between flows of image is developed to explore subjective temporalities. This idea extends to suggest that perception not only operates in the relational space between ‘flows of image’, but that any perception must account for an entangled view of reality. This begins with the ‘body, consciousness, and memory’, which are ‘interfaces, introducing a time of indeterminacy, elaboration and choice into the streaming of flows.’⁴⁶² Bergsonian intuition is explored through improvisation as involving a vertical (inner directed) relationship to time (as opposed to the horizontal plane of composition). This vertical sense of temporality is shown to be rhythmically entangled with subjectivity and potentiality. Lazzarato, Cubbit, and others suggest that video technologies operate along ‘the same principle: they cut into the streaming of flows, producing an interval that allows for the specifically machinic organization of the relation between signifying and asignifying flows.’⁴⁶³ This

461 Maurizio Lazzarato, “Machines to Crystallize Time: Bergson,” *Theory, Culture & Society* 24, no. 6 (November 2007): 93, <https://doi.org/10.1177/0263276407078714>.
462 Ibid.
463 Ibid.

conception of temporality is explored as tidal, where meaning is infinitely differed, each wave bringing a new duration and a contiguity of metonymic associations.

MESHES METAPHOR

In 1953, during a symposium on poetry and film, influential poet, theorist, and film-maker Maya Deren developed the concept of a vertical and horizontal poetic structure that she suggests is inherent to film as a material.⁴⁶⁴ [See Plate 90.] The vertical and horizontal for Deren deals primarily with the idea of poesy as a “vertical” investigation of a situation, in that it probes the ramifications of the moment, and is concerned with its qualities and its depth, so that you have poetry concerned in a sense not with what is occurring, but with what it feels like or what it means.⁴⁶⁵

The metaphorical (or allegorical) aspect of Deren’s vertical and horizontal structure relates to the iterative grammatology of language developed in the writings of Jacques Derrida.⁴⁶⁶ For Derrida, ‘language continually makes and re-makes meaning’, and a prime example of this transference of meaning can be found in ‘the movement of metaphor.’⁴⁶⁷ The iterative figurations of metaphorical language have the potential to transfer meaning endlessly, as the metaphor develops in response to an excess of language by involving other operations and aesthetics. Nancy Worman suggests in *Landscape and the Spaces of Metaphor in Ancient Literary Theory and Criticism* (2015) that metaphor transports language ‘to remote spaces’ whilst simultaneously retracing and enfolding its passages.⁴⁶⁸ This enfoldment of the trace within metaphor secretes prior meanings as it travels through iterations passing through social uses of language. Deren’s extensions of the moment often fold into poetic and metaphysical dimensions of symbolic meaning. In the *Deleuze Dictionary*,

464 Maya Deren and William Maas, “Poetry and the Film: A Symposium,” *Film Culture* 29 (1963), http://www.ubu.com/papers/poetry_film_symposium.html.
465 Ibid.
466 See Jacques Derrida, *Of Grammatology*, Corrected ed (Baltimore, MD: Johns Hopkins University Press, 1998).
467 Nancy Worman, *Landscape and the Spaces of Metaphor in Ancient Literary Theory and Criticism* (Cambridge; [New York]: Cambridge University Press, 2015), 28.
468 Ibid., 29.

Simon O’Sullivan proposes that ‘thought itself, enigmatically, is a kind of fold—the folding inside of what Deleuze calls the “forces of the outside”’.⁴⁶⁹ In fact, the concept of the fold can be read as critical of common paradigms of inside and outside ‘for the fold announces that the inside is nothing more than a fold of the outside.’⁴⁷⁰ A ‘topology’ of folds, the production of subjectivity itself has an ostensibly ethical and political dimension in its orientation to future folding.⁴⁷¹ Thus acknowledging or allowing for folding is a necessary requirement to thought.⁴⁷² Deleuze developed the fold theory through his reading of Gottfried Leibniz and baroque architecture.⁴⁷³ The baroque house is designed with two floors: below is the realm of matter, where the house is entered and which functions as a metaphorical trace of a ‘superabundant’ world.⁴⁷⁴ On this plane, the ‘organic and inorganic’ are folded together ‘in a continuous ‘texturology’’.⁴⁷⁵ The floor above is a kind of folding inwards or ventral fold which is set aside from the outside world. In Guattari’s reading of the baroque house, this space refers to ‘the incorporeal aspect of our subjectivity.’⁴⁷⁶ These two planes of enfoldment describe the production of subjectivity as a concurrence of corporeal and incorporeal dimensions, and as such the planes themselves are folded together.

Montage intervenes in the horizontality of the narrative, suspending time and space along a vertical axis. This vertical poesy in film could be described in the word transfix, where *trans* has its etymological roots in above, beyond, across—and could be related to transcend, and *fix* means to freeze or make still. If the role of editing is to baste together (as in needlework) flows of time (sequences) so that they are contiguous to one another yet give the illusion of continuity, then editing is a kind of folding time together, the vertical poetic axis developing in the

469 Simon O’Sullivan, “Fold,” in *The Deleuze Dictionary*, ed. Adrian Parr, (Edinburgh: Edinburgh University Press, 2007), 102.

470 Ibid., 103.

471 Ibid.

472 Ibid.

473 See Deleuze, *The Fold*.

474 See *ibid*.

475 See *ibid*.

476 See *ibid*.

shots themselves. Editing is a folding and unfolding that keeps the flow alive. I am concerned with the dual relationship images have to being enmeshed and as pressures: entangled and enfolded. Film and video images in this project are made relative to their context in an object field. Often in association with other images in a room, the film and video images utilise both approaches. They can form a montage or a mesh of suspended times looped together with the space and other images, situations—and they can fold and unfold as temporal pressures.

Images fail to depict time or space, rather they ‘comminute space’, grind it and fracture it into fragments.⁴⁷⁷ In the insect world, the imago (a fully-grown insect, from which we get the word image) begins its life as a pupa or chrysalis. The metamorphosis of the imago, its unfolding into a fixed insectoid state is perhaps synonymous with its etymological articulation—the image. Whilst the image fractures space and time into fragments (‘images fragment; they are themselves fragments of space.’⁴⁷⁸), they are also unfolded from an *imaginal* and or *imaginary* state. In the context of the fold, the imaginal can be related to the iterative fold-trace structure that occupies the below, and the imaginary belongs to that incorporeal floor upstairs. Both words stem from the same etymological route *imago*, and so are enfolded together. An image is perhaps a reflection that metaphorically (in transference) produces in trace space and time. Cubitt builds on Henri Lefebvre’s thesis that space (and time) is produced to extend a materialist conception of film.⁴⁷⁹ He suggests the reason discussions of film as material appear to be *missing the point of film* is because material is generally perceived as inert.⁴⁸⁰ Film projected seems to be ‘immaterial only because, like

477 Lefebvre, *The Production of Space*, 96.

478 *Ibid.*, 97.

479 ‘Lefebvre’s (1991) contestation that space is always produced stands true of time. The universe (and therefore film), the physicists tell us, is composed of matter, energy, and information. But the constitution of the film as meaningful involves a fourth dimension, that of communication, and it is in communication that time and space are constructed or produced. Homologies with the physical world are misleading: human regimes of communication are not informational in the physical sense. Their characteristic form is fluid, and they are not homeostatic.’ – Sean Cubitt, *The Cinema Effect* (Cambridge, MA: MIT Press, 2004), 327–28.

480 *Ibid.*, 328.

any abstraction, it is the result of a collision of materials.⁴⁸¹ Cubitt’s answer to this is that the ‘streaming flows of light’ captured and projected on screen is matter in a ‘state of equilibrium, the zero of random movement that you can see by walking up to the screen during projection (or examining a TV screen with a magnifying glass).⁴⁸² Images have an immaterial and material dimension that are folded like the dorsal and ventral surfaces of the body.⁴⁸³ Images as material carry scars, as Steyerl tells us:

The bruises of images are its glitches and artifacts, the traces of its rips and transfers. Images are violated, ripped apart, subjected to interrogation and probing. They are stolen, cropped, edited, and re-appropriated. They are bought, sold, leased. Manipulated and adulated. Reviled and revered.

To participate in the image means to take part in all of this.⁴⁸⁴

The images that are commonly called virtual (i.e. in online spaces) are nothing of the sort, rather they are very physical, with so-called real-world consequences and dimensions.

Cinematic images unfold over fixed durations that re-affirm the illusory continuity yet also have the ability to enfold contiguities. Deren’s development of the vertical is oriented towards unfolding a cyclic ‘time of meanwhile’ in which an event is extended into an iterative and contiguous—yet somehow simultaneous—field.⁴⁸⁵ Her technique of montage, however, works against this sense of a contiguous and iterative unfolding of the event, as Catherine Fowler argues, by reconstructing (editing) her films in accordance with the ‘imperative of the cinema film to keep moving from A to B.’⁴⁸⁶ Fowler argues that

whilst Deren may have used editing and mise-en-scene to liberate her in-frame images from a horizontal development, the cinema space

481 Ibid.

482 Ibid.

483 For a discussion of dorsal and ventral see Laura U. Marks, *Enfoldment and Infinity: An Islamic Genealogy of New Media Art*, (Cambridge, MA: MIT Press, 2010), 15.

484 Hito Steyerl and Franco Berardi, “A Thing Like You and Me,” in *The Wretched of the Screen* (New York: Sternberg Press, 2012), 53.

485 Catherine Fowler, “Room for Experiment: From Maya Deren to Eija Liisa Ahtila,” *Screen* 45, no. 4 (Winter 2004): 328.

486 Ibid.

surrounding them could be said to thwart some of the associations, comparison, and sense of simultaneity that she wishes to invite, whilst sustaining the act of memory involved in her ‘double exposure’ and the ‘what happens next’ of the cinema auditorium’s linear time frame.⁴⁸⁷

Installation featuring multiple video or film works plays with the cinematic illusion of continuity by establishing a littoral zone between difference and synchronicity in a *multifocal* space. Hito Steyerl, writing on the relationship between cinema and film and video installations, discusses a difference in focus that pits the ‘mass’ immersion in traditional cinema contexts against ‘multifocal spaces’ that ‘address a multitude spread out in space, connected only by distraction, separation, and difference.’⁴⁸⁸ The distinction

between mass and multitude arises on the line between confinement and dispersion, between homogeneity and multiplicity, between cinema space and museum installation space. This is a very important distinction, because it will also affect the question of the museum as public space.⁴⁸⁹

The installation of cinematic work into gallery or museum spaces alters cinematic conditions where it is, for example, uncouth to leave in the middle of a film. Instead installation in the museum or gallery (especially on a large scale) shapes a co-curatorial environment where interlocution takes place via rapid circulation ‘actively montaging, zapping, combining fragments’ of the overwhelming duration of images.⁴⁹⁰ This activity unfolds hardened across the horizontal, lower domain of the fold, however it does not preclude moments of synchronicity where the expected behaviour is sublimated into the soft folds of attunement.

When a smaller box s is situated, relativity at rest, inside the hollow space of a larger box S, then the hollow space of s is a part of the hollow space of S, and the same “space,” which contains both of them, belongs to each of the boxes. When s is in motion with respect to S, however, the concept is less simple. One is then inclined to think that s encloses always

487 Ibid.

488 Hito Steyerl, “Is a Museum a Factory?” in *The Wretched of the Screen* (New York: Sternberg Press, 2012), 67.

489 Ibid.

490 Ibid., 70.

the same space, but a variable part of the space S. It then becomes necessary to apportion to each box its particular space, not thought of as bounded, and assume that these two spaces are in motion with respect to each other...

Before one has become aware of this complication, space appears as an unbounded medium or container in which material objects swim around. But it must be remembered that there is an infinite number of spaces, which are in motion with respect to each other...

The concept of space as something existing objectively and independent of things belongs to pre-scientific thought, but not so the idea of the existence of an infinite number of spaces in motion relatively to each other. This latter idea is indeed unavoidable, but is far from having played a considerable role even in scientific thought.⁴⁹¹

⁴⁹¹ Albert Einstein, "Relativity and the Problem of Space," in *Relativity: The Special and the General Theory*, 17th ed. (New Delhi: General Press, 2012).

The Threshold of Folding
Subjectivity and its Interlocution
Thought Lost In Space

...we cut to Hari. Kelvin calls out her name, and the trance is broken.

“Sorry, I was lost in thought.”

Nothing else is said. The chandelier vibrates and a candelabra is pushed out across the room, floating in space: levitation has begun. Orbiting Solaris, the space station is afflicted by images. Surrounding Hari is a full set of reproductions of Bruegel’s incomplete painting cycle *The Months* (1565), which depict the change of seasons as a cyclic eternal return of frozen moments. The scene is a perfect depiction of being lost in thought. The images of the surface of *Hunters...* are points of focus, a reality of sight, yet they are not the thoughts themselves. On the space station orbiting Solaris, the physical manifestations of thought haunt the crew. Hari is not a human—she is a manifestation of the planet in the image of Kelvin’s deceased wife. [See Plate 91.] The image is convincing, even to Hari herself, who shares in the *real* Hari’s memories and desires. The images *really exist* on the station: they respect the laws of physics and of their physicality—except for death, upon which they re-appear mysteriously. The outward manifestation of these images is a crisis in the crew’s sense of individuality within time and space, as the ocean planet mines their memories, driving most of them insane. This is not portrayed as some evil plot against which the heroes must prevail—it is simply the situation the characters (including the images) find themselves in—a situation of affliction and despair by unreality. Hari’s thoughts are not manifested into these images outwardly like the others, she cannot iterate the trace. In the film her thinking is internalised, and in a sense this makes her more related to humans than the crew. In the levitation scene in the library, when the camera takes the place of her point of view, we see a trace of her perception across the surface of the painting. Just before she is brought back by Kelvin, we are allowed a glimmer, a particular quality to her thoughts via the brief yet haunting shot of the child in red in a winter landscape, who turns to

look at the camera. What Tarkovsky shows through this scene is the rhythm of thinking and perceiving, an intersection of memory, perception, and image itself from Hari’s point of view, the point of view of an image. The camera returns to Hari’s face so that we can see that moment: her transition from being lost in an internal space-time, to the library where Kelvin cries her name. In this moment Tarkovsky (and the actor Natalya Bondarchuk, who portrays Hari) perhaps reference this expression in *Lady with an Ermine (portrait of Cecilia Gallerani)* (c. 1490) by Leonardo da Vinci.⁴⁹²

Hari’s memory is associated with the painting that so transfixes her. This is paralleled in the experience of watching the film through the reference to painting itself. The scene as a whole is structured around this sense of thought suspending space and time. Upon entering the library, we see the image of Hari sitting with her back to the camera (and to Kelvin) staring at Bruegel’s *Hunters in the Snow* (1565) and from this point forward time and space are different. As the camera occupies Hari’s point of view, we enter a different, reflective space to Kelvin and to any action in the physical plane. In the dimension of her thoughts, Hari is lost in internal space and time that transcend the film’s sense of continuity. The scene in the library thus is bookended by two suspensions: the internal suspension of time and space through Hari’s gaze as she is transfixed on *Hunters in the Snow* filmed in a series of frozen and blurred moments scanning over the surface of the painting; and in the suspension of gravity on the station, where the external world around the two characters lightens, shimmers, and floats. In the suspension of gravity, a tension is released and Hari and Kelvin are brought together in an embrace.

Experience occurs in collective time, atomic time that marks the instants, the days, and the hours, but it is also takes place in an immeasurable contiguity where time’s progression is suspended. This immeasurable suspension is *epoché* where judgements are abandoned for a direct contact with *ataraxia*. Images are photographically temporal because they relate to the measuring of time and also to the failure of this measurement to capture reality. This

⁴⁹² Da Vinci’s paintings are alluded to in various works by Tarkovsky, notably in *The Mirror* (1975). See Tarkovsky, *Sculpting in Time*, 133.

suspension is what Bergson calls duration, or the streaming of flows—a contiguity in which dimension co-develops immeasurable qualities of time. Rather than replacing the notion of an objective, measurable time with a subjective, internal temporality, Bergson looks at the contraction of these two notions of temporality, where measured time and felt time are dependent on each other as a ‘continuity which is really lived, but artificially decomposed for the greater convenience of customary knowledge.’⁴⁹³ Bergson’s study of time and temporality considers the body as a body-in-motion, denying a ground outside of the flow of time from which to study it.

Interlocution, for the most part, is subjective exchange with others and with the world. [See Plate 92.] Often this involves negating projections, yet occasionally interlocution could involve a ‘pure perception’—a direct and instantaneous perception of matter that extends beyond the individual experience of subjectivity.⁴⁹⁴ Perception and recollection entangle the processes of subjectivity. Whilst acknowledging and maintaining the importance of our different subjective projections onto things, Bergson’s idea of matter and memory promotes a shared experience of the world, where individual subjectivities are threaded in an entangled constellation along with things themselves. In the context of an installation, perception of the work involves a process of collective entanglement, of actual connections to the artwork and to those present during the experience. In the same breath, it involves subjective projections of the interlocutors.⁴⁹⁵ The installation is thus a temporal condition in the field that sets up the modulation and comingling of collective and individual experiences to play out. [See Plate 93.]

**SHIFT, NO SHIFT.
THE DOORWAY EFFECT**

A recent study by Kyle A. Pettijohn and Gabriel A. Radvansky examines the *location updating effect* or *the doorway effect*, in which the ability of memory is

⁴⁹³ Bergson, *Matter and Memory*, 186.
⁴⁹⁴ Ibid., 34.
⁴⁹⁵ Ibid., 67.

affected directly by movement and change.⁴⁹⁶ They posit that a shift in corporeal and incorporeal environmental conditions—the body’s locational experience of thresholds and the movement between spaces—impacts on our ability to remember details about objects carried over these borders.⁴⁹⁷ These shifts can be prompted via the perception of doorways, and are influenced by the physical acts of walking through a door into a different room; ascending or descending stairs; or travelling between different types of space (travelling from the city to the countryside, for example). The study reveals the operation of memory to be tied to the perception of an environment or location, yet the dimensions of this perceptual space are not based purely in vision or Euclidean perspective. In the levitation scene above, Hari’s memories and thoughts are bound to the spaces inside the painting. For the researchers, this suggests an event-based structure to cognition: where the perception of subjective spaces and their boundaries impacts and interferes with the potentiality of memory. Uncovering the implications of this research, the idea that memory and cognition are intrinsically related to the perception and the production of contiguous spatial and temporal categories to operate unfolds. Experimentations of these kinds shed light on the boundaries of installation as thresholds in which a differing paradigm of the memory and perception of time and space can be established.

In the experiments carried out by Pettijohn and Radvansky, participants are sat

⁴⁹⁶ Kyle A. Pettijohn and Gabriel A. Radvansky, “Walking through Doorways Causes Forgetting: Environmental Effects,” *Journal of Cognitive Psychology* 28, no. 3 (2 April 2016): 329–40, <https://doi.org/10.1080/20445911.2015.1123712>.

⁴⁹⁷ ‘Previous work has demonstrated a location updating effect (Radvansky & Copeland, 2006a). In these studies, people navigated through a virtual environment, picking objects up and putting them down. In some cases, the object would be carried across a room and put down (no shift), while in others, it would be carried from one room to another before being put down (shift). The result was that memory for the object in the no-shift condition was better than in the shift condition (Radvansky & Copeland, 2006a; Radvansky, Krawietz, & Tamplin, 2011; Radvansky, Pettijohn, & Kim, 2015; Radvansky, Tamplin, & Krawietz, 2010). This is similar to other research that has found that there is a decline in the accessibility of knowledge following a spatial shift, regardless whether that has occurred in language (e.g. Glenberg, Meyer, & Lindem, 1987; Morrow, Greenspan, & Bower, 1987; Zwaan, 1996), film (Swallow, Zacks, & Abrams, 2009; Zacks, Speer, Swallow, & Maley, 2010), or interactive events (Copeland, Magliano, & Radvansky, 2006).’ Ibid., 329.

.5m away from a 46” touchscreen monitor.⁴⁹⁸ They are instructed to interact with the monitor by touching its surface with their least dominant hand, sitting close so that the simulated environment fills their field of vision. The participants navigate a series of computer-generated rooms. The rooms are generated using the Valve Hammer software, developed by the gaming company Valve in 1996 as an interface for using their ground-breaking engine, *Goldsource* (originally known as *The Forge*) for their blockbuster game *Half-Life* (1998).⁴⁹⁹ The use of this engine—and engines based on it—has been widespread in video games since 1998. Thus for many of the study’s participants, interacting with the simulated world would be a familiar experience. In the architecture of the world, there are large rooms and small rooms, and each room has at least one table and one object. The participant’s movement is aurally supplemented with the sound of footsteps, creating an immersive atmosphere. Actions are restricted to picking up an object from a table and either carrying it across the room or taking the object into the next room. The actions that can be carried out fall into two locational event categories: shift and no-shift events. Pettijohn and Radvansky conducted four experiments to investigate shift events that occur when an object is carried between tables from one room to another, by testing this phenomenon against no-shift events that occur when the object is carried within one room in a control environment.

In each experiment there was a different group of people and a different set of rooms. The rooms are arranged with tables and objects that differ in shape and colour. The size and shape of the rooms differ too: the larger rooms being twice the length of the smaller rooms and containing two tables instead of one. The rooms are joined by doorways, and as they are walked through the doors close, corralling movement to a linear progression through the rooms. Participants are asked to control an avatar to move through each room: to collect an object from a table and either carry it across the room, or, through a doorway into an adjacent room, in order to place the object down on a table. The findings show that a lapse in memory coincides with location shift events, occurring when the participants

⁴⁹⁸ Ibid., 331.

⁴⁹⁹ “Valve Hammer Editor,” Wiki, Valve Developer Community, August 14, 2017, https://developer.valvesoftware.com/wiki/Valve_Hammer_Editor.

are asked to describe the objects. In the experiments, questions are proposed to determine whether the impact of location shift events on the faculty of memory are related to visual perception of Euclidian spatial geometries (is the ability of recall affected by room size or shape in terms of the Euclidian dimensions?), or the visibility of objects between rooms (do visual obstructions such as walls between rooms impact on the occurrence and/or quality of shift events?). They also tested the impact of non-visual perceptions, asking whether the manner in which boundaries are crossed (does the opening or closing of doors in the experiment influence the occurrence of shift events?), or the texture and affectual qualities of rooms (does controlling the lighting, surfaces, and general mood of a room impact on shift events?) impact on locational shift events. The results found that overwhelmingly these factors did not affect the outcome of locational shift or no shift events or the ability to recall. The researchers posit that it is simply the act of moving through a *doorway* that causes a locational shift, and that a doorway in this context does not necessarily conform to the perception of Euclidian geometries but could be both real and imaginary. The relationship between the horizontality of composition and hierarchy of improvisation is troubled by this idea, which seems to suggest a contiguous horizontality that operates in a similar way to contiguous hierarchy.

[See Plate 94.]

THE RHYTHMANALYSIS
OF SOCIAL SPACE
CONTIGUITY

At the intersection of perception, memory, and image, subjective archives of associations form. Memories develop into networks that colour the quality of images. This in itself is rhythmic, yet there is also rhythm outside of memory. This rhythm outside is the type that concerns Lefebvre in his development of a *Rhythmanalysis*, where rhythm opens up ‘a science’ of looking (and of the other senses)—‘a new field of knowledge: the analysis of rhythms; with practical consequences.’⁵⁰⁰ The concept of a *Rhythmanalysis* arises from Lefebvre’s

500 Lefebvre, *Rhythmanalysis*, 13.

theory of social space.⁵⁰¹ Social space describes a field of entangled associations and networks that foster relationships and expand borders. Lefebvre refers to the ‘unlimited multiplicity or uncountable set of social spaces’ as a field called simply “social space”.⁵⁰² Originally published in 1975, Lefebvre’s *The Production of Space* anticipates the contemporary use of language around social spaces online that manage and collect vast swathes of data. This is done via the use of algorithms that not only mine data from social networks and groups (those who frequent a particular webpage, for example), but actually participate in the production of new social spaces.⁵⁰³ Of interest to Lefebvre are the ramifications of the *interference* and/or *interpenetration* of space to its study.⁵⁰⁴ This stems from an analogy to hydrodynamics, and involves concurrently two lines of study:

on the one hand, that [social] locus would be mobilized, carried forward and sometimes smashed apart by major tendencies, those tendencies which ‘interfere’ with one another; on the other hand it would be penetrated by, and shot through with, the weaker tendencies characteristic of networks and pathways.⁵⁰⁵

The question of tendencies in social space is thus a matter of scale, where different social spaces (categories) entangle and interfere with one another at the border, and are simultaneously interpenetrated and enfolded internally. Imagine the locational events affecting the faculty of memory in terms of Lefebvre’s social space. Here there is a rhythm and contiguity to thoughts and memories that can be expressed spatially as well as in terms of duration. Rhythmanalysis is the method for a study of space that articulates away from theory regarding

501 Lefebvre, *The Production of Space*, 86.

502 Ibid.

503 Social connections (networks) are established with the aim to increase the specificity of group content based on a group’s demographic information and behaviour. Increased specificity in social spaces online means increased advertising potential and monetisation of social space. Social spaces constitute the ‘markets: local, regional, national, and international markets; the market in commodities, the money or capital market, the labour market, and the market in works, symbols and signs; and lastly—the most recently created—the market of spaces themselves. Each market, over the centuries, has been consolidated and has attained concrete form by means of a network’. Ibid.

504 Ibid., 86–87.

505 Ibid., 87.

the object field towards the production of space. The concept of locational shift events that impact on the faculty of memory relates cerebral processes directly to spatial experience and *the (social) production of space*. As Lefebvre convincingly detailed in his eponymous book (1991), space is not a given reality as put forth by Euclid and others, but a site of social production—a conglomerate network of connections and relationships in ‘a process that subsumes signifying processes without being reducible to them.’⁵⁰⁶ For Lefebvre:

The past leaves its traces; time has its own script. Yet this space is always, now and formally, a *present* space, given as an immediate whole, complete with its associations and connections in their actuality. Thus production process and product present themselves as two inseparable aspects, not as two separate ideas.⁵⁰⁷

The body, first and foremost occupies a space. This does not simply mean that a body acts in a pre-existing spatial dimension, but that the body’s ability to act creates and occupies space itself.⁵⁰⁸ The manner of this occupation is of an already ongoing production dissimilar from a *manufactured* space.⁵⁰⁹ This entangled production is a result of the social ‘relationship between the body and its space, between the body’s deployment in space and its occupation of space.’⁵¹⁰ The body is involved in the production of space which it is simultaneously *in* and *of* before any actions that affect the ‘material realm (tools and objects)’:⁵¹¹

Before *producing* effects in the material realm (tools and objects), before *producing itself* by drawing nourishment from that realm, and before *reproducing itself* by generating other bodies, each living body *is* space and *has* its space: it produces itself in space and it also produces that space. This is a truly remarkable relationship: the body with the energies at its disposal, the living body, creates or produces its own space; conversely, the laws of space, which is to say the laws of discrimination in

506 Ibid., 37.
507 Ibid.
508 Ibid., 170.
509 Ibid.
510 Ibid.
511 Ibid.

space, also govern the living body and the deployment of its energies. The production of social space resonates with the findings of Pettijohn and Radvansky’s experiments in locational shift events. The dimensions and visibility of the boundaries between rooms imposed by the study were altered throughout the generation of experiments, however the participants’ ability to recall were not.⁵¹² The researchers found that event boundaries were established subjectively, and participants differed on the timing: ‘when to identify something as an event boundary, when to create a new event model, and when to interpret the flow of action as part of a continuous event.’⁵¹³ Through their manipulation of the environment, the study demonstrated the effect of specific experiences to control the rate and distribution of events and their boundaries. When the flow of spatial experience is interrupted or altered (by stepping over a threshold into a new or differing environment), these interruptions are ‘more likely to be treated as event boundaries and give rise to the location updating effect.’⁵¹⁴ Furthermore:

While some perceptual change does occur as a person moves from one region to another, perceptual experience itself does not drive this effect. It is only when the perceptual change is interpreted as defining a new region in space that people are likely to interpret that as an event shift.⁵¹⁵

A churning wave crashes into a rocky shore. Then another and another. I turn a stone over and over in my hand to find out that it is actually a bit of weathered plastic. On a recent visit to the gannet colony at Muriwai with Xin Cheng as part of the *Lava Caves Project*, I was struck by rhythms and polyrhythms.⁵¹⁶ Salty foam erupted from a hole in a rock below us, itself a trace of early Miocene Waiatarua lava formations.⁵¹⁷ Groups of people were led in a great dance with the tide, moving forwards and backwards with the sweeping of water as they made their way to stairs cut into a cliff. A large table, like an alluvial plain, extended

512 Pettijohn and Radvansky, “Walking through Doorways Causes Forgetting.”
513 Ibid., 336.
514 Ibid., 337.
515 Ibid.
516 Lefebvre, *Rhythmanalysis*, 88.
517 A. N. Bear and R. A. F. Cas, “The Complex Facies Architecture and Emplacement Sequence of a Miocene Submarine Mega-Pillow Lava Flow System, Muriwai, North Island, New Zealand,” *Journal of Volcanology and Geothermal Research* 160, no. 1–2 (February 2007): 1–22, <https://doi.org/10.1016/j.jvolgeores.2006.09.002>.

its dimensions leading around to where the gannets were. The gannets, beside small mounds braided into the cliff, looked into the buffeting winds. In remembering I can isolate various images and perspectives, or intuit the spaces in between, the succession of waves. The spaces represented in this memory—the surface of the plastic stone; the cliffs and the large table; the braided mounds made by gannets—are *alive*. For Lefebvre they are spaces determined by the implications of time, and ‘may be qualified in various ways: it may be directional, situational or relational, because it is essentially qualitative, fluid and dynamic.’⁵¹⁸ Space is produced, not only by our social interactions (on whatever scale), but also by the relationship between our collective and individual thoughts and memories.

History would have to take in not only the genesis of these spaces but also, and especially, their interconnections, distortions, displacements, mutual interactions, and their links with the spatial practice of the particular society or mode of production under consideration.⁵¹⁹

Thinking about social space impacts on the applications and operations of historicity and history in general. Lefebvre suggests social space must come into the study of history, ‘not only the history of space, but also the history of representations, along with that of their relationships—with each other, with practice, and with ideology.’⁵²⁰

[See Plate 95.]

NEURAL NETWORKS

In 2014, neuroscientists Tomonori Takeuchi and Richard G.M. Morris described the impact of returning to a site on the development of memories.⁵²¹ Their research investigated the effect of returning to the site where a memory was developed, and found that this return altered the spatial network associated

518 Lefebvre, *The Production of Space*, 42.

519 Ibid.

520 Ibid.

521 Tomonori Takeuchi and Richard G. M. Morris, “Neuroscience: Shedding Light on a Change of Mind,” *Nature*, 2014, 323–24.

with that memory.⁵²² Here memory is shown as an ongoing process of tracing, a photograph still being exposed. Takeuchi and Morris’s findings parallel a selectionist model of memory, ‘not to store up recollections, but simply to choose’.⁵²³ Neuroscientist Patrick McNamara references a Bergsonian notion of multiplicity in duration to develop a ‘selectionist’ model of memory. This model is useful in approaching a general theory of remembering for neuroscience. McNamara suggests that Bergson’s writing on memory is selectionist in that ‘[m]emory images are selected (and therefore retained) if they are useful for increasing the possibilities for free action’.⁵²⁴ Memory images imply endless possibilities and worlds to enter into, and the brain notices those possibilities which can create a propensity for more decisions (and so more freedoms).⁵²⁵ Each memory is like a shot in a film, they each ‘have their own rhythm, their own movement and logic’ since they are oriented towards making decisions.⁵²⁶ Memory involves a contraction of the past into the present:

From the point of view of present perception, however, there is an *expansion* of memory images in consciousness since a region of the past is becoming available to it. To the extent that memory can “contract” the moments of duration into one moment, one decision, it increases the organism’s powers of action—the organism’s freedom.⁵²⁷

Once a decision is made, intuition then dilates back into analysis, enfolding the rational and irrational, the individual and the collective, perception and memory. This durational movement is expressed as *détente*, a relaxing of movement (tensions) between contraction and expansion of the pupil, or the aperture of a lens. Bergson understood intuition as ‘a simple act’, however within its simple motion lies a complex relationship with duration as a continuity of contiguities; a paradoxical multiplicity of time.⁵²⁸ Duration is flowing and continuous yet it is also

522 Ibid., 324.

523 Bergson, *Matter and Memory*, 179.

524 McNamara, “Bergson’s ‘Matter and Memory’ and Modern Selectionist Theories of Memory,” 230.

525 Ibid., 221.

526 Ibid.

527 Ibid.

528 Deleuze, “Intuition as Method,” 13.

the conduit for radical heterogeneity.

**CONTIGUITY OF
MEMORY AND
SPACE**

In another 2014 study, this time by Roger L. Redondo (et al.), it was shown that the function of memory can be divided along two lines: “what” and “where”, that are activated across disparate parts of the brain.⁵²⁹ The study revealed a disconnection between locational memory events that describe space and the events taking place in that space.⁵³⁰ Furthermore it was shown that with electrical stimulus to these parts of the brain, these two aspects can be isolated and controlled.⁵³¹

There are gaps in memory that are small deaths—forgotten times and spaces. The potential to remember is so small in the sea of the forgotten life behind us. In the interstices of memory draw great fictions, the space between frames. Memories, histories, photography. All contiguous traces that we make continuous.

Virginia Woolf’s *To The Lighthouse* (1927) revolves around the interval between two scenes taking place at a holiday home in the Hebrides. The two moments of time are separated by a ten-year period, and the book breaks these two passages into sections called ‘The Window’ and ‘Time Passes’. In ‘Time Passes’ a few of the characters in ‘The Window’ return to the site ten years on (after the First World War). The characters remember a past not lived but projected in the observations and thoughts of others. Instead of presenting the memories of the characters and their summer home in the Hebrides directly, the story follows the internal thoughts and projections of a set of characters who are entangled together. We are shown the views and projections of each of the characters as they relate to and think about the others. Often times they are contradictory, but sometimes their internal subjectivities seem to cross over into one another,

⁵²⁹ Roger L. Redondo et al., “Bidirectional Switch of the Valence Associated with a Hippocampal Contextual Memory Engram,” *Nature* 513 (18 September 2014): 426–30.

⁵³⁰ Ibid.

⁵³¹ Ibid.

and their individual experience of consciousness becomes collective. History layers as multiple pasts converge on the projections and subtle realisations of the characters. The novel examines the complex emotional field held between a group of people entangled together.

States of contiguity within an installation involve constant re-turning or revolution to the borders of seemingly disparate elements. Contiguity re-negotiates the act of perception and memory in the object field. The project is concerned with the double gesture of a continuous and flowing rhythm to the installation and to its aggregation as a series of differing image relationships. ‘The body *is* a thought’,⁵³² and bodies—be they human bodies, rocks, trees, video projections, web-pages, planets, or couches—produce, and are themselves spaces. Memory is effected by the traversal of doorways. A social space is developed that is already a historical photography. Subjectivity in a selection of images developing, the field of memory is a contiguity that builds upon itself. The interstices, those spaces in the walls between points of location, mark the boundaries. A revolution in thought, it takes place beyond.

A round for rocks and stones (2014) sets this relationship in motion. [See Plate 96.] Each stone, rock, and its accompanying darkness is due to return again and again in new configurations. Perception takes place over an extended duration, and is involved in the interferences of memory. Memories set the act of perception in motion by oscillating the object field: simultaneously the relationship image has to the index (its associative power which in itself is a cyclical motion between resemblance, contiguity, and causality),⁵³³ and to the *needs* (need makes a hole in the continuity of experience and perception by drawing instantaneous attention to the urgent requirements of the body). For Karen Barad, memory involves an iterative *re-turning* to the dialectic between individual and collective modes of being.⁵³⁴ The concept of re-turning, is used here to evoke

⁵³² Simon O’Sullivan, *On the Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation*, (Hampshire,UK; New York: Palgrave Macmillan, 2014), 184.

⁵³³ See Ruth Weintraub, “Hume’s Associations,” *Hume Studies* 28, no. 2 (November 2002): 231–46 for a discussion of David Hume’s “Three Laws of Association” as outlined in David Hume, *A Treatise of Human Nature*, 1739.

⁵³⁴ The term ‘re-turning’ is used here to reference Karen Barad, “Diffracting Diffraction:

the revolution of memory, not only its reflection. Barad clarifies returning as not ‘reflecting on or going back to a past that was, but re-turning as in turning it over and over again’.⁵³⁵ Karen Barad’s notion of re-turning may be useful as an active and present way to discover and intuit the real. Re-turning is a rhythmic way to approach perception: instead of forming a chronological history of experience, re-turning extends vertically into an infinitely differed re-perceiving.

Cutting Together-Apart,” *Parallax* 20, no. 3 (3 July 2014): 168, <https://doi.org/10.1080/13534645.2014.927623>.

⁵³⁵ ‘We might imagine re-turning as a multiplicity of processes, such as the kinds earthworms revel in while helping to make compost or otherwise being busy at work and at play: turning the soil over and over—ingesting and excreting it, tunnelling through it, burrowing, all means of aerating the soil, allowing oxygen in, opening it up and breathing new life into it.’ Ibid.

*Writing Subjective
Temporalities*

The text is a sea that carries forth rhythms, that brings them to matter. The reader is an interlocutor, is of the text, is a body, is a metronome. At what pace and by what method should the text be traversed? Like a song, the rhythms of the text catch on, sliding through time. The waves of the transmission of affect crash in succession bringing forth a tidal temporality. The reader making cuts cuts across iteratively intra-acting the rhythm of *The Waves*. The sun rises to slow time and explode the buds of flowers. ‘It sharpened the edges of chairs and tables and stitched white table-cloths with fine gold wires.’⁵³⁶ The text is re-making itself. The text is making new temporalities in the text.

The past and the future bleed into the affectual milieu that we call the present. Affect not only operates outside of the loop making the path between head and heart (as it is collective, social, and external to the body), but it also operates outside of time.⁵³⁷ This is not to say that it has nothing to do with temporality, rather ‘affect is not *in* time’.⁵³⁸ Affect strikes across time, ‘it *makes* the present moment’ emerge from the continuous flow.⁵³⁹ Affect is not individual but social. The production of subjectivities and experiences are in part built upon by the social transmissions of affect.

In *The Waves*, Woolf’s characters are interlocutors in flux merging and sliding together. At times it is unclear whose thoughts we are with, and at other times the characters feel themselves taking on characteristics of the others, and even merging into a supra-consciousness around the dinner table. As readers

536 Virginia Woolf, *The Waves* (Los Angeles, CA: IndoEuropean Publishing, 2011), 14.
537 Massumi, “Of Microperception and Micropolitics,” 61.
538 Ibid. [my emphasis].
539 Ibid. [my emphasis].

we bring our own indexes to the text. The reader spectator is placed in a zone of indeterminate fluidity, time floating by in waves of light ‘drawn over eyes by a wave’.⁵⁴⁰ The waves of time lapping on the shore, a tidal present. Tidal temporality.

Elvedon is the neighbouring village, but for the characters (who are children) it represents a radical distance. None had ever been there, but they knew of it by signs. As Bernard falls to sleep early on in Woolf’s novel, we get a sense of time compounding. The passage appears as progression: the memory of the day ‘rich and heavy’, flowing as viscous liquid, physical and present.⁵⁴¹ Memories condense on the ceiling. As they drip down they run into each other—some are distilled as traces left over from the day—others form a general sense of past-ness that affirms the continuity of time. In this way the day falls together, washed out by the sensuous present and expanded by the anticipation of tomorrow. Through the metaphor of light, the present points towards the future as a new duration, the chorus of the far off alluding to the multiplicity of duration. The iterative re-turning rhythms of the sea.

Ian Ettinger examines Virginia Woolf’s writing in relation to the field of physics, especially the quantum experiments of Nils Bohr. Ettinger correlates Woolf’s ‘fluidity of consciousness’ to Bohr’s wave-particle duality, ‘in which seemingly separate entities (in this case embodied personalities) become “flowing” and indeterminately bounded’.⁵⁴² The characters in *The Waves* are indeterminately bounded, a matter of contiguity. The walls of minds turn liquid, and intersect others. Reality is ‘co-creation’ for Woolf, ‘of personalities and relationships between objects and fields in space-time’.⁵⁴³ The bodies and minds of the characters co-mingle, at one point around the dinner table they become a ‘psychic superstructure’, ‘an object of simultaneous perception’.⁵⁴⁴

540 Woolf, *The Waves*, 13.

541 Ibid.

542 Ian Ettinger, “Relativity and Quantum Theory in Virginia Woolf’s *The Waves*,” *Zeteo: The Journal of Interdisciplinary Writing* Spring, no. 1 (11 April 2012): 7.

543 Ibid., 12.

544 Ibid., 9.

Writing temporalities involves social ‘co-creation’ for Woolf, ‘of personalities and relationships between objects and fields in space-time’.⁵⁴⁵ The borders between object and field, matter and memory, corporeal and incorporeal are drawn and re-drawn: they are indeterminately bounded. This boundless bounding is the social fabric,⁵⁴⁶ that to perceive or sense anything it first has to be imagined continuous then broken down into discontinuous sections for management in such a way as to cloud contiguity at play. The fluidity of borders between object and field is expanded on by philosopher and physicist Karen Barad. Perception cuts into what Barad would call (after Donna Haraway) the ‘quantum dis/continuity’ of experience.⁵⁴⁷ This photographic cut, which is also a join, can then be opened, linked, folded across itself and reorganised. Or rather, in ‘cutting together-apart’, things open and close, and in doing so this opens and closes us.⁵⁴⁸ Not only do we affect things, but also they affect us.

... creativity is not about crafting the new through a radical break with the past. It’s a matter of dis/continuity, neither continuous nor discontinuous in the usual sense. It seems to me that it’s important to have some kind of way of thinking about change that doesn’t presume there’s either more of the same or a radical break. Dis/continuity is a cutting together apart (one move) that doesn’t deny creativity and innovation but understands its indebtedness and entanglements to the past and the future.⁵⁴⁹

545 Ibid., 12.

546 ‘It is not just the joining of distinct elements but a confirmation that existence is not an individual state of affairs, and that we don’t exist as makers in a vacuum just as objects themselves don’t. Instead we become visible through and as a part of our interactions and entanglements.’ Andy Thomson, “Standard Model: Bubbles in the Vacuum,” in *weakforce4*, ed. Paul Cullen, Tanya Eccleston, Andy Thomson (Auckland: split/fountain, 2016), 118.

547 Barad, “Diffracting Diffraction,” 179.

548 See Karen Barad, “Ma(r)king Time: Material Entanglements and Re-Memberings: Cutting Together-Apart,” in *How Matter Matters: Objects, Artifacts, and Materiality in Organization Studies*, ed. Paul R. Carlile (Oxford: Oxford University Press, 2013), 16–31, <http://public.eblib.com/choice/publicfullrecord.aspx?p=3055205>.

549 Karen Barad, Malou Juelskjær, and Nete Schwennesen, “Intra-Active Entanglements – An Interview with Karen Barad,” *Kvinder, Køn & Forskning NR (Women, Gender & Research)* 1–2, no. Feminist Materialisms (2012): 16.

For Barad, the notion of dis/continuity is vital to setting up a quantum field of *spacetime mattering*. Perhaps another way of thinking about this field is in terms of where “things” may be found or placed in the same “field” yet there is no clear continuity between them. A field of contiguity is a field of touching borders, where the emphasis is in association (potentiality) as opposed to evolution. Entangled interferences. Spooky action at a distance. There is entanglement that leads to the ‘outside’ of subjectivity, as Bergson says ‘in pure perception we are actually placed outside ourselves; we touch the reality of the object in an immediate intuition.’⁵⁵⁰ [See Plate 97.]

In *The Waves*, moments of ‘flow’ are painfully interrupted by abstract clock-time.⁵⁵¹ The flowing fields of consciousness are hereby arrested by the material of the world. As the experience of atemporal consciousness sharpens, the characters are drawn out of inter-subjective flow. The boundaries between object and field sharpen too; ‘everything became definite, external, a scene in which I had no part.’⁵⁵² On a quantum level, Barad would call this sharpening a ‘cutting together-apart’—one of her terms for iterative border making practices that shape matter and meaning.⁵⁵³ Karen Barad discusses the idea of cutting together/apart in an interview with Malou Juelskjær, and Nete Schwennesen, where she contextualises the term as an expansion of Bohr’s research. Cutting together-apart represents a cut and a join made in one move. This is contrasted with classical physics, which ‘assumes a Cartesian cut, an absolute a priori distinction, between subject and object.’⁵⁵⁴ Barad elaborates on Bohr’s understanding of the cut between subject and object as being produced by ‘measurement interactions’ rather than preceding them.⁵⁵⁵ This means that the boundaries drawn between the subjective and objective lines are produced by and entangled with the means we have to measure them, directly implicating measurement into any method of

cutting. For Barad, an agential realist account would base the dynamics of the cut on ‘intra-actions, not interactions,’ making the cut ‘intra-actively enacted.’⁵⁵⁶ The shift from inter to intra marks a shift in thinking about the already implicated nature of measuring in making measurements. In this way any measurement entails an entangled cut or slice that simultaneously separates and fuses together both sides of the cut not-cut. For Barad this idea of cutting together-apart leads to an ethics after entanglement, with wide ramifications for ‘questions of indebtedness, inheritance, memory, and responsibility.’⁵⁵⁷ What this opens up in the context of art is a social dynamics of ‘intra-activity’ that enables a *re-turning* of ethics, in metaphysics, matter and discourse.⁵⁵⁸

[See Plate 98.]

550 Bergson, *Matter and Memory*, 75.
551 Ettinger, “Relativity and Quantum Theory in Virginia Woolf’s *The Waves*,” 10.
552 Woolf, *The Waves*, 157.
553 Barad, Juelskjær, and Schwennesen, “Intra-Active Entanglements – An Interview with Karen Barad,” 19.
554 Ibid.
555 Ibid., 19–20.

556 Ibid., 20.
557 Ibid., 19–20.
558 By re-turning, Barad conjures an image of a stone being turned again and again in the palm of a hand. This type of turning is described by Barad as ‘iterative intra-actions’: ‘in the making of new temporalities’. See Barad, “Diffracting Diffraction,” 168.

**SERIES OF MOMENTS REAL AND
FICTITIOUS IN SYNCHRONY,
METRE FOR MEASURE, 2016.**

Meteoric space dust colliding with the Earth's ionosphere recorded by Thomas Ashcroft at 61.250MHZ and 83.250MHZ by ICOM PCR 1000 1310 UT 5.10.08

Bruce Maccabee “Tracings of images from the New Zealand colour movie for comparison with the image on the rotating beacon on the Plane” in “Photometric properties of an unidentified bright object seen off the coast of New Zealand,” *Applied Optics* Vol 18, No 15 1979.

Roger and Katherine Paine *Song of the Humpback Whale* flexi disc insert in “Humpbacks: Their Mysterious Songs” January 1979 NATIONAL GEOGRAPHIC 1970-79

Fantasia on Byrd's “Miserere mihi” Elizabeth Turnbull (2.40) EMI Studios NZBC Scola Musicum

Songs sung at a distance (for W Banks)

Three tsunami waves in interstellar space recorded by Voyager 1

Space is an ocean

Kepler: Star KIC7671081B Light Curve Waves to Sound

Kepler: Star KIC12268220C Light Curve Waves to Sound

Blue Rock

The True Music of Birds

Az Ismeretlen Madárzene, The Unknown Music of Birds, Die Unbekannte Vogelmusik, La Musique Inconnue Des Oiseaux—Peter Szöke 1987

Bases. Eamon Edmundson-Wells, Rui Inaba, Cameron MacArthur, Amanda Cheng, Chris Marshall, Tom Dennison, Scott Kendall, Jo Shum, Tim Shacklock, Djordje Nikolic

On the 5th October 2008, Thomas Ashcroft recorded meteors colliding with the Earth’s ionosphere. As the objects impact they reflect sound inwards, onto a tin roof, a drum. Affects signify events that pass across the body. The synth-like dives and pops were found in upper-band radio waves, specifically the 61.259MHZ and 83.250MHZ bands. The sound is reflected back to earth by ICOM PCR 1000, an array installed in close orbit. At the beginning of the sound file you will hear a voice announcing universal time: 1310 UT which is 7:10am Mountain Daylight Time.

A sound brings back a distant memory, the outline of a room that has no stable position, just a movement of light and tone and country fragrances coming from an open window. The heat of the conservatory in summer and the relief of cool tiles underfoot. The memory is moving across and through a large glass. As you move closer, light begins to shift, part of you is pulled towards the door, the feeling, a premonition that you will soon be joined. Sounds are close now, and harsh. The tracing of your finger is loud and uncomfortable. But now it is rhythmic again, and can be accepted as a condition of the invisible world.

470 light-years away, in the constellation Lyra, a red dwarf star is orbited by a planet with extreme similarity to Earth. Inhabited by giant birds, Kepler 438b is home to some of the biggest and strangest fruit in the universe. The plant bearing this fruit begins its life in the deepest sands of the planet’s oceans. Every time it rains, small holes appear all over the ocean floor, an echo of the droplets hitting the surface above. Out of these holes appear a series of green worms. These worms swim not unlike Earth’s sea snakes, eating a variety of micro-organisms and behaving in much the same way we might expect them to do, here on Earth.

At the beginning of spring, when the air got muggy and full, we started to weed

the garden in preparation for the summer’s crops. Plants were uprooted and tossed into a nearby bucket, to be mulched and turned back on the garden. As the burst of gardening grew tiresome we got distracted and left the bucket of weeds on the deck. The bucket has remained in the same spot and thus has been allowed to flourish. In the last six months various ecosystems have developed; there was a wetland stage turning the plant matter at the bottom of the bucket back to mud; a stage when hemlock rooted and woke from the dead in the swampy plant matter; a Kikuyu grass stage which the cat enjoyed, standing precariously on the bucket’s lip; dry earth when the grass died and the water evaporated; and now a flower stage which has seen cosmos and daisies self-seed.

The more I try to evoke where I am—the “I” who is writing this text—the more phrases and figures of speech I must employ. I must get involved in a process of writing, the very writing that I am not describing when I evoke the environment in which writing is taking place. The more convincingly I render my surroundings, the more figurative language I end up with. The more I try to show you what lies beyond this page, the more of a page I have. And the more of a fictional “I” I have—splitting “me” into the one who is writing and the one who is being written about—the less convincing I sound.⁵⁵⁹

Last time it rained one conjured a duck siting neatly in the then alluvial plains of a bucket world. Today it is a meadow, with just enough space to stand in and feel the grass on the back of one’s legs, tomorrow a vast tundra with endless horizons.....

One of the loveliest nights I have ever spent at sea was on April 13th 1970. It wasn’t calm, and our little boat bowed and dipped and turned among the high waves left over from a storm. But the whales deep inside those same waves were aloof to all the turmoil at the surface, and their sounds were peaceful and serene.⁵⁶⁰

559 Timothy Morton, *Ecology Without Nature: Rethinking Environmental Aesthetics* (Cambridge, MA: Harvard University Press, 2007), 30.

560 Roger Paine, *Song of the Humpback Whale (Side A)*, flexi disc insert 45RPM, vol.

So narrates Rodger Paine in the flexi disc record *Songs of the Humpback Whale* first released in 1970. Paine's description of listening through the rough surface of the sea into another space is a key to distant dimensions. To listen in with a cup to the wall of the known world. These recordings of whale song were first made by Frank Watlington in 1958, a US navy engineer who listened to the other-worldly wailing whilst listening for Russian submarines in a top-secret hydrophonic station off the coast of Bermuda. These whale recordings were included in the golden record, an archive of sounds from Earth collected in the late seventies by Carl Sagan and placed aboard the two Voyager spacecraft launched in 1977. As of July 7 2014 the Voyager 1 spacecraft has left the known solar system. Before it left, it turned to take one last photograph of earth. Holes in the fabric. A reflection of solar waves confirmed the exit of the heliopause, the outer membrane where motion slows, protecting us from interstellar plasma. Recordings were sent back to earth of three tsunami waves in interstellar space.

Miserere mihi(me) Domine, et exaudi orationem meam.

At roughly 12pm the sun moves out from behind the parking building and hits the far wall of the gallery. The light stretches slightly until 2:35pm, when it disappears behind the apartment complex over the road, only to return extended at 4:15. By this point the shift in colour temperature is noticeable, making the fluorescent lights seem greeny-blue. At 5:25pm the light falls only on the longest wall, reaching the midpoint of the space, directly across from where I am sitting. This is marked by the sound of roller doors opening and closing as people come and go from the rooftop parking space next door. In the last moments of direct sunlight, the edges blur and reveal subtle greens, oranges and blues. In my periphery, the fluorescent light moves slowly to the fore, and suddenly the room feels colder and darker. The time is 5:36, and the last rays of sun hit the room.

On 30th December 1978, after hearing reports of lights over the water near Kaikoura, a crew set out from Blenheim on a mission to film and photograph the phenomenon. They got 30 seconds of handheld footage shot on 16mm colour reversal aerial film of an orb of light playing over the ocean. The colour shifts

National Geographic, Humpbacks: Their Mysterious Songs, 1979.

from bright yellowish white, to red, to blue fuzz, and moves erratically around, disappearing against a pitch-black background. Squid-boat lights, the taillights of a plane, the moon reflected off clouds, will'o the wisp? The footage was shown around the world in news media and captured the attention of sceptics and ufologists alike. Time perceived and conceived in a social context. Shortly after the event the footage was sent to an American, Bruce Maccabee, for frame by frame analysis, he published his findings as "Photometric properties of an unidentified bright object seen off the coast of New Zealand" in the August 1st issue of *Applied Optics* Vol 18, No 15, 1979.

Every 3875 solar cycles, Kepler 438b's two moons pass in front of its sun, creating a double solar eclipse. During this time, tides on the planet cease, and the green worms rise to the surface of the silent oceans. Here they form a series of intricate alginate meshes, passing through each other until they have created structures unimaginable in scale. Over the next 50 cycles the mesh begins to photosynthesise, and directs its energies towards its centre. This is the first stage of the plants' fruit-bearing cycle.

[See Plate 99.]

The iterative re-turning rhythms of the sea are contiguous, undoing the buoys put down in a fruitless attempt to chart it. The relationship between duration and abstract time, continuity and contiguity is encapsulated metonymically in Bohr's wave/particle duality. Time extends along the shore and as Sir James Jeans observed in *The Mysterious Universe*, 1930, 'The universe begins to look more like a great thought than a great machine'.⁵⁶¹

The sea infolds the sky at no point in the horizon, but its surface does pucker and break at the edges. The rhythm of waves is contiguate to the contingency of the contiguity and continuity of waves that came before. There are many forces that lead to the making of a wave, but when one forms others ripple after.

⁵⁶¹ James Jeans, *The Mysterious Universe* (Cambridge: Cambridge University Press, 1930), 139, as quoted in Ettinger, "Relativity and Quantum Theory in Virginia Woolf's *The Waves*," 13.

Memories shape and inform the way the index is associated, to the continuity of time, and the apprehension of a future. Memory is the relation, the crucial index to the event. Ettinger suggests that a ‘disruption of deeper states of awareness by tactile sensations is a key problem in *The Waves*, as one’s sense of immersion in reality cannot easily coexist with the world of solid, discrete objects.’⁵⁶² This is also the problem for installation art, in the context of this research, between our immersion in space and time and the components in the installation that lead to other spaces and the *over-there*. For Barad, the world is made, ‘co-constituted’ by measurements (intra-actions).⁵⁶³ As she notes: ‘matter is substance in its intra-active becoming—not a thing but a doing’.⁵⁶⁴ The borders between object and field, matter and memory, corporeal and incorporeal states are continually drawn: they are indeterminately bounded. Barad uses the term *matter* to suggest a dual meaning: material phenomena and how things come to matter/ing. Objects and fields are sets of languages in intra-active relation. They are continually co-constituted. Intra-action describes the motion of contiguity—of boundaries and borders that bring matter and meaning into being. Matter and meaning ‘do not pre-exist’⁵⁶⁵ but are co-composed. In this way ‘intra-actions are practices of making a difference, of cutting together-apart, entangling-differentiating (one move) in the making of phenomena.’⁵⁶⁶ The things in *The Waves* oscillate, sharpen and soften. They exist in constant flux. Objects, for Barad, are material ‘phenomena-entanglements of matter/ing across spacetimes—are not in the world, but *of* the world.’⁵⁶⁷ The world, the field, and the infinite dimensions of the mind are dimensions that intersect with the spatio-

⁵⁶² Ettinger, “Relativity and Quantum Theory in Virginia Woolf’s *The Waves*,” 11.

⁵⁶³ Karen Barad and Carolyn Christov-Bakargiev, *What Is the Measure of Nothingness? Infinity, Virtuality, Justice =: Was Ist Das Maß Des Nichts? Unendlichkeit, Virtualität, Gerechtigkeit, 100 Notes - 100 Thoughts, Documenta (13), [9/6/2012-16/9/2012] = 100 Notizen-100 Gedanken / [Documenta-und-Museum-Fridericianum-Veranstaltungs-GmbH. Artistic dir.: Carolyn Christov-Bakargiev ...] ; No 099 (Ostfildern: Hatje Cantz, 2012), 6.*

⁵⁶⁴ Karen Barad, “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,” *Signs: Journal of Women in Culture and Society*, The University of Chicago, 28, no. 3 (2003): 822.

⁵⁶⁵ Barad and Christov-Bakargiev, *What Is the Measure of Nothingness?* 6.

⁵⁶⁶ *Ibid.*, 7–8.

⁵⁶⁷ *Ibid.*, 8.

temporal sea. The shared consciousness of the characters in *The Waves* makes them both apart and a part *of, in* each other and the world.

[See Plate 100.]

The sharing of consciousness or the potential for a supraconsciousness ‘pushes beyond both relativity and quantum theory, positing a world in which the indeterminate implications of relativity, wave-particle duality, and entanglement carry over into the realm of the mind.’⁵⁶⁸ The waves continue their concussion on the shore. The endless geometry of external and internal universes is disrupted by the metre and measure of temporalities. Light pours in through the windows onto the oatmeal carpet. Time is extending outwardly, the sun making prickly heat at the backs of our necks. I close the blinds as the light shifts from white to yellow, then red. A reflection cuts the wall in two and the screen of my computer is obstructed by a thin veil of dust. We are caught in a beam of light and then the cups sharpened. Everything became softly amorphous in the light, the china flowing and the steel, liquid. Outside the frame the waves continued to concuss the shore, a distant noise immersing the house in the present, and each wave crashing us forwards and backwards.⁵⁶⁹

In abstraction, time is inherently deterministic as events flow in succession, but duration is heterogeneous in that it opens up the potential of multiplicity in events and of a *difference in kind* that contradict dualist and monist paradigms, ultimately dissolving them.⁵⁷⁰ There is no correspondence or conformity between quality and intensity but there may be a relation. Facts are only translations of the real, which are useful in practice and are a necessity to society.⁵⁷¹ Space is homogeneous, however it is important to remember that the distribution of space is artificial, and that there exists a pure duration, which is paradoxically

⁵⁶⁸ ...pushes beyond the relativity and quantum theory that Woolf was exposed to at the time—namely that of Bohr and Einstein. See Ettinger, “Relativity and Quantum Theory in Virginia Woolf’s *The Waves*,” 12.

⁵⁶⁹ Woolf, *The Waves*, 14.

⁵⁷⁰ See Bergson, *Matter and Memory*.

⁵⁷¹ *Ibid.*, 183.

heterogeneous yet continuous: the flow of lived time. The division of intuition and perception, duration and space has ramifications for the active interlocutor as subjective intuitions and the interferences of memory are not just individual or collective. Any decision in duration is cut together as a flowing of intensities. Each decision opens up the possibility of new worlds effected by a selection of certain memory images which are only remembered 'if they are useful for increasing the possibilities for free action.'⁵⁷² Intuition is however on the move, contracting and expanding perception and time, in this way it is helpful to think of intuition as a cyclic movement. Intuition's cyclic motion oscillates duration (the metre of time) and abstract time (time measured). Three sound recordings loop on DVDs at differing durations, determining a rhythmic structure to the sound in the installation that is subject to endless reconfigurations. Moments of sonic conflation, in which streams of sound seem to form afterimages, are punctuated by sound interval. These sound forms are a cooperation of parallel durations that inflect the field with synergistic tonalities. Interval not only establishes a sense of contiguous spaces within this field, it also generates a rhythmical spacing. This rhythm of experiences is mirrored in the quotidian interstices of perception and memory. This also is reflected in the structure of the exegesis, which utilises parallel vectors, where a textual fabric is basted together by processes of interlocution in the modulating present, where new entanglements of these contiguous vectors produces subjective archive.⁵⁷³

⁵⁷² McNamara, "Bergson's 'Matter and Memory' and Modern Selectionist Theories of Memory," 230.

⁵⁷³ 'With some interpretive *sewing* [*couture*] we could have sketched this system afterward', see Alan Bass, "Translator's Introduction," in *Writing and Difference*, by Jacques Derrida (London: Routledge Classics, 2001), xiv, <http://site.ebrary.com/id/2002620>.

*Spatial Planes of Incidences: at
the borders of fields and fora of
discursion*

Left Vector Conclusion

If installation-artwork—adopting the conditions of a reflexive archive—establishes a contiguity of images that modulate the fields of scientific, poetic, and institutional discourse, how then is the structure of meaning and veracity of these discourses thrown into question? The proximity and entanglement of these routes to knowledge and knowing as they are installed in the field produces a dissemblance of meaning that illuminates the fabric of textural interlocution. Any one system of knowledge in this field (scientific, poetic, or institutional) fails to unite theory and practice in light of this contiguity, thus necessitating a suspension of disbelief *epoché* and an engagement with the unknown in whatever form that domain may or may not take. The term installation-archive is utilised within this exegesis as a conditional entanglement of the visible that reveals webs of connection. However initial navigation of a web requires an articulation of meaning as speculative unfolding across its surface; enfolded in the planes of the artwork is the promise of evidence for another set of planes—infinately virtual by virtue of their potential. An interlocutor has an ethical imperative to produce readings in the contiguity of installation-archive: readings that re-trace and remember the art as it moves between the membranes at the borders of fields and fora of discursion.

It is not enough to say that the interlocutor is entangled in a co-dependent cooperation of a discursive nature, for there is an ethics of entanglement. Interlocution co-writes the field of general and specific signification in a collective yet necessarily fractured manner. This co-writing is the interlocutor's prerogative of potential, implicating narration and translation in the interstices of speech, listening and seeing. Installation practice in my terms, directly address the entangled positions of artist and viewer by unfolding experiences over time (and space). This requires the interlocutor to consider their specific potential (to act or not act), within the bounds of ethical relations. Here, artistic practice is

framed within the social, both theoretically and empirically enfolded within the modes of interlocution developed in this project. Innovatively and radically this leads to the latent possibility of relating to the temporal, outside of the plane of worldly entanglements. This manifests because of an integral *epoché in the work*, encouraging a suspending of judgements about the world that allows phenomena and perceptions to be experienced by the interlocutor in a schematised contiguity. Individual perceptions and memories play a key role in the production of collective subjectivities, a folding in of the outside. Listening especially is cooperative, an ethical given in society that allows the unfolding traces of subtle and hidden subtexts; an opening of the other. Therefore, cooperative installation makes visible in metaphor its involvement in the interstices of individual and collective perceptions and the contiguous conditions of the societal field as a topology of folded significance. This manifold is allegorical to those contiguous planes on which individual and collective subjectivity is produced, in ethical and political dimensions with regards to the future orientation of the folding and unfolding of signification. The operations of perception, memory, affect, and intuition are key to the ethical production of subjectivity and interlocution in a folding in of the outside. Thus, the imperative to be related is contiguous to other planes of relating which can be traced beyond the pale on planes of incidence, this being the place of new knowledge in and out of this research project.

Images themselves are made up of folds, for example as the photograph traces the shadows of an already past moment in the space-time continuum, it re-traces a contiguity of instants within the continuum. This contiguity is therefore subject to editing in and around temporal narratives of the past (through historicity and the archive) and the future (through the hypothesis, speculation, postulations of scientific models). To reassemble this continuity, which is artificially redistributed, would conclude in a reflection of a reflection projected onto a plane of incidence. In the flow, the continuity remains an enfolded potentiality in practice and in motion, and accordingly must be approached from a cooperative interlocution in the field (intuition). This reflexivity doubles the flow of the image-plane (which includes the image-plane of the installation-archive itself) with its subtly esoteric and indelicately exoteric substrates.

If the smallest measure of matter is a fold, and not a point in the matrix, then

the photographic trace unfolds in images, thoughts, memories, and perception unfixed in a cyclic re-turning. Fixing a point is an artifice from which all discourse and contiguity is structured, and this is entirely contingent to a new concept of social interlocution. Interlocution itself is a tracing of this field, and the manner of listening and speaking defines not only super-linear layers of discourse but the very inflection of the field itself. Therefore, installation-archive can be said to be produced both individually in the perceptions of interlocution and collectively across the meteorological conditions of affect. This collective interlocution develops in the synchrony of qualitative temporalities echoed in the traces of language and in the sensations and movements in/of the event. The prominence and manipulation of sound in installation implicates works in a language of waveforms and oscillations, developing and translating this language to suspend non-audible imagery in its field - infers a vibratory image-plane in motion.

A new relationship to the archive emerges as a flexible and porous space (beyond the pale) where a nebulous exchange of information occurs. I work with this definition to propose a new way of presenting knowledge that is both subjective and objective and not related to identity. This new archive is perhaps a version of the web, yet not party to the current structure of incomprehensibility in the web. Rather, I propose a new form of archive in the causal and often casual embrace of installation practice and in the production of subjectivities both temporal and spatial utilising borders of fields and fora of discursion.

The subjectivities explored in this Exegesis and its Thesis do not lead to the self, but to concepts at the intersections of science and poetry; precipitating a return to metaphysics and new notions of truths in artmaking. Moving beyond the pale to present multiple truths, not just heterogeneity for the sake of it but to open art to a chiasma, the solution to which is oriented towards praxis in theory.

*Temporal Planes of Incidences:
at the borders of fields and fora of
discursion*

Right Vector Conclusion

Installation-archive, I propose, articulates anachronisms mined in from the fields of history; in looking forwards to the past, installation-archive simultaneously writes alternate present and future tenses of the image. Installation-archive is as a shadow archive that motivates traces into a gravitational orbit around no fixed centre of mass. The act of this writing makes a stake in the swirling of the known and the unknown from which a point of view can be initially established. Installation-artwork thus is installation-archive of traces, a reflexive index that frames and fixes things in space and time in gravitational eddies. This delineates a pale of contiguous points in the field, thus determining the scape and scope of the installation-archive. This temporal and spatial condition of the field is drawn by boundaries concrete and imaginal that operate within the field view (both literally and metaphorically). Therefore, the status of the above-mentioned points as things is destabilised by the trace. In the field, things are not individual or autonomous but entangled matter and form that expand the horizontal axis. Entanglement is a condition of archive and other dependencies on historical, institutional narratives and temporal cultural status in archive.

The historicity of archive produces traces, yet it also reveals particular patterns of tracing that can become anachronistic to archiving as a whole. The use of anachronism (such as analogue technology in a field of contemporary devices and engagements with images) can cause the collusion of historical and temporal paradigms and discourses. Can anachronism form new modes of temporality in the image-plane. Operating as I invest in a simultaneity across multiple dimensions?

Trawling the rhythms of a temporal *gestalt* in which the sequence of consignation to the image-archive forms a temporal field; and, the artwork's historicity—which involves referral, folding, iterations, skewing, expansions, and regressions in the vast historical plane associated with artmaking.

Installation-archive operates at the inflection of qualitative and quantitative measurement. This directly involves time and space. In expressions of temporality, this measuring is often dealt with via the distinction of clock-time and felt time. In the expression of spacetime, the continuity of the horizontally entangled planes is met with the contiguity of these very planes (as evidenced by the vertical axis of enfoldment and the afterimage, amongst other factors). The artificial distribution (framing) of time and space is a photographic mechanism that makes the ubiquitous contiguity. Then by sleight of eye appears to reassemble this contiguity into a continuous flowing narrative in real time. This montage is perhaps the most useful tool of poetry, science, and criticism if it considers images as folds, not points; as *grams*, not signs.

What is delineated as the pale is staked out at the intersection of collective discourse and individual perception—is a cooperative interlocution. The installation develops this paling via the institutional discourse that sees walls as containers and galleries as heterotopias. This may still be true, however there have always been breaches of this pale that set in motion a perpetual (re)contextualisation of the inside and the outside. Must a different mode of installation be considered that bypasses pre-disposed ideas of a unique inter-activity and participation facilitated by installation framework? This is contingent on the idea that installation is a condition of all images in the field as evidenced in the frame. Images are installed in the world yet they are also framed by their relationship to an outside. A window frames the outside inside as an image and the inside outside as a container or vitrine. Light enters through the window from one pressure to another, simultaneous with the wind. The dimensions of the light wind can be articulated via the plane of incidence that strikes across the surface of the field set forth by the pale.

If an archive is porous then how can it hold things? A thing is matter and form and the archive is an arche-writing of itself in language. The socially enacted and perceived contiguity of spaces is not oriented towards the partitioning and isolation of spaces but towards a position from which to think the borders. What is staked out beyond the pale is a known unknown.

A paragraph marks a space in the grammar of writing and reading. More than

a breath or pause the paragraph draws a border around an idea or sentiment. Writing often takes the form of a contiguity of paragraphs, ideas that in sequence erect the pale of potential meanings. An installation is a kind of writing of contiguous paragraphs together so as to suspend the pale or reading and writing in memory. As in all writing, the imperative to read attentively offers reading as a writing of the text. The traces of this read/writing form an arche-writing that illuminates the penumbra of meanings in the pale.

This is the horizontal aspect of the installation-archive that is involved in the scaping of space and time as a framework or foundation for the authority and power of meaning. The horizontal distribution of planes forms the ground of interlocution and discourse. The axis of entanglement works across the surfaces of these planes, each image tied to a plane of images on which the interlocutors lean on as sceptres.⁵⁷⁴ As representation of a scape—be it a landscape, soundscape, thingscape or mindscape—installation-archive refers to both the distanced image of horizons and the act of shaping this view (scaping). This is one way that the interlocutor engages with the installation. [See Plate 101.]

The epistemological significance of the term installation-archive as used in this project relates to new knowledge as an intervention of memory and perception: an *a priori* and empirical knowledge; both poetic and scientific, via new and differing modes of interlocution, including the socially cooperative.⁵⁷⁵ *Epoché*, as a suspension of judgements about the world, creates interval in experience and perception. This generates contiguous modes of interlocution that cooperate to produce an ethical interspace of discourse. Reflection itself thus alters the field, for it necessitates a cooperation with others and the world. This therefore inculcates a significant feature of the ethics of interlocution, bringing an imperative to intervene in both archive and installation, and to produce theories of new knowledge operating at the borders of memory and perception in this given art context of installation archive.

⁵⁷⁴ “Sceptre | Origin and Meaning of Sceptre by Online Etymology Dictionary,” accessed October 20, 2017, <http://www.etymonline.com/word/sceptre>.

⁵⁷⁵ See, for example, the cooperative project *Looking Forwards and Backwards* with Lucy Meyle, (2017).

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