Habitation Procedures: adjusted dwelling space
and sculpture practice in situ

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Submitted in partial fulfilment of the requirements of the degree of
Doctor of Philosophy (by creative work and dissertation)

February 2019

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Abstract

This research project enquires into relations between sculpture practice, adjustments of space by inhabitants of dwellings and the siting of artworks as installation and intervention.

It examines how acts of dwelling and making correspond as *habitation procedures*; as everyday processes of amending space and objects. Understood as a female will-to-identity they suggest new ways of constructing the experience of encountered sculpture and the passage of the domestic into public discourse.

The research takes place through domestic sites and related exhibition activity, embodying experiences that overlay places of living and working, home and studio, residency and gallery. These include a Caravan mobile home in Narooma, NSW; a 1960s mud-brick residence, Birrarung House in Eltham, Victoria and a gallery residency in Bendigo, Victoria.

*Habitation procedures* are practices of the dialogical; an interchange of voices that constitute new and compound meanings (Mikhail Bakhtin, 1982), of in-betweeness and dialectical experience (Jane Rendell, 2006), of change through the experience of time and space (Massey, 2005) and of mediation. The communities of practice informing the project include the *Womanhouse* Project (1971), Lygia Clark, Andrea Zittel and Heide Bucher.

Keywords

Sculpture Domestic Habitation Dialectic
Declaration

This is to certify that:

I. This thesis comprises only my original work towards the Doctor of Philosophy except where indicated.

II. Due acknowledgement has been made in the text to all other material used.

III. The thesis is less than 50,000 words exclusive of tables, maps, bibliographies, footnotes and appendices.

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Acknowledgments

I would like to thank my supervisors Su Baker and Norbett Loeffler for their patient support during this project.

I would like to thank Marie Sierra for her guidance and encouragement in the early stages of the project.

I want to especially thank Greg and Marco for their understanding and support.

Thanks to the following for enabling the various projects:

Mary Pridmore and Plimsoll Gallery
Nillumbik Shire Council
Conical Gallery
Kent Wilson and Latrobe Art Institute
Figures and Illustrations

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PART 1

Chapter One - Introduction, Research Contexts, Project Overview & Aims

Inhabitation is intrinsic to human experience.

Inhabitation frames our being in the material world and many cultural formations that define and confine our behaviours. It structures relations of the private and the social. It defines a sense of self and belonging at significant stages of our lives, in absence as much as presence - shaping our identity, of who we are but also of what we wish to become. We each inhabit somewhere, someplace, somehow, in time.¹

This place may be a reality or the ideal; as Elizabeth Grosz writes in *Women, Chora, Dwelling*, ‘a whole history of Western philosophers… relies heavily on metaphors of dwelling, inhabitation, building, unearthing, tombs, ruins, temples, homes, caves and prisons’ (Grosz, 2012:296).

This practice-led research project enquires through exhibition and dissertation into relations between sculpture practice, everyday adjustments of space by inhabitants of domestic dwellings, and the siting of artworks. It researches how acts of dwelling in domestic sites can be understood as sharing spatial and material practices analogous with the making and installation of sculpture. Such correspondences suggest new ways of constructing the experience of encountered sculpture and the passage of the domestic into public discourse.

In his *The Practice of Everyday Life* (1984), French scholar of philosophy, and the social sciences, Michel de Certeau, states the ‘territory where the basic gestures of “ways of operating” are deployed and repeated from day to day is first of all domestic space…’ (de Certeau et al, 1998:145). Everyday ‘ways of operating’ also constitute ‘tactics’ and ‘consumer procedures’ with which the individual negotiates and individualises the broader ‘strategies’ of mass culture, power and capitalism. They are ‘procedures of everyday creativity’ (1984: xiv). Preferring the noun ‘user’ as resistant to ‘consumer’, he states:

> …users make ( ) innumerable and infinitesimal transformations of and within the dominant cultural economy in order to adapt it to their own interests and their own rules. We must determine the procedures, bases, effects, and possibilities of this collective activity (M. de Certeau, 1984:xiii)

For de Certeau it is essential to ask ‘what popular procedures (also ‘miniscule’ and quotidian)’ manipulate the mechanisms of discipline…’ (1984:xiv).

Following de Certeau, I have chosen to think of the correspondences between dwelling and making that this project researches, as *habitation procedures*. In-Situ they are open-ended, intuitive acts

¹ To inhabit is to ‘live in or occupy (a place or environment)’, originating from the Latin *inhabitare*, from *in- ‘in’ + habitare ‘dwell’* (from *habere ‘have’*). (“New Oxford American Dictionary,” 2010).
and tasks of residency. *Habitation procedures* link domestic activities and sculptural activities as processes of adjusting space and materiality integral to doing and being; to what Caribbean and post colonial writer, poet, philosopher, and literary critic Edouarde Glissant called ‘will to identity’. Glissant’s premise is that culture and identity are the positive products of a complex and multiple set of local historical circumstances.

*Will to identity* is ‘nothing other than the search for a freedom within particular surroundings’ (Glissant, 1997:20). In *Poetics of Relation* (1997), Glissant focuses on questions of language, identity, errantry, exile and space, history, knowledge and knowledge production, all of which are pertinent to this project. He states:

> Thinking thought usually amounts to withdrawing into a dimensionless place in which the idea of thought alone persists. But thought in reality spaces itself out into the world. It informs the imaginary of peoples, their varied poetics, which it then transforms, meaning, in them its risk becomes realized (Glissant, 1997:1).

For a women in a domestic residence or any other dwelling a *will to identity* manifests self in space, as an affirmative statement - one that synthesises cultural, gender and spatial forces. As an artist I investigate creative experiences that combine and overlay sites of living and working, studio and home, dwelling and gallery, past and present. I do this using materiality, imagination and errant transformations of the extant, as if an exile within male-dominated architectures. Glissant maintains the errant ‘is not inconsistent with the will to identity, but reinforces it’; one can ‘communicate through errantry’s imaginary vision’ (Glissant, 1997: 20).

*Habitation procedures* are practices of the dialogical; an interchange of voices that constitute new and compound meanings, (Mikhail Bakhtin, 1982), of in-betweeness and social topographies of one and another (Rendell, 2006) and of change through the experience of time and space (Geographer Doreen Massey, 2005). Massey notes, ‘that place called home was never an unmediated experience’ (Massey, 1994:164).

**Rationale**

During the project I have systematically employed a method of in-situ studio residency in domestic-type dwelling spaces to enable the exploration of residual spatial-material traces and ‘ways of operating’ left by the presence of prior residents (and myself). I have sought to use such insights and the spaces themselves to suggest forms and strategies of sculpture production and to intervene in, edit and construct space itself and ultimately manifest a space for the viewer to experience and engage. I explore a sense of embodied creativity, and research its capacity to drive outcomes that manifest new knowledge.

---

2 A will to identity is discussed by (Bily, 2010; Glissant, 1997; Harpham, 1987). Many of the ideas of identity formation arise from migrant experiences and are applied into other fields like art.

3 Let me state at the outset that the ‘domestic’ is a realm not only belonging to or inhabited by women, but one which moulds both men and women throughout history.
A subtext of feminism underpins much of my work, in particular the construction of identity in domestic architecture, the experience of female inhabitants of spaces and the gendering of objects and materials. I participate in the feminist critique of social and cultural contexts and frameworks, including the historiographic and the institutional. We are in a critical time wherein our histories and narratives are being challenged, rethought and reactivated. A lot of this work is being done by artists, especially female artists; (Armstrong & de Zegher, 2006; Burton, 2012; de Zegher, 2014; Fuenmayor, 1992; Heartney, 2007, 2013; Walker, 2002a) and significantly, disseminated through themed survey exhibitions such as Claustraphobia (1998) Ikon Gallery, Birmingham, UK; Global Feminisms (2007), Brooklyn Museum; WACK! Art and the Feminist Future (2007), Museum of Modern Art, New York; WOMAN, Feminist Avantgarde of the 1970’s (2017), Mumok, Vienna; Unfinished Business: Perspectives on art and feminism (2018), Australian Centre for Contemporary Art, Melbourne.

In her study An Ethics of Sexual Difference, Belgian-French feminist philosopher, Luce Irigaray states;

In order to make it possible to think through and live [sexual] difference, we must reconsider the whole problematic of space and time…. The transition to a new age requires a change in our perception and conception of space-time, the inhabiting of places and of containers, or envelopes of identity (Irigaray, 1993:7).

As a female artist whose work invokes memory and experience of domestic space, the genesis of this research has been to reconsider how female inhabitants adjust their dwelling spaces in ways that enabled creative output. Just as Virginia Woolf (1929) argued that women require a room of their own, I have been interested in how women manipulate, alter and appropriate existing spaces in domestic dwellings to realise a creative need of their own.

In the publication Dwelling: Social life, Buildings and the Spaces Between Them (1993), Robert Mugeraur edits a range of views on the relation between inhabitation and place, its transformations and appropriations. In one of the essays, Dwelling, Archetype and Ideology (1993), Kimberley Dovey discusses dwelling as an interface between the body experience as the primary source of its meaning and dwelling as a social construct. Professor Leslie Kanes Weisman in Discrimination by Design: A Feminist Critique of the Man-Made Environment (1994), links space, body posture and gender in homes. Cantrell, Housing Sexuality (2004), uses Michel Foucault’s ideas to examine domestic space, stating, ‘we can see how individual rooms help to set up specific relationships in the family and direct one on how to deport one’s body in those spaces’ (2004:231).

More generally, cultural theorist Mark Wigley, in his essay addressing themes of gender and space Untitled: The Housing of Gender documents the historical inclusion in houses of a private room for the sole use of the male head of the household (Wigley, 1992b: 348). But how, I have wondered do women make a place for themselves?
An early working title for this project ‘Constructed Selves’ reflected these formative concerns and echoed many critical studies in the broader field of cultural studies and identity by theorists such as Sarah Menin, *Constructing Place: mind and matter* (2003).

The rationale for the project therefore is a re-cognition of opaque acts of embodied identity ‘constructed’ within the boundaries and spaces of inhabited dwelling - especially that of a domestic scale and history. Many texts concerning women’s habitation nominate invisibility (Note, 2013; Walker, 2002a) or the home as unseen-unmade (Prost, 1991) or silence (Duby, 1994) as key motifs. But as Glissant points out in *Poetics of Relation* (1997), a concept of opacity is rather resistant. In a post-colonial sense, invisibility as such concedes to a ‘reductive transparency’, in the sense that the subject recedes-integrates into dominant cultural codings (1997:62).

Opacity is different to invisibility; opacity is an act of intentional lack of un-transparency; it is both to be seen and not completely understood, to simply exist as different (1997:114). Glissant believes that one’s being states itself through relation, which ‘struggles and states itself in opacity. It defers self-importance’ (1997:186), but is not an act of deference.

My understanding is that domestic *habitation* (and its ways of operating) is often about an adjusted presence that has the resistance of opacity (perhaps intentionally), and so has a sense of agency. This means that objects and actions resist classification. A second aim then, is to demonstrate that sculpture practice in-situ is attuned to such opacity though *habitation procedures*.

Finally, the project advocates new creative practices that not so much close the distance between sites of dwelling and encounter but rather makes a dialectic of these - to synthesise space, for the entry of the domestic into public discourse.

**Research Questions**

The full title of this project, *Habitation Procedures: adjusted dwelling space and sculpture practice in-situ* presents the challenge and scope of this research project, addressed by three research questions.

The first asks:
How can sculpture practice gain knowledge about a site and its inhabitants? This is an enquiry into ways in which art practice researches knowledge.

The second asks:
How do spatial adjustments by inhabitants in dwelling sites and sculptural practice correspond? This is an enquiry into Sculpture practice and methods of in-situ installation and intervention.

The third asks:

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4 that is a re-acquiring of knowledge ("New Oxford American Dictionary," 2010)
What dialogues of the domestic in public discourse can be encountered through sculpture practices?
This an enquiry through contemporary sculpture into ways exhibition practice and encounter with the viewer creates new meaning.

Habitation

This was painstaking work that she preferred to do at home. But where? She scoured the house for a space… - Judith Armstrong on Dymphna Clark (J. Armstrong, 2016:Ch.17,para.20).

A significant body of literature exists that examines habitation, dwelling, identity and the practices or ‘work’ of domestic space. The literature shows most research and analysis into domestic space is derived methodologically from the disciplines of literary biography (Burrow, 2007; Hamilton, 2007), Historiography (Burrow, 2007), Psychology (Winnicott, 1964), Archaeology (Renfrew, 2003), Architecture (McCarter, 2016; Reed, 1996; Vidler, 1992), Geography (Massey, 2005) and Ethnography (Bhabha, 1992).

Habitation is a subject of focus in political and social philosophies; it appears as a site of gender and power relations (Allen, 2003; Colomina, 1992; Dovey, 1993), as gender site and creativity Grosz in (Burton, 2012) and central to ideas of being, place and space (Bhabha, 1994b; Bourdieu, 1996; M. de Certeau, 1984; Heidegger, 1996; Lefebvre, 1991).

Martin Heidegger in ‘Building Dwelling and Thinking’ from Poetry, Language, Thought (1971), underwrites in a politically problematic way much thinking regarding dwelling, building and place. Heidegger’s notion of inhabitation or dwelling, and I quote here from Dovey (1993:9), ‘includes not just where we live, but how we live and who we are’. It is an example of a philosophical approach to place.

Henri Lefebvre developed on Heidegger’s concepts in his Production of Space (1991). Similar to Heidegger, Lefebvre insists that the individual’s reaction to space is not one only of conception - abstract, mental and geometric - but one of perception, ‘how to construct a left and a right, a high and a low, corresponding to gestures, to movements, to the rhythm of bodies (Lefebvre, 1991:167). Lefebvre conceives of a third term between conception and perception - the lived. And so derives his triad of space types. These are spatial practices (production, particular locations), representations of space (relations, knowledge, signs, codes) and representational spaces (symbolisms, social life, meaning), (Lefebvre, 1991:33).

Heidegger’s influence is most evident here in Lefebvre’s use of the term ‘habiter’ (i.e. to inhabit or to dwell) and it is his spatialised idea of poetic dwelling (Lefebvre, 1991:121) that registers most strongly within this research project.
This cluster of ideas around lived experience, the poetic and the production of new space links my attitudes to making and dwelling to the potential for new experiences for the viewer.

One focus of this project is to research how women dwelling within houses, or buildings, or sites, places and homes is an experience of adaptation and adjustment. Simultaneously invoked is the regular demand and rhythms of time, task oriented labour, gendered roles, family histories, emotional intelligence and work.

Many biographical texts attest to both the domestic and ‘studio’ work dialogues of the women studied, for example Anne Wagner (1994) on biographical focii on Eva Hesse; Marsha Meskimmon (2000) on Grethe Jürgen’s studio paintings as self-portraiture, and in Australia Janine Burke (1983) and Kelly Gellatly (2001) on Joy Hester. For domestic work and creative work see, Helen Molesworth ‘House Work and Art Work’ (2000), Catherine de Zegher, An anthology: Women’s work is never done (de Zegher, 2014). For the work of domestic cleaning and dirt, see (Fuenmayor, 1992; Lloyd Thomas, 2007). I will highlight the specific example of the Avoca Project by Australian artist Lyndal Jones in Chapter 4.

**Dymphna Clark at Manning Clark House**

I want to use the idea *habitation procedures* in relation to Australian linguist and educator, Dymphna Clark, her domestic dwelling and creative work by way of a material example. Clark lived from the late 1970s to late 1980s with her husband, the historian Manning Clark and her four children, in a Robin Boyd designed house (1953) in Canberra. The home, an exemplar of modern design was built with a separate study upstairs for Manning (using a steep ladder).

I stayed in the Clark residence at the outset of this project as part of research for an exhibition.

Towards the end of the family’s time in the house, Dymphna undertook a job translating the journals of Baron Charles von Hügel, a 19th century Austrian botanist, explorer and diplomat. Clark’s Biographer Judith Armstrong states she ‘came alive’ as she worked on Hügel’s journals. Some translation and transcription took place at the National Library in Canberra but a significant amount of work had to be done at the Canberra home.

Armstrong’s description of Clark’s requirements is telling:

*The dining table was too often in use to be convenient; there was no question of sharing Manning’s study; and although the children’s bedrooms were theoretically vacated, they or other guests often came to stay. Besides, those rooms were not close to the kitchen, the hub of her life...* (J. Armstrong, 2016:para.19).
Figure 1.1  Manning Clark House, Canberra - plan (Source: Canberra House, 2016)

Figure 1.2. Manning Clark House, Canberra (Source: Canberra House, 2016)
During my brief stay at Manning Clark House (sleeping in one of the just-mentioned children’s beds!), I spent time in the kitchen and lounge areas cooking and eating as Dymphna might have. I noted a retractable thin bench was an after-the-fact-insertion into the kitchen above the normal kitchen drawers.

As a sculptor it was the first thing I was attracted to, a modification in plain sight and my intuition was confirmed by the current female house-keeper that that was where Dymphna had inserted a pull-out bench upon which to do her writing. It appeared as though drawers had been removed from the room divider; the rear opened up and a simple track inserted. This guided the bench out over the blue tiles and a small support braced it. I felt one could certainly sit and write at the bench and use the kitchen at the same time but it would be awkward if others were in the space at the same time [Figure 1.xi-ii].
I imagined Dymphna sitting in this place, with her back to the oven, on a stool or perhaps sitting on one of the dining chairs from around the large dining table adjacent that the kitchen overlooked. Making do. In the context of a highly designed modern interior, where so many built-in elements were featured, so specific to the needs and uses of the family and Manning’s immaculate study. An orchestration of furnishings framed the lives of the family, the same timbers were used for the built in elements throughout the house, wall units, cupboards, bookshelves, including the irregular sized beds that were of the very same aesthetic, framing you while you sleep. In the context of this interior, this modification seemed so provisional and so slight, but such a resilient act, a necessary adjustment, in her space the kitchen.

I see this as an example of Glissant’s opacity and action towards a will-to-identity, but Dymphna’s biographer makes no observations about this.

In addition to working at her typewriter at the pull-out kitchen bench, Clark kept her reference books and stacks of paper in the adjacent laundry. There, Armstrong concludes, she experienced a ‘deeply satisfying immersion’ and ‘was pleased to redeem her domestic domain by professional activity’ (J. Armstrong, 2016:Ch.17,para.21,27).

At the time I rehearsed how the adjustments made space and altered body posture. I sat at the bench and noted sight-lines and I adopted Dymphna’s leaning pose at the steps. Her adjustment to the domestic space made her kitchen zone a workstation. I looked for other such instances but it was only Manning’s awkward steep ladder that suggested an adjustment - perhaps designed I imagined, to keep the kids and Dymphna out.
This example of Dymphna Clarke at home prefigures the key idea of researching *adjusted dwelling* as a sculptural correspondence. I later made a version of an operating retractable bench like Dymphna’s [see figure 1.5i-ii].

![Figure 1.5i-ii Carolyn Eskdale, ‘Dymphna’s kitchen bench drawer’ test](image)

Perhaps pertinent is how the logic of the modernist design and planning for the house - even with Dymphna’s input - she is listed as the Client/Owner/Lessee (AloA, 2016) - did not cater for her future requirements.

Here *habitation procedures as dwelling adjustments* can be seen as underlining de Certeau’s view of how ‘transverse tactics’ resist the strategy of abstract rational modeling’ (de Certeau, 1984:29). Transverse tactics modify abstract modeling done by architects or designers when inhabitants actualize the space in their dwelling by walking for example, and other everyday practices (1984:96).

De Certeau acknowledges his debt to the French sociologist, anthropologist and intellectual Pierre Bourdieu, of whose writings on the theories of social life and the role of practice and embodiment in social dynamics, (Bourdieu, 1977, 1996), he is also at times critical. Bourdieu’s concept of the *habitus*, concerns embodied rituals of everydayness by which a given culture produces and sustains belief in its own constitution. In *The Logic of Practice* (1990), Bourdieu writes, ‘the *habitus*
- embodied history internalized as a second nature and so forgotten as history - is the active
presence of the past of which it is the product’ (Bourdieu, 1990:56).

My usage of habitation need not be conflated with Bourdieu’s *habitus*. The *habitus* is a physical
embodiment of cultural dispositions, concerning a social space, more than an actual inhabited
space; it is ‘this invisible reality that can neither be shown nor handled’ (Bourdieu, 1996:18).5

What are the histories of adjusted dwelling and sculpture? How do we know what procedures we
are looking for? How does sculpture practice produce and communicate knowledge of place?

**Adjusted dwelling**

In framing *adjusted dwelling* I am not talking about the idea of renovation - motivated by capital, or
by theories of social sustainability and need.6 Renovation is ‘strictly speaking an architectural
project’ (Peters, 2015). Rather I am alert to *adjustments* as the ‘small alteration or movement made
to achieve a desired fit, the process of adapting or becoming used to a new situation’ ("New Oxford
American Dictionary," 2010). This alludes to the the interior scale of dwellings we experience and
the specific circumstances of our being there. Other readings of adjustment refer to the process of
balancing conflicting needs (psychology), calibrations (metrology), bodily manipulation (chiropractic
practice) and compensation for variables (statistics).

As a teenager, I recall my mother’s response to the new kitchen stovetop ‘renovation’ badly carried
out with overly-confident assurance by my father and his weekend handyman-mate ‘Bernie
Bourke’. Of course, it was unnecessary to actually consult my mother about its ergonomics. Unlike
Dymphna Clark, my mother was unable to adjust the arrangements of her new kitchen work space
(they were cemented in). For years she adjusted the posture of her body when cooking - only using
the two front hotplates because it was too hard to lean around the oven to access the rear. I wish I
could have adjusted that space then for her - and to a certain extent I have been ever since as
sculpture.

So, one approach is the anecdotal. Another is the personal and associative, of which Gaston
Bachelard’s, *The Poetics of Space* (1994) is an exemplar. Other approaches include notions of
error, *The Architecture of Error: Matter, measure, and the misadventures of precision* (Hughes,
2014) or non linear thinking, *Forms of irrationality* (Kipnis, 1992).

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5 De Certeau’s criticism is that Bourdieu’s term, ‘habitus’ is a metaphor, ‘not a content’ (M. de Certeau, 1984:58). While it is
pertinent that domestic space functions as a field with an associated habitus, including codes regarding the ‘position’ the
domestic house occupies as a corollary of social status (Bourdieu, 1996:12), ultimately those concerns fall outside the
scope and intent of this research, for which the domestic house/home is one element.

One of the functions of the notion of habitus for Bourdieu is to account for style unity, the ‘descriptions of settings […] which
are at the same time descriptions of the characters who live in them’ (1996:15). A study of the *habitus* of the contemporary
artist might be a different thing of course.

6 Environmental psychologist Ingrid Gehl wrote the design guide *Bo-miljø (Living Environment)* (1971) concerning
fundamental needs inhabitants have in relation to housing. Gehl notes basic human housing requirements are common but
are expressed differently. Gehl articulated eight needs as 1) the need for human contact, to see and meet others; 2) the
need for privacy; 3) the need for varied experiences; 4) the need for purposefulness; 5) the need for play; 6) the need for
structure and orientation within the environment; 7) the need for a sense of ownership and identification with the community
and environment; 8) and, the need for aesthetics and beauty (Peters, 2015).
Yet, another is to consider ways of examining place derived from the frameworks of archaeology, architectural histories and history itself. Underlying this is Foucault’s premise in *The Archaeology of Knowledge* (1972) that the sediments and traces of memory are knowable, ‘that in our time history aspires to the condition of archaeology’ (Foucault, 1972:7). As historian Daniel Smail argues in *On Deep History and the Brain* (2008), history is not something made by people, but it is ‘something which happens – to things and people’ (2008:57). That is, there is a body of ideas that say material culture can be worked with. Smail continues ‘if you are drawn to the unintended meanings or the accidental preservations… you are left with a text that must be decoded in a different way (2008:63).

In their *A History of Women in the West: Silences of the Middle Ages*, Georges Duby and Michelle Perrot comment upon the difficulty of retrieving from ‘history’ material traces of domestic structures, especially those of women. Duby and Perrot often highlight not a thing but its echo at it were; ‘marks found in the excavation of an early medieval home in Brebières have been interpreted as traces left by the rocking of a cradle’ (Duby, 1994:328). In another instance, in the early middle ages around West Stow, UK, sunken huts were the working places for women; their spinning and weaving workshops. How this is discerned is because the vertical frame of the loom requires postholes (with no architectural function) and about which proliferate the evidence of weights for the loom. This is allied with the supposition that women met in the evenings, for the cool and humid conditions of such a building would prevent the thread from breaking (Chapelot, 1986:119) [see figure 1.6.]

![Fig 1.6 Spinning and weaving in ninth century](image)

During the middle ages the place of dwelling is largely the place of labour. Walter Benjamin writes in *Louis-Phillipe or the Interior*, his examination of the sociological significance of private space, that in the early 1800s, ‘the place of dwelling is for the first time opposed to the place of work’, and further that ‘it constitutes itself as the interior’ (Benjamin, 1999:23). Christopher Reed, noting therefore the idea of domesticity as an invention of the modern age, observes it is produced only to be immediately opposed.
Writing on the suppression of domesticity in Modern art and architecture, Reed continues;

*In the arts the linkage of domesticity and modernism has been obscured by another conceptual invention of the nineteenth century; the idea of the "avantgarde", which imagined itself way from home* (Reed, 1996:7).

In the Victorian era, architects traditionally favoured projects of public buildings over private homes, emphasised a building’s structure to its decoration and stressed the design of exteriors to the interior.7 Nineteenth century house design and planning encoded “proper” social relationships and the different roles and capacities of men and women in culture and society and built these into the fabric of the home through the planning elements of segregation and specialization. Rooms and their use were identified according to the gender and rank of their occupants, with women’s rooms placed at the back or on the garden side of the house (Walker, 2002a:824-26).8

Modernist architects of the twentieth century, among them Le Corbusier rejected ‘homey’ values and defined modernism against domesticity and the ‘cult of the home’.

‘Modernist architectural language was itself “objective”, stripped of any lingering Victorian sentimentality or domesticity. In contrast to common usage, home was not a term generally used in mainstream architectural discourse in the twentieth century. Its scientific (“male”) terminology and “rational” spatial and material practices were considered more appropriate for the modern house than the idea of home with its connotations of femininity, emotionality, and decoration (Walker, 2002a:827).

Le Corbusier’s influential writings decried the dogma surrounding ‘the cult of the home’ (Le Corbusier, 1986:13). Famously he advocated the modern home ought to be considered a machine for living in:

*If we eliminate from our hearts and minds all dead concepts in regard to the house, and look at the question from a critical and objective point of view, we shall arrive at the "House-Machine"* (Corbusier, 1986:7).

Thus a certain antagonism between domesticity and modern architecture is a defining feature of the twentieth-century Western hemisphere and this has expressed itself at times as a suppression or dominance. Beatriz Colimna, in *Sexuality and Space* (1992) states as an example 'The inward gaze, the gaze turned upon itself, of [Loos'] interiors, becomes with Le Corbusier a gaze of domination' (Colomina, 1992:112).

As an early literary precursor, consider Charlotte Perkins Gilman’s claustrophobic short story, from 1892, *The Yellow Wallpaper* (Gilman, 1992), in which the nameless woman’s mental health decays

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7 For gendered binaries in architectural thinking, see (Hayden, 1981; Kinchin, 1996).

8 Gendered distinctions between (masculine) public and (feminine) private, and the use of gender as an organizing principle in architecture, has existed since antiquity (Vitruvius 1960; cited in (Wigley, 1992b).
under the psycho-oppression of her husband, expressed through the motif of the oppressive, ‘phantom’ house.⁹

Over 100 years later, in her discussion of German artist Gregor Schneider’s art practice – which she describes as a fractured rebuilding of his living space - Elisabeth Bronfen (2001) appropriates the metaphor of a ‘phantom’ architecture as an extension of the Freudian image of the unconscious-as-crypt. She suggests that the trope is now used counter-analytically by artists and film-makers, who shape a language of edited and reframed interior architectures, creating a space into which the spectator displaces imaginatively.

In Warped Space: Art, Architecture and Anxiety in Modern Culture (2001) Anthony Vidler focuses upon a psycho-pathology of space, describing the modern subject as caught in spatial systems beyond its control, fearful of loss of identity. His earlier publication The Architectural Uncanny (1992) tracks motifs of estrangement and the sense of exile, even homelessness that exits within the modern dwelling. He outlines an historical overview of the theme of the uncanny, including aspects of the haunted houses of the romantics and archaeological excavations. Rather than the backdrop for uncanny experience, architectural space now embodies a dissolution of identity.

Understandably, late twentieth century feminist theory has viewed the home, its design ideologies and its allegories as both a subject of interpretative review and a site of critical practice.¹⁰ For instance, important exhibitions have been held recently at the Museum of Modern Art, New York; Counter Space: Design and the Modern Kitchen (2010), and How Should We Live? Propositions for the Modern Interior (2017).

I want to outline two examples of critical practices that in my mind bookend my own concerns in this area.

Womanhouse (1972) was the site-specific project and exhibition conceived by Paula Harper and led by Judy Chicago (USA, 1939) and Miriam Schapiro (USA, 1923), co-founders of the California Institute of the Arts (CalArts) Feminist Art Program. The collective of CalArts students and women artists from the local community renovated and occupied a Los Angeles house for three months, as an exclusive female environment (Chicago & Shapiro, 1972). Womanhouse was developed as a pedagogical tool and feminist project, to empower the all female student cohort through ‘work’, and to enact a political statement in response to the critical and financial exclusion of women from the L.A. art world.

Of particular interest to me is the fact that the women worked on the house to repair and prepare it as a proactive process; acting upon the fabric of the house, in joint labour, effectively producing a habitation procedure. Following the work, Womanhouse continued to develop as a series of site-specific domestic installations and performances in response to different rooms and functions of the house. Installations, works and performances were sited in the dining room, the kitchen, the

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⁹ Feminist criticism has interpreted the story as an exemplar of societal oppression against women at the time (Ford, 1985).

¹⁰ See, (Burton, 2012; Colomina, 1992; Grayson, 2006; Lebovici, 2012; Lo Pinto, 2014; Rendell, 2005; Weisman, 1994).
laundry, the staircase, the nursery, the garden, bathrooms, bedrooms, as well as constituent spaces cupboards and linen closets.

On the opening day of the exhibition only women were permitted to view the exhibition, after which it was open for general admission.

Chicago stated:

*It’s really important to understand that at that time, women’s experiences were not considered fit subject matter for art. Maternity, motherhood, birth, menstruation, sexual abuse - none of those subjects was part of our discourse in terms of the contemporary art world. Mining that material caused, actually, an explosion in the studio because these are things the students were really concerned about. In fact, one of them told me years later that she didn’t take a sculpture class at Fresno State because they would have demanded that she make white cubes. And she didn’t want to make white cubes. She wanted to use the materials she was comfortable with, which involved needle and thread, fabrics and sewing. My students at Fresno could use whatever materials they wanted. That was very important because at the time, materials and technique were gendered* (cited in, Morineau, 2018:9).

Significantly, the project developed at the time that installation was an emerging ‘multi-perspective’ language of spatial critique (Bishop, 2010:35).¹¹

Figure 1.7. *Womanhouse*, 1972 installation in Los Angeles, featuring Robin Weltsch’s *Kitchen* and Vicki Hodgetts’s *Eggs to Breasts* (Sponsored by Feminist Art Program at CalArts).

¹¹ Claire Bishop states: ‘Although the anger and frustration permeating Womanhouse is specific to the 1970s, its symbolic equation of domestic space and femininity continues to reverberate through contemporary art, from the work of Louise Bourgeois and Mona Hatoum to that of Tracey Emin’ (Bishop, 2010:37).
The second instance is that of Australian feminist and artist Lyndal Jones (Australia, 1949), who engages the politics of context, place and gender. I would like to acknowledge two of her projects relating directly to the domestic house. From 1977 to 1980, Jones staged her performative series *At Home*, presenting a woman narrating stories of domesticity, performing house actions as dance, over whom was projected imagery of domesticity. Jones returned to the subject of the domestic site in *The Avoca Project* (2006-2016), a work focused around her acquisition of *Watford House* in Avoca in Central Victoria; a colonial residence whose material parts were shipped out to Australia from Germany in prefabricated parts in 1852 (each catalogued and numbered). Jones’ project invited national and international artist’s and local residents to work ‘with’ the house rather than ‘at’ the house (Jones, 2017). Collaborators participated in exhibitions, performances and external landworks, including acts of design and repair, like *Prelude 1 – for 15 Painters and Prepared House* (2016) *Watford in Werribee* (2017), Wyndham Art Gallery, Werribee was an exhibition that disseminated the project into the public space of the gallery as an installation of architectural fragments, reused material from prior artworks and performances by a group of local Avoca women.

I see Jones’ project as positioning and proposing the house as material subject, as a work of art, a found object, indeed as a body extension.12

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12 Sculpture practice is alert to migration across the status of the object as tools, artefacts, part-form, readymades etc. See the seminal Museum of Modern Art, New York, exhibition catalogue for *The art of assemblage* (1961) by William C. Seitz, notable for its ‘inclusive’ extension of the concept of collage to the ‘liberation of objects’ (1961:21). The inclusiveness stretched as far as 24 female artists compares with 110 men.

Sculpture practice in-situ

In-situ sculpture practice derives from an expanded framework of sculptural practice, which includes the history of sites (environmentally and socially), ‘object’, the space of display as well as the body of the viewer.

My focus develops out of an assemblage-based aesthetic with a lineage that arcs from Kurt Schwitters through Gordon Matta-Clark and onto a range of contemporary female artists, including Lygia Clark, Helena Almeida, Rachael Whiteread and Doris Salcedo.\(^{14}\)

For this project I suggest:

installation appropriates the viewer and inculcates them into the construction of meaning

intervention appropriates site and inculcates its history into the viewer’s experience of meaning.

For me these approaches are not mutually exclusive but overlap and converge in subtle ways to position the viewer within the agency of their own space but also the history and idea of existing place.

Erica Suderberg in *Space, Site, Intervention: Situating Installation Art* (2000), flags the commonality of these approaches; ‘collectively the work of installation and site specificity engages the aural, spatial, visual, and environmental planes of perception and interpretation’ (Suderberg, 2000:2).\(^{15}\)

These activities derive from an expanded framework of sculptural practice, which includes the ‘object’, the space of display as well as the body of the viewer.

In *Sculpture in the Expanded Field* (1979), Rosalind Krauss states the historical logic of sculpture is the monument;\(^{16}\) ‘it sits in a particular place and speaks in a symbolic tongue about the meaning or use of that place’ (Krauss, 1979:33). From this beginning she maps twentieth century sculpture as a movement towards the monument’s ‘negative condition’ – a form of sitelessness where, literally, the grounding plinth is absorbed into the work itself, freeing sculpture to explore an idealist space – of its own abstractedness and self-referentiality, of medium, and of the gallery (Krauss, 1979:34). Krauss’s contention is that from the late 1950s this modernist development is exhausted and in the 1960s so-called minimalist sculpture develops the notion of the field, a set of oppositional concepts, ‘sculpture/not-sculpture, ‘architecture/not-architecture’, ‘built/not-built’ that reorientates the perceptual experience of art (Krauss, 1979:37). Significantly, she claims, the viewer becomes the subject of the work as distinct from the artist and his or her play of formal relations.

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\(^{14}\) For sculpture, installation, intervention, situation, see (Coole, 2010)

\(^{15}\) A large body of critical writing exists in relation to history of sites of practice and art from Krauss and Victor Burgin to issues of the archive, performance and the body, recent feminist writers on new materialisms, including (Bois, 1997; Bronfen, 2001; Burgin, 1969; Cooke, 1995; Coole, 2010; Debord, 1957; Dell, 2008; Doherty, 2004; Kaprow, 1993; Kwon, 2002; Lloyd Thomas, 2007; Note, 2013; Peitomäki, 2010; Pérez-Gómez, 1999; Reiss, 1999; Van Alphen, 2014).

\(^{16}\) Roland Barthes also speaks of the sculptural monument, but in relation to memory and photography. See Chapter 3.
Benjamin Buchloh outlines another ‘dialectical’ or oscillating axis of sculpture; one stretching between its functions of model, design and architecture (which he exemplifies with Tatlin’s corner-counter reliefs) and that which he defines as sculpture’s way of constructing meaning and its status as sign (exemplified by Duchamp’s readymades). His framing of the practice of Michael Asher identifies notions of the use of temporal, spatial and material specificity – presenting a concept of site that includes its historical dimension. He refers to the fact that, ‘the work might become disposable after its appearance in time’ (Buchloh, 1981:367).

English artist and theorist Victor Burgin in his essay ‘Situational Aesthetics’ (1969), like Krauss and Buchloh, identifies three key concepts involved in spatial practices. These are material- and site-specificity, notion of place and notion of presence. Burgin underlines the contextualised meaning inherent in ‘situational’ practices, the term he coined, noting ‘aesthetic objects that are located partly in real space and partly in psychological space’ (Burgin 1969, p.118).

A number of recent writers re-examine these fundamental theoretical frameworks in the light of the increased internationalism and institutionalisation of art. Claire Doherty, From Studio to Situations: Contemporary Art and the Question of Context (2004) collates varied positions on contemporary relations between sites of production and display and artists’ ‘situational’ strategies. Julie Reiss, From Margin to Center: The Spaces of Installation (1999) underlines the fundamental role of viewer participation but claims installation art has no autonomous existence beyond its assimilation into mainstream public discourse. Miwon Kwon, One Place After Another: Notes on Site Specificity (2000), identifies the contemporary mobility of site specific interventions suggesting the definition of site may be transformed to a fluid ‘discursive vector’ (p46).

I have intentionally used the term ‘in-situ’ as a term that differentiates my practice from the activist, politically specific ‘situationist’ movements of the 1960s and 70s (Bourdieu, 1977; Burgin, 1969; Debord, 1957, 1958). However, I acknowledge those artists, exhibitions and events that are important to this project and which originate in that period.

**Project Overview**

This is a Practice-led Ph.D research project comprising creative work and a dissertation.

The research program is structured as a cyclical series of inhabitations and residencies. This experience of alternating on site and off site echoes the composite nature of identity proposed for the artist and the viewer of the work.

The practice-led outcomes developed through in-situ research and exhibition practice. They are autonomous artworks that construct an experience of space that positions the viewer in an adjusted site.

The dissertation is a contextual explanation and interpretation of the research processes, outcomes and exhibited work. It explores correspondences between sculpture practice,
adjustments of space by inhabitants of domestic dwellings, and the situating of artworks, mediated by bodies of literature which define these fields.

New knowledge is expressed in three ways. Firstly, as studio based, in-situ practices that reveal new ways of understanding and making meaning experienced in space. Secondly, through the encounter with artworks installed as outcomes of creative research that embody the subject they examine. Thirdly, in the dissertation, whose part conclusions derived from art practice as research contribute to the field of women’s studies, contemporary sculpture’s use of site and time, and conceptions of the domestic in public discourse.

The project was undertaken between 2008 and 2018, including substantial periods of leave and absence in good standing.

It has taken place in dwellings and sites in Narooma, NSW; Eltham, Victoria; Fitzroy, Victoria; Melbourne, Victoria; and Bendigo, Victoria.

The project draws on three distinct but related bodies of research. These are research into the field of women’s inhabitation of space in a domestic register or as residence in an art context, research into contemporary (and historical) artists practices, and research into critical theories about ideas of embodied sculpture practices and its installation in-situ.

The structure of the project was designed to embody a key aspect of the research: the inherent dialogue and passage between sites of living and working (as an artist). Therefore phases of inhabitation correlate with related exhibitions.

The dating system I employ is year, month, day [yyyy.mm.dd].

Public Outcomes

2008.05.03 Val’s Caravan, Narooma, NSW
2008.05.03 Untitled room 05.08, ‘Dream Home’, Plimsoll Gallery, Hobert

2008.10.4-25 Will to Build, Birrarung House Eltham
2008.10.4-25 Will to Build, Conical Gallery, Melbourne

2017.12.25-2018.0.30 Mediation acts, Latrobe Art Institute, Bendigo
2018.02.06-2018.03.17 Mediation objects, Latrobe Art Institute, Bendigo
The plan of each of the following four chapters follows the largely chronological development of the project from investigations and research on site to installation between site and gallery, to intervention and installation in response to site. In each chapter images of artworks are embedded with the text as part of the research narrative.

In **Chapter Two** of this dissertation, I discuss the methodology and methods of the project. I introduce ideas of action research as practice-led and the use of cycles of making as a method of research within the studio. I outline *habitation procedures* as an overarching method that links adjusted dwelling space and sculpture practice in-situ. This is placed in the contexts of Heidegger’s concept of *daesin* and embodied method as a cycle of making and reflection. I introduce and example the concept of *dwelling adjustments* as method, the practice of *workstations* and sculpture practice in-situ as intervention and installation. I illustrate a way to map the project and outline the nature of this dissertation, its modes of writing and the relation of the text to the creative-led practice.

In **Chapter 3**, ‘Caravan procedures: at home dialogues & sculpture’, I introduce and illustrate the nature of *habitation procedures* as a conversation between self and place through inhabitation. This is framed by Mikhail Bakhtin’s idea of the dialogical. I focus on inventories, diaristic narrative and photography. The first exhibition outcome of the project *08.05 untitled room* is described and framed within the context of a translation of experience and witnessing between sites and times, and contextualised by Roland Barthes’ concepts of the photograph and time and the practices of Elina Brotherus and Rachel Whiteread.

In **Chapter 4** ‘Homely procedures: residency adjustments & installation’, I introduce the idea of the homely as a distinct focus in the project separate to the uncanny of Homi Bhabha. I outline the actions of *habitation procedures* in-situ as an everyday production and adjustment of space related to ideas of Henri Lefebvre and Michel de Certeau. I trace how in-situ actions evolve into sculpture practices of installation and intervention through stages that may be expressed at dual sites. The feminist concept of Chora developed by Elizabeth Grosz, is used to frame the domestic and making and suggests the notion of passage between sites as a key experience for the viewer of art. I discuss in detail the exhibition *Will to Build* and expand upon its impact on the viewer in relation to Lygia Clark and works by artists Andrea Zittel and Thea Djordiadze.

In **Chapter 5** ‘Mediation procedures: dwelling time & interventions’ I focus upon *habitation procedures* as a series of mediation acts in an institutional gallery space. Intervention acts and installation are framed as a sculptural mediation of the viewer’s encounter of the domestic in public discourse. Concepts of relation between ‘now’ and ‘then’ and the temporal dimension of a place are introduced using Walter Benjamin and Jane Rendell’s notions of the dialectical image. I describe installed outcomes and discuss the exhibition Mediation objects in relation to works by Eva Hesse and Heidi Bucher.

In **Chapter 6** ‘Summary Reflection’, I summarise the creative outcomes derived from the project and reiterate how they develop new knowledge in the field of creative practice within the context of the research questions posed. I suggest the feminist tradition of the inhabitation of the domestic is p. 20
a project framed by Doreen Massey’s conception of time and space as dimensions of change. I conclude sculpture practice in-situ is well suited to the production of new knowledge.

Project Aims

- research the overlap of domestic work and sculpture work
- discover inhabitation procedures that map onto contemporary spatial practice
- produce artworks that investigate dialogues between site and meaning
- extend the scope of sculpture as object, installation and intervention that afford the view new meaning (strategies of dwelling, oscillation between sites and time)
- recognition of female creation of space as will to identity in action

The project seeks to investigate the potential of both the material and social production of art as object, act, spatial practice and experience of encounter. It addresses the spatial and social relevance of sculpture practice central to contemporary arts practice and the passage of the domestic into public discourse and space.
Chapter Two - Methodology & Methods

Methodology

This chapter addresses the methodological approach of the research and the working methods employed in the project. I will discuss my creative practice as a mode of research and outline the range of making employed during stages of the project. I introduce ideas of action research as practice-led and the use of cycles of making as a method of research within the studio. I outline habitation procedures as an overarching method that links adjusted dwelling space and sculpture practice in-situ. This is placed in the contexts of Heidegger’s concept of daesin and embodied method as a cycle of making and reflection. I introduce and example the concept of dwelling adjustments as method, the practice of workstations and sculpture practice in-situ as intervention and installation. I illustrate a way to map the project and outline the nature of this dissertation, its modes of writing and the relation of the text to the creative-led practice.

The methodology of the project is practice-led research based within my visual art and sculpture practice, comprising the residencies, in-situ actions, creative outcomes and exhibition alongside the dissertation. Practice embodied in-situ, (the characterisation I use throughout the dissertation)\(^{17}\) is a central methodological concept of this research, most obviously in terms of the overlap of inhabitation and sites of making. Working through an embodied ‘residency’ model I displace myself in order to uncover and realise meaning. It is haptic and holistic, engaging at the instigation of doing the places and traces of other people and spaces of dwelling.

I approach each residence, each cluster of spaces in much the same way as one settles into a house, employing habitation procedures. I find places for being, doing, experiencing from which specific activities in response to those places arise. I gather motifs, spatial relations, usages, samples, and models. These establish a sculptural vocabulary. Documentation and archival processes are also used to maintain the presence of such ephemeral work.

The methodology involves ‘prospective research’ (for e.g., on site as habitation / studio), which is ‘explorative’ and involved ‘in making’ (Brearley & Darso, 2006) and sympathetic to the conditions of this project as an embodied creative practice and also the contextualisation and analysis of sites through inhabitation actions and my procedures of making.

\(^{17}\) See Chapter 1. I do this to distinguish my work from ‘situationist’ practices that have developed since the 1960s, see (Burgin, 1969; Debord, 1957, 1958; Doherty, 2004; Kaprow, 1993). I will expand upon these distinctions in due course.
My practice-led research project is situated in a broad sense by cultural & social contexts; in a direct sense by historical & contemporary art contexts and in a concentrated sense by studiowork & display contexts. Each of these has theoretical frameworks.

- Concepts of cultural meaning (shared by other fields, including creative fields like design and architecture; as well as historiography, gender studies, geography and so on) are present as critical cultural theory. This is theory and largely text based. An example is the writings of Beatriz Colomina on *Sexuality and Space* (Colomina, 1992).

- Concepts of art practice (critical writing about art by theorists and artists) are present as artists’ practices and theory, historical and contemporary. This is theory based and practice-based. An example is the writings of Jane Rendell (Rendell, 2011), on the artist Elina Brotherus’ body of works, *Suites Françaises 2*, (see Chapter 3).

- Artists’ practices (studio and exhibition methods of other artists) are present as instances of works and outcomes. This is practice-based. An example is the exhibited installation works of Heidi Bucher (see Chapter Four).

- Experiencing, making & exhibition (my methods and history of practice) are present as key processes of producing new knowledge. This is practice-led. An example is *Mediation Objects*, Latrobe Visual Art Space, Bendigo,(see Chapter Five).

Each of these layers inter-relate throughout the project and within my community of practice.

For me it is important to distinguish between methodology and methods. Methodology is the broader field of creative practices producing new knowledge, as distinguished from other humanities fields and the sciences, which employ discipline specific methodologies. Creative practices range across disciplines like craft, design, creative writing, dance, indigenous studies and

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18 See (Elkins, 2009; Fuster Morell, 2009; Lewin, 1988; Mäkelä, 2007; Wadsworth, 2010)
so on, (including art of course). Methods are those processes that distinguish one creative practice
from another and epitomise the means by which particular creative actions and artefacts in the
world give rise to specific clusters of meanings and cultural references. Theorist James Elkins
playfully uses the vernacular around the experience of making, referring to ‘its methods, knacks
and skills’ (Elkins, 2009: 128). I like the ‘knack’ of making things, and within that my methods
employ sculptural, photographic, graphic and spatial means.

**Embodied methods in-situ**

Situated practice or practice embodiment in-situ is an important method of this research, most
obviously in terms of the overlap of inhabitation and sites of making. Embodied method is enactive,
a motor action, sensorimotor knowledge and skill, like probing with a stick (Noë, 2006).

Writer and theorist, Tom McGuirk, Senior lecturer in Art Theory/Critical Theory at the University of
Chester, UK. places art practices in the context of situated cognition theory. McGuirk states:

> The tenets of situated cognition theory are firstly that knowledge is a form of action.
> Secondly that knowledge, so defined, is indubitably situated in physical, social,
environmental and indeed cultural terms (McGuirk, 2015:para.17).

Working through an embodied ‘residency’ model I displace myself in order to uncover and realise
meaning, and to re–enact. McGuirk describes this as a model of cognition that ‘integrates the brain,
the body and the environment’ (McGuirk, 2015: xxi).

In the *Cambridge Handbook of Situated Cognition* (2009), Robbins and Aydede state:

> First, cognition depends not just on the brain but also on the body (the embodiment
> thesis). Second, cognitive activity routinely exploits structure in the natural and social
> environment (the embedding thesis). Third, the boundaries of cognition extend beyond
> the boundaries of the individual organisms (the extension thesis) (Robbins, 2009:3).

The embodiment thesis is tacit, lived, ‘indwelling’; the embedding thesis (feedback) is adjustments,
reveals, reform, change; the extension thesis (environment) is situated, ‘the environment can drive
and so partially constitute cognitive processes’ (Noë, 2006:411). Embodied methods in-situation
emphasise the intentionality of ‘labour / job / task’ as self-aware living and working. They are
adjustments (moving, handling), making and the at-hand from parts (synthesising, changing),
engaging the exterior world (opening, being seen).

I am doing here
I design outcomes for here
I do in real time
I am aware of place and environment
I think always somewhere (here)
I do cycles of reflection, thinking, writing, making
Cycles of making allow knowledge, skill and emotion derived from outcomes to be reprocesses as inputs into new processes driving outcomes [see figure 2.2].

Fig. 2.2 Simple Action Research model (Yasmeen, 2008: 47)

**Methods: Habitation procedures and Adjustment methods**

As outlined in Chapter One, *habitation procedures* is the phrase I use to invoke the idea that as a whole, dwelling within houses, or buildings, or sites, places and homes is a *process* - a continuing experience of adapting ourselves to space and annexing and adjusting it to ourselves.

*Habitation procedures* is both noun and verb naming those methods corresponding domestic work to studio work, encompassing everyday practices, dwelling adjustments and sculpture practice in-situ. For me, as an artist, I think of this ‘will to identity’ as taking place in a ‘work station’.
Examples of habitation procedures in this project range from organising the at-hand (folding and storing in a domestic setting, layering and compressing in the studio), rinsing (washing-out in a domestic setting, sloughing-off in the studio), heating (cooking in a domestic setting, melting in the studio) to standing by or attending-to (at the table in a domestic setting or at the bench in the studio). Each of these has about them a sense of being with intent - not the mere everyday but the engaged, caring everyday.

Dasein is the word that German philosopher Martin Heidegger employs in Being and Time (Sein und Zeit), (Heidegger, 1996), with a meaning of presentness, ‘being there’ (German: da "there"; sein "being"). ‘Dasein’ for Heidegger is a way of being involved with, attending for the immediate place in which one dwells. It is a process of involvement with the world through the projects of the self (Childers, 1995:70). During the 1950s and 60s Heidegger used sculptor’s practices as a means to re-imagine relationships between bodies and space, suggesting that through such work we can find room in which to dwell, in spite of technological processes that conjure homelessness (A. J. Mitchell, 2010). For Heidegger knowing implies more than making. In knowing, the meaning of what is made becomes explicit as idea, essence, and is grasped in wonder... ‘and that wonder is carried out rather in a procedure...’ (Heidegger, 1994:155).

On Heidegger and the artist’s place of being and work I would like to quote at length Dr Derek Pigrum, Research fellow, University of Bath, Department of Semiotics and Education. Ontopology concerns the nature of being and in his paper, The ‘Ontopology’ of the artist’s studio as workplace (2007), Pigrum writes as a practicing artist who researches artists’ making as situated practice,

Layering Stuff

Heidegger states ‘every entity that is to-hand has a different closeness, which is not to be ascertained by measuring distances (but by) dasein’s circumspective concern (umsichtiges Besorgen) and its directionality (Ausrichtung)... Direction locates for example, equipment, tools, materials, drawings, and resources and works in a particular place; circumspective concern takes continual account of what is happening in the ‘near sphere’ of the artist. The combination of these factors brings together the ‘round-about-us’ of place (Pigrum, 2007:296).

Habitation procedures in-situ (dwelling or gallery) encompass

how prior inhabitants inhabit
how prior inhabitants adjust
how I inhabit
how I adjust (working station)
how I intervene / install (public encounter)

19 A text for a show by Ernst Barlach (Germany, 1870-1938), a collaboration with Eduardo Chillida (Spain 1924-2002), and even a 1967 lecture on a sculpture of Athena in the Atlas Metope of the Temple of Zeus, Olympia, The Origins of Art and the Definition of Thinking, stating 'Athena reigns everywhere that humans... bring something into a work, act and do', see (A. J. Mitchell, 2010:58).

20 Jacques Derrida couples ‘ontological value of ... being to its situation, to the stable and presentable determination of a locality, the topos of a territory’ (Derrida, 1994:82).
Adjustment methods in this project are a specific (making) category that corresponds across
domestic space and studio space as part of habitation procedures. The dictionary definition of
adjustment reads ‘the process of adapting or becoming used to a new situation’ (“New Oxford
American Dictionary,” 2010). In this project adjustments refers as a noun to those enacted traces,
alterations and appropriations that inhabitants make in their dwellings and which may be intuited as
will to identity.

In his critical collection writings The Location of Culture (1994b) Homi Bhabha states, ‘terms of
cultural engagement, whether antagonistic or affiliative, are produced performatively’ (Homi
Bhabha, 1994b:2). In this construction of Bhabha’s we might then understand my earlier example
of Dymphna Clark’s actions of adjusting her domestic space to enable her ‘bench-desk’ writing
work as a significant performative process of subjectivity (will to identity). This becomes more
poignant if we factor in the narrative authority and nationalist pedagogical program of her husband
Manning Clark’s life project as one of Australia’s preeminent historians and ‘narrators’.21

Taking Glissant’s notion of the errant from earlier, I claim that what the artist sees (is sensitive to) is
the opaque in the domestic dwelling. I am not looking for the lost, invisible, unheard or the absent,
nor seeking to dig-up what is covered. I am identifying with what is present in its opaqueness - it
may reveal itself as a fix or an adjustment of the already there. It may indeed be an act of errancy. I
understand the idea of opacity to be the presence of actions in plain sight, neither separated out
from the world (as on a plinth), nor lost to the world (as in assimilation).

I do not see this an archaeology, but a parallel capacity for art practice-led research to discover and
identify the knowledge of other’s dwelling practices. Colin Renfrew in Figuring It out: The parallel
visions of artists and archaeologists (2003) talks of the engagement with their physical
surroundings, the ‘allure of the artefacts’ shared by Archaeology and art (process oriented
sculpture practice in particular), (Renfrew, 2003:123).

The transference of how previous inhabitants have adjusted space is a mechanism that activates
sculpture. This project suggests you cannot account for, or recognise, a domestic act isolated - it
has to be recognised in the world. As Homi Bhabha writes, we encounter the ‘recognition of the
world-in-the home’ (1992:141). This is what allows me to see and use the adjustments as sources
for sculpture; for sculpture as an in-the-world language.

Adjustments are also those verbs that tell of my embodied actions and experiences within the
residency or the dwelling. These are the alterations and modifications, the traces of presence I
produce intentionally or leave behind inadvertently (for others to perceive following me).

They deposit how my dwelling leaves traces of adjusted space, time, identity, change, inner
motivation and intent, correlations between body, space, objects and materials.

21 Professor of history at the University of Sydney, Mark McKenna in his essay, Being there. The strange history of Manning
Clark (2007) reveals some of the domestic politic between Dymphna, when he charges Manning with claiming some of
Dymphna’s story as his own in his histories, denying ‘Dymphna the voice of the narrator’ (McKenna, 2007).
We might structure this as an extension of Richard Serra’s verb list (Fluegel, 1986:16), using action, materiality, relation and site. Alone these are everyday. Linked they become propositional sculptural phrases.

<table>
<thead>
<tr>
<th>to handle</th>
<th>the found</th>
<th>within</th>
<th>the fireplace hearth</th>
</tr>
</thead>
<tbody>
<tr>
<td>to empty</td>
<td>the contained</td>
<td>at</td>
<td>the kitchen sink</td>
</tr>
<tr>
<td>to secure</td>
<td>the in transit</td>
<td>behind</td>
<td>the wardrobe door</td>
</tr>
<tr>
<td>to part</td>
<td>the undivided</td>
<td>over</td>
<td>the partition wall</td>
</tr>
<tr>
<td>to join</td>
<td>the separated</td>
<td>under</td>
<td>the carpet rug</td>
</tr>
<tr>
<td>to cover</td>
<td>the surface</td>
<td>before</td>
<td>the glass window</td>
</tr>
<tr>
<td>to unpack</td>
<td>the interior</td>
<td>between</td>
<td>the two tables</td>
</tr>
<tr>
<td>to repair</td>
<td>the damaged</td>
<td>on top of</td>
<td>the staircase</td>
</tr>
<tr>
<td>to measure</td>
<td>the extended</td>
<td>with</td>
<td>closed eyes</td>
</tr>
</tbody>
</table>

I particularly like:

‘to handle the damaged on top of closed eyes’

or

‘to unpack the separated between the partition wall’.

**Installation and intervention methods**

I want to illustrate here an example of the translation from *habitation procedures* to installation work and intervention work. These examples encompass the *habitation procedures* of prior residents. The derive from the experiences of Birrarung House in Chapter three and were developed as artworks for my exhibition, *after objects* (2011). 22

I will make use of the dwelling diaries I kept as part of my residencies (extracts from which are included in this dissertation).

Firstly,

.... *I see the black stains in the chimney... I burn ashes in the fireplace hearth alcove and gather the dust into buckets....*

- Artists’s dwelling diary 1 - extract

22 ‘*After objects*’ (2011), Sarah Scout Gallery, Melbourne is one of many exhibitions derived from this research that are not included within the scope of the project and dissertation.
... becomes a litter-frame of niches supporting a pour of silicon embedded with ashes learning against a wall... [See Figure 2.3i-ii]

Figure 2.3i-ii. Carolyn Eskdale, Birrarung House hearth habitation procedure, 2008; Carolyn Eskdale, leaning objects, 2011. 2 panels; cedar, polyurethane, wood ash, shellac, polymer medium, 139 x 65 x 99.5cm; 208 x 65 x 99.5cm. ‘After Objects’, Sarah Scout Gallery, Melbourne.

In this installation, an object or objects leaning against a wall uses the wall as a site in a figure-ground relation (when viewed as relief). As with painting, all the viewer requires visually is available from the frontal perspective (Krauss, 1979). But understood as a compressed, layered space with significant viewpoints from the sides, additional meanings are elicited and subsequent bodily actions - moving around, leaning and peering in, seeing and perceiving new texture (and smells within those layers of materiality). As Krauss states the work’s meanings are constructed in part by the participation of the viewer (Krauss, 1979). Installation appropriates the viewer and inculcates their bodily experience in time into the construction of meaning.

And secondly,

... I am drawn to the clay walls and the colour of render... up close I see the hand traces, the gesture of the makers, their fingers ... I respond with a plasticine pressing into the corner....

- Artists’s dwelling diary 1 - extract

... becomes an inserted object in the wall of the gallery.... [See Figure 2.4i-ii]
In this example, a collection of rectangular plate objects cast from clay pressings lie on a shelf, rotated from the vertical, which is inserted into the wall of the gallery. Each plate lips inside and beyond the wall plane. The viewer must bend and peer to comprehend the situation. The work then as an intervention into the fabric of architecture appropriates the built site and inculcates its history into the viewers experience of meaning. One imagines we should see the layers of painted surface revealed by the incised slot, or that the room is giving up the plates to the viewer.

Gaston Bachelard in *The Poetics of Space* (1994) writes:

> *To begin with, the corner is a haven that ensures us one of the things we prize most highly – immobility. It is the sure place, the place next to my immobility. The corner is a sort of half-box, part walls, part door. It will serve as an illustration for the dialectics of inside and outside* (Bachelard, 1994:137).

**Residency methods**

This research program uses a residency model (Lehman, 2017) to enable action in a series of dwelling sites and the remaking and reflection upon that experience in gallery space (see Chapter Four).

Working through an embodied ‘residency’ overlaps a praxis of living and creativity. In practice-led research making and exposing that work to a public are knowledge generating activities (the artist...
uncovers new knowledge in the studio-space, the viewer participates in the construction of new knowledge in the encounter-space).

Artist residencies are usually gained through application and proposal that sets parameters without specific detail of activities. Usually timelines are flexible dependent upon availability. In a residency the ‘job’ often has a community outcome of some sort attached, like a workshop, artist presentation or open-day. The experience is embedded in research and empathy, including biographies of people, local contexts, environments and histories, situations, architectures, anecdotal details and furnitures. Rhythms of time and life blur the edges of domestic work and artwork. An artist residency is like an extension to home.

I approach each residence employing *habitation procedures*. I find places for being, doing, experiencing from which specific activities in response to those places arise: pressings, plucking, photo and video work, audio recordings, drawing. I gather motifs, spatial relations, usages, samples, and models. These establish a sculptural vocabulary for hand-objects, re-constructions, for making structures. Documentation and archival processes are also used to maintain the presence of such ephemeral work.

In my mind these are plural ‘work stations’ rather than a singular, named and differentiated ‘studio’ type of space. For discussions on the manner in which artists establish working conditions, as site or non-site see (Buren, 1979; Doherty, 2004; Elkins, 2009; Molesworth, 1998; Pigrum, 2007, 2010). These may become the basis of responses for both on-site interventions and off site installations. Continuing my earlier (Heideggerian) allusion then, when standing and attending-to in the domestic register, a work station is a table.

A specific example is the manner in which a space for writing arises - manifested or collected into the form of an ‘artist’s dwelling diary’ throughout this project (see figure 2.5)

![Image of artist's dwelling diaries]

Fig 2.5 Carolyn Eskdale, *Collected artist’s dwelling diaries*
Social scientist, Michael Tausigg in *Fieldwork Notebooks, dOCUMENTA (13) The Book of Books* (2012) writes:

“Roland Barthes despaired of keeping a diary. Too boring he said ....diary disease he called it. But there was one point of interest, and that had to do with rereading an entry, several months or years later. this could provide pleasure due to the awakening of a memory not in what was written but in “the interstices of notation”. For instance on rereading the entry relating his having to wait for a bus one disappointing evening on the rue de Rivoli in Paris, he recalls the grayness -- "but no use trying to describe it now, anyway,or I’ll lose it again instead of some other sensation, and so on, as if resurrection always occurred alongside the thing expressed: role of the Phantom of the Shadow.”,(1) This is certainly intriguing, yet what is this Phantom, and what might it tell us about fieldwork notebooks?” (Tausigg, 2012:60).

My dwelling diaries for me are more shadows than Phantoms; I find when reading back over them they transport one into the tonal realm of (enfolding) internal dialogues.

Writing captures another form of voice, which has sonic qualities as well as textual, graphic and material qualities. The research narrative writing in-situ provides an important source for the exegetical understanding of *habitation procedures*23. My heuristic writing is encompassing of memory, perception, haptic experience, and witness to experience as it occurs in real time. Such writing is one of the key elements of new knowledge that action research offers. As researcher and academic Judith Bell reiterates, ‘all forms of narrative inquiry involve an element of analysis and development of themes, dependent upon the researcher’s perspective’ (Bell, 1999:17).

**Mapping Practice**

Action research approaches align to mapping (Fuster Morell, 2009; Pontis, 2010). The spatiality experienced by mapping and denoted by ‘the map’ itself is an intrinsic aspect of my project and of the methods I use. Scrivener in *The Roles of Art and Design Process and Object in Research* (2009) says mapping can produce and analyse artefacts within practice-led research. Mapping is information and expression in dialogue (Tufte, 2005); arising through appropriation (Buchloh, 2005), self-curating and recycling of materials (Aguirre, 2007), through referencing precursors (Cass, 1986) and heuristically within the making of work via generative processes and amendments (Hester, 2007:11).

As noted, Rosalind Krauss in *Sculpture in the Expanded Field* (1979) maps twentieth century sculpture as a movement across/around a form of sitelessness. This is linked to Robert Smithson’s concept of a site-non-site dialectic (Dell, 2008). Krauss illustrates her point through the use of the structuralist24 ‘Klein Group’, a schematic rendering of complex and neutral relations or oscillations

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23 For narrative as methodology in research, see (Avermaete, 2006; Bell, 1999; Holly, 2008; Rendell, 2011; Shotter, 1993)

24 Noting Krauss’ structuralist basis for the Klein group, the implied historical discourse around ‘Structuralism’ is not the focus of this project. Such mapping is a tool, another *habitation procedure*. 
between opposing pairs of concepts, by which ‘the not-architecture is, according to the logic of a certain kind of expansion, just another way of expressing the term landscape, and the not-landscape is, simply, architecture’ (Krauss, 1979:37).

The Klein group is used in mathematics and also by structuralists involved in ‘mapping operations within the human sciences.’ Krauss states;

\[
\text{The dimensions of this structure may be analyzed as follows: 1) there are two relationships of pure contradiction which are termed axes (and further differentiated into the complex axis and the neuter axis) and are designated by the solid arrows...}
\]

\[
\text{there are two relationships of contradiction, expressed as involution, which are called schemas and are designated by the double arrows; and 3) there are two relationships of implication which are called deixes and are designated by the broken arrows (Krauss, 1979:37 note) [see figure 2.6].}
\]

I have used a version of the Klein group structure to map the three parts of this project. The value of this schematic has been to help me articulate the relations and formative dialogues across the residencies I have inhabited as research and between the states of being-at-home and being-at-work. Most importantly it has helped formulate and identify the relations between sites through habitation, space and time. Each project in the research positions a slightly different dynamic-relation (of axis, schema and deixis).

I have transposed Krauss landscape/not-landscape, architecture/not-architecture axes to the dwelling/not dwelling\(^\text{25}\) and gallery/not-gallery relations of this project. To paraphrase Krauss, these terms express the 'opposition' between home-work and art-work (into which this project enquires), between which the production of sculptural practice appears to be suspended (Krauss, 1979:37).

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\(^{25}\) Dwelling is a noun in this instance, not the verb.
The diagram actually expresses complex movements of dialogue, passage and mediation the project researches.

In *The Optical Unconscious* (1993), Krauss further adjusts her construction to emphasise its dialogical essence,

Thus not-figure versus not-ground as the statement. The not-figure/not-ground of the "neutral axis" is that peculiar conversion of empirical vision’s figure/ground distinction that can be seen to have generated one modernist icon after another: the grid, the monochrome, the all-over painting, the color-field, the mise en abyme of classical collage, the nests of concentric squares or circles. And while each is its own version of the neutralizing of the original distinction, none is an erasure of the terms of that distinction. Quite to the contrary. The terms are both preserved and canceled. Preserved all the more surely in that they are canceled (Krauss, 1993:14).

Val’s caravan - Dream Home (Chapter Three) is the schema axis. *Will to Build Eltham - Will to Build Conical* (Chapter Four) is the deixes axis  Mediation acts - Mediation objects (Chapter Five) is the complex axis [see figure 2.7].
Mapping, as a *habitation procedure* is a continuous experience, either self consciously as graphic drawing for example, internally as a dialogue with self, or as proprioception itself. We find many echoes in theories of creativity and theories of domestic planning (de Zegher, 1994; Fuster Morell, 2009; Rendell, 2006).

For Scrivener, writing in *The Roles of Art and Design Process and Object in Research* (2009) mapping is a means of analysing and producing artefacts within practice-led research (Scrivener, 2009). For me actions of listing, documentation, inventory-making, diary writing, collecting & arranging and adjusting in space map generative and spatialised processes.

Mapping can be analytic or syncretistic. Mapping of ideas or relations, mapping of movement in and around space provided me a holistic perception of place. I have employed it to understand
larger viewpoints and to avoid pre-determined perceptions. Rather than look for the object in the room, I have often gravitated to the periphery and the edge [see figure 2.8].

Syncretistic mapping is common in arts and cultures. Theorist of modern art and music, Anton Ehrenzweig, writing in *The Hidden Order of Art* (1973), states ‘the global syncretistic view is undifferentiated as to its elements [...] syncretism can be as precise, if not more so, than the analytic’ (Ehrenzweig, 1973:6-7). Ehrenzweig explains that ‘some quite inconspicuous clue’ that escapes a sophisticated view may allow an object to be identified. In particular, such

... undifferentiated vision is acute in scanning complex structures. It treats all of them with impartiality, insignificant as they may look to normal vision. Normally our attention is drawn only to conspicuous features [...] Syncretistic vision is impartial because it does not differentiate figure and ground (Ehrenzweig, 1973:8).

Ehrenzweig’s chart for creative scanning makes interesting comparison to my movement maps around Val’s caravan [see figure 2.9].
... I'm in the van - my movement is controlled by the fixed, in-built, layout of the caravan_ it is more fluid in the annex because furnishings are un-fixed, un-built

There are resting spots before I change direction. I begin to do things, I develop stations or places for specific actions or tasks and things accumulate.

I reflect on my memories of past actions in relation to particular tasks and where they are located. I feel like I'm occupying or in dialogue with the past and present at the same time.

memories seem to be much more vivid in the caravan.

There is a place on the left as I enter the door, on the vinyl seat, where I come back to sit often and face the table.

I remember Val sitting at the table reading and then I go and sit where she sat. I walk outside to sit where she sat reading outside the caravan. This is where I am writing this now...

- Artists’s dwelling diary 1 - extract
Dissertation Methods

The project has employed a dialogic method that links the three modes of this Ph.D creative research project; habitation, creation and dissertation.

I dwell in place, seek correspondences of material, trace and time and move between modes of being, thinking, doing and producing. The dissertation self-consciously echoes and amplifies this approach. Narrative approaches to uncovering new knowledge and understanding meaning extend across many fields, see (Aydemir, 2005; Bal, 2009; McAnulty, 1992).

In relation to the practices of Lygia Clark, Catherine de Zegher in _The Inside is the outside: The relational as the (Feminine) Space_, describes “the in-between” as ‘the space of co-emergence, relational and fluid... hers in theory and practice’ (Armstrong & de Zegher, 2006:213). For me this is the space of this dissertation.

It is polyphonic and conversational (Bakhtin, 1982; Messmer, 2001; Shotter, 1993); it enacts, echoes and tracks _habitation procedures_. My writing in this space intentionally encompasses the present and past tenses co-existing. Diaristic reflection resides and expresses the now of the action research experience in its embeddedness in actual space. The analytical view is the contextual view looking back. Both engage Mikhail Bakhtin’s dialogical methods (Bakhtin, 1982) (see Chapter three).

The diaristic writing changes and matures. Dialogical page layout at times with text and image in exchange. Varied structure with repeating themes but with expressive, poetic, intuitive aspects. Procedures and phases of dwelling in each chapter.

I employ:
cultural and art theory texts, references and notes
analytical and exegetical writing
research narrative as first-person diary entries of the inner voice and reflection in-situ
lists of accumulating anecdotal material
documentations of handwritten notes
photo documentation
other artists’ works as embedded communities of practice

I have been moved by many writers and artist film-makers who enquire into motifs of place and time, including;

Virginia Woolf, _The Waves_ (originally published 1931)
Doris Lessing, _The Golden Notebook_ (originally published 1962)
Marcel Proust (originally published 1913)
Georges Perec _Things, a story of the 60s_ (originally published 1965)

26 Narratology is Mikhail Bakhtin’s theories of heteroglossia, dialogism, and the chronotope first published in 1975 as _The Dialogic Imagination_ (1982).
Gertrude Stein, *Tender Buttons* (1914)
Tacita Dean, *The Friar’s Doodle* (Cooke, 2010) and *Michael Hamburger* (2007),

The dissertation itself has been an extension of making, writing, self, place, time, memory and habitation. My intent is that the experience of reading this text evokes an equivalence to the sense of the moment, the texture of habitation and the accumulation of everyday incident and material that is intrinsic to inhabitation.

Figure 2.10. Carolyn Eskdale, *Mezzanine intervention*: chair, table, drawing pens, ink on paper, various objects, looped recorded sound (30'25" duration), headphones, computer.
Chapter Three - Caravan procedures: at home dialogues & sculpture

Val’s Caravan - untitled room, Dream Home

A place between is spatial, it is a mapping of the topographies between here, there and elsewhere. A place between is temporal, it pays attention to time, to the ways in which we locate the then from the now, the now from the yet-to-come, for in our writings of history, our placing of the past in the present, we are already positioning possibilities for the future. A place between is social, it is an articulation of the place of dialogue, ongoing discussion, between one and another.

- Jane Rendell, A Place Between (Rendell, 2006:221)

In this chapter I discuss my initial research as sculpture practice corresponding with the inhabitation of site. These practices of doing and making are a form of researching and engaging with living spaces, rooms or structures.

I introduce and illustrate the nature of habitation procedures as a conversation between self and place through inhabitation. This is framed by Mikhail Bakhtin’s idea of the dialogical. I focus on inventories, diaristic narrative and photography. The first exhibition outcome of the project 08.05 untitled room is described and framed within the context of a translation of experience and witnessing between sites and times, and contextualised by Roland Barthes’ concepts of the photograph and time and the practices of Elina Brotherus and Rachel Whiteread.

My research took place at Val’s Caravan, an on-site mobile home in Narooma, NSW. Narooma is a town 350 kilometers south of Sydney situated on the East coast of Australia. Experientially, it is a long 10 hour drive North East from Melbourne. The caravan had been in my family for 30 years. It had been my parents holiday place and it still retained the adjacent annex, fixtures, fittings and furniture that had accumulated over many years of use and cycles of residence. My parents had lived at the caravan and I had holidayed there as a teenager. I spent time there cleaning and readying it for new owners, musing upon my mother and other memories.

A sculptural work translated from this experience was presented at another site, Plimsoll Gallery, Hobart.

I employ what I identify within this project as habitation procedures. As noted earlier, habitation procedures in-situ are open-ended, intuitive acts and tasks of residency; a form of heuristic research associated with generative processes (Hester, 2007; Ulmer, 1994). For me they are acts of everyday dwelling and practices, that correspond with both domestic activities and sculptural activities.

27 Michel De Certeau (1984) acknowledges Lefebvre, who chastised Heidegger for not envisaging ‘the metamorphosis of the everyday as a revolutionary work and project’ (LeFebvre, 2016:133), see Chapter One.
For me inhabiting a dwelling space contains a back and forth aspect emotionally and spatially; an already in-betweeness. Professor of Communication at the University of New Hampshire, John Shotter in his studies of social constructivism and language has called such acts ‘conversational practice’. Within a ‘flow of responsive and relational activities’ there is a ‘participatory or dialogical form of research activity’ (Shotter, 1993:9). I feel am in conversation with my self in my activities using differing registers. Shotter’s use of the term dialogical is a reference to Russian philosopher Mikhail Bakhtin’s work of literary theory, *The Dialogic Imagination* (1982). Bakhtin makes a distinction between the “monologic” as knowledge emanating from single, authoritative, closed sources, and the diagonal, which is in dialogue with other works and other authors. It does not merely answer, correct, silence, or extend a previous work, but informs and is continually informed by the previous work. For Bakhtin, all language - in fact, all thought - is dialogic. This means that expression exists in response to things that have been expressed before and in anticipation of things that will be expressed in response - a ‘heteroglossia’ that Bakhtin critic Michael Holquist notes is linked to such other categories associated with his thought as ‘polyphony’ (Holquist, 1982:xvii).

Bakhtin’s basic scenario for modeling variety is two actual people talking to each other in a specific dialogue at a particular time and in a particular place. But these persons would not confront each other as sovereign egos capable of sending messages to each other through the kind of uncluttered space envisioned by the artists who illustrate most receiversender (sic) models of communication. Rather, each of the two persons would be a consciousness at a specific point in the history of defining itself through the choice it has made—out of all the possible existing languages available to it at that moment—of a discourse to transcribe its intention in this specific exchange (Holquist, 1982:xx).

To some degree the notes here on *Val’s Caravan* as everyday practice look forward to later displayed sculptural work just as they look back to the the habitation experience itself. My experience then is often between these spaces, oscillating across work stations and conversations, in conversation with myself, in anticipation of a dialogue with the spectator.

The caravan, a Franklin EX456, attached to a trailer annex was large enough (caravan and annex in total approximately 30 square metres) for me to inhabit fully and unused now that my parents had passed away. The spaces were divided into basically four areas; a kitchen-cooking area, a bedroom, a living area and a bathroom-toilet area [see figure 3.1i-ii, 3.2].
Figure 3.1-ii. Val’s caravan, in-situ, Narooma (exterior and interior) (Images: Carolyn Eskdale)
The importance of these conditions as a point of departure for this project cannot be understated; as noted in the introduction the sense of self identity-in-construction lies at the core of this research. Val's Caravan was in effect a plan to utilise at-hand residency models.

Related early examples in my practice had examined these motifs of the close-by familial home. The caravan site shared psychological motifs similar to my earlier formative works like untitled room 8.96 (1996), in which I had reconstructed the furniture and spatial configuration of my parents' bedroom from our home in Bendigo and swathed its pathways in walls of hand-stitched muslin [see figure 3.3i-ii].

28 I lived in this house in the Bendigo suburb of Flora Hill from 1963 until 1985, during my formative studies in art
Curator and writer Brenda Ludeman has written of this work shown at the Adelaide Biennial of Australian Art (1998),

*Eskdale has researched and reworked the theme of the familial archive... In this instance, the sequestered space is a reconfiguration of an actual room and contains the artefacts of an intimate territory...*

*The contemporary project underlying Eskdale’s assemblages is concerned with the role of emotion and its transformative affects on the visual narrative. The play of emotional values and connections embodied in the aesthetic form a conglomerate of threads and pathways, where the old and the new, the archival and the everyday are transformed.*

*Having outstripped the complexities of analysis and surpassed purely aesthetic considerations, the logic of the work lies in the idea of the room... whose contents might be reminiscent of past encounters or indicative of future involvements - whether congruent or dissonant.*

*It seems that these singular arrangements form a refrain, a musical intonation made up of certain emotions, such as disquiet, passion or harmony, moments that are particular to both the familial and the artist’s studio (Ludeman, 1998:26).*
Where this view suggests an emphasis in poetic narrative tableau, at Val’s Caravan my plans were less to think about displayable works and more to facilitate the space of research through doing. I wanted to start from the position of occupation... but closely follow thinking concerned with my own mother’s writing and living spaces.

I initially revisited the site after an absence on my part of several years and spent three short day visits followed by an extended stay alone of approximately 3 weeks in early 2008.

The trailer park sits across from the Pacific highway opposite the Narooma main beach and is surrounded by a range of short-term 1960s built apartments, a shopping strip and some permanent residents homes. The caravan is sited in an area of the park that is put aside for long-term residents. On either side are two long term residential couples whom my family has known for many years and who knew me as a young girl. So the return to this site (particularly now in the role of an artist) entailed an intentional composite experience of embodied memory and thought.

I arrive and it feels like a re-enactment of past arrivals, a performance of a ritual. But this time it would be the last arrival and the last leaving, the last goodbye. It would be a fine bubble of three days. A meditation, a process of observance, almost Buddhist in my contemplation of the process of being in a small place, watching the hours, (Wolf), observing the change of light, the arrangement of things and space (Perec), the proportion of volume to pathways, and the proportion of my body passing through those pathways, and using those things.

It was as though I am in both the past and present at the same time. As I sit I remembered sitting in the past, as I ate I remembered past meals, the surface of the plates became past surfaces, the sound of cutlery echoed the past, sliding metal against porcelain. I sat in the various stations that could be sat in, in that limited space and remembered the choreography of movement/occupation that occurred when three or four people occupy a small amount of space at the one time. I remember the movement from the annex into the caravan became a major focus, the sense of the solidity of the ground and the stepping up onto the sprung step of the caravan and the simultaneous giving way and taking (of the mechanism?) of the caravan, the delicate cracking sound of the structure as it did so, and its springing back into equilibrium.

This cracking sound occurred when ever you moved about the van, almost bodily, like a echo of soft cracking bones an tendons.

This site I choose to initiate this project with, exists in memory and experience is not studio is small scale is not public

Carolyn Eskdale, Artist’s dwelling diary 1 - extract
The Caravan as cultural phenomena is often seen as a marker of ‘auto’ mobility and post-war ‘freedom’ from domestic routine (Beilharz, 2009). But as philosopher and political theorist Agnes Heller states in Where are we at home? (1995), the concept of ‘home’ is or can be mobile already. A mobile home is still a home and in this may only be an ‘abandonment of privileging, one or certain, places against all the other’ (Heller, 1995:1).

My engagement with Val’s Caravan is not an engagement with the figure of ‘caravan’ by an artist like Michael Asher, whose Skulptur Projekte in Münster (Caravan), situated his Eriba Familia B trailer home in the streets of Münster during its skulptur-projekte (1977, 1987, 1997, 2007, 2017) as an iconic serial sculptural, anti-monument (Buchloh, 2007). Nor is it the exploded flat-pack-like installation by Australian artists Claire Healy and Sean Cordeiro, Past times, (2007) exhibited in New 07 at the Australian Centre for Contemporary Art, Melbourne. Both are mobilised as symbols and art objects - perhaps evoking the peripatetic meaning of art as well as its contested objects, structures or authors.29

Val’s caravan is for me an extension of ‘home’ to visit, to inhabit, to be resident at and to dwell within. Val’s caravan is not an artwork. It exists for me during this period as a space for doing and thinking and as a place to complete a job - primarily the cleaning, preparing and rendering of the object for another family to make it their extension-of-home.

Val’s caravan - habitation procedures
I chose to inhabit a space that I too had lived in and could inhabit.

---

29 For Asher, see (Asher, 2007; Peltomäki, 2010). For Claire Healy and Sean Cordeiro, see (Turner, 2007).
I do watching.

I do sitting.

I touch

Figure 3.5. Carolyn Eskdale. Val's caravan, Narooma

I do unpacking.

One of the first things I find is a used writing pad (and a small case). It holds the trace of a previous inhabitant - who is this person?
Dear Ann and Ted,

Thanks so much for the

news of your adventure

in South Africa. Narooma
certainly sounds a

very friendly spot. We

saw a great old sailboat

and a new build of fish!

Even though we didn’t

make it through, we really

appreciate it!

Lucky, Paul, Lucky S, Torro.
Walter Benjamin writes,

*The interior is not just the universe but also the étui of the private individual. To dwell means to leave traces. In the interior, these are accentuated. Coverlets and antimacassars, cases and containers are devised in abundance; in these, the traces of the most ordinary objects of use are imprinted. In just the same way, the traces of the inhabitant are imprinted in the interior* (Benjamin, 1999:23).

I write.

*Her uses of space, her adaptions, her body, her hands, her projection of self to extend out into the very inner edges of the caravan. (Louise Bourgeois as ‘femme maison’)*

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

I do writing on paper.

*Figure 3.7. Carolyn Eskdale. Val’s caravan, Narooma (written text)*

*I choose particular places in which to write and reflect, a conflicted process occupying the past and present at the same time. (question: how to be in the present and not slip back into recall?). Inside the van, on the cream vinyl seats that puff when you sit down, and stick to your bare skin. As I did so in various vantage points,*

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract
I do texts written and placed on surfaces
I write.

.... I became very fixated on this memory and particular sites, at the white marble-effect laminex table next to the fridge, so she could be both absorbed in her novel and look up and see the owl outside passing on the crushed gravel, through the vertical flaps of the cream blinds, the fold down couch in the annex was another vantage point, but rarely and sometimes she would sit outside on the folding chair under the umbrella, but mainly in the van.... She must have sat there many times more than I observed. They were very happy in the caravan together.

- Carolyn Eskdale, Artist's dwelling diary 1 extract,

I do texts written and placed on surfaces

Figure 3.10. Carolyn Eskdale. Val's caravan, Narooma.
I do photography.

Figure 3.12i-ii. Carolyn Eskdale. Val’s caravan
I adjust spaces

I observed the opening of the light outer wire doors in contrast to the heavy rumble of the inner rolling glass door, and the clicking of the locks, the unlocking of the interior van door, folding it out to open and enter, the opening of the ceiling vents in the van easily reached, one above the main bed and one above the pathway between the stove and the bench seat and folding table, then the ‘un-snibbing’ of each window lock in the van followed by the winding out of the side windows for air flow, then outside to turn on the power, turn on the gas bottle, and unfold the front and back horizontal window covers which were propped open on side brackets that were tightened, then moving inside again rolling open the doors and windows of the annex and back into the van to turn on the fridge

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

Figure 3.13i-ii. Carolyn Eskdale. Val’s caravan
I observe other vans close by, it appears as though we are all doing the same thing at the same time, echoing procedures moderating vision, air and light.

My memories of mum working at home mainly centred around making, the abrupt sound of the sewing machine stopping and starting, pins in her mouth and crouching on the floor cutting out the patterns and the sound of the blades of the scissors cutting through the fabric.

Mum had to leave school when she was 16 which she always regretted, and I have to admire her strength when remember her studying for her HSC at home on the lounge room table and then later her Masters in which she was very proud of, despite resistance and bemusement, “what do you want to do that for?”

- Carolyn Eskdale, Artist's dwelling diary 1 - extract
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- Carolyn Eskdale, Artist's dwelling diary 1 - extract
Figure 3.16i-iv. Carolyn Eskdale, Val’s caravan
I experience time.

I sit inside, where Val sat
I pack and unpack and arrange objects from crevices to tables, corners to boxes....
I move rugs on carpets on floors

Figure 3.20i-ii. Carolyn Eskdale, Val's caravan
I clean dirt and mess. I sort object into crates and boxes and tables.

Figure 3.21i-vi. Carolyn Eskdale, Val’s caravan
Photography as inventory... the photos image storage compartments, wrinkled vinyl coverings, carpets and mats, provisions in kitchen cupboards and draws, wardrobes with remanent bedding and miss-matching coat hangers, defrosting fridge interiors, tainted mirrors, marbled laminated benches and table surfaces, spaces between and under built in furniture, interior views from particular view points, views to the outside.

The caravan is like a memory capsule – absorbing sediments of activity from definable, intermittent archaeology of time and inhabitation. Caravans are temporary, provisional, reduced, simplified, meditative, miniaturised. Their psychology is other to the domestic home – a musing or reflection upon it, perhaps an escape from it. Their structure and form is slight, mobile and adaptable. They have a permeable relation to space around them – through distant bathrooms or laundries, or the unstable walls, underfloor spaces and flapping doors of added annexes – that site an inhabitant in an exposed relation to the social space as well as landscape.

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

I do an inventory of objects belonging to Val’s Caravan most of which are built-in or physically part of its architecture:

- doors
- windows
vents
cupboards
floors
surfaces
blinds
concertina divider
mats
bathroom sink
kitchen sink
cupboards
built-in table/bed
gas cylinders
light switches

I do an inventory of objects inhabiting in Val’s Caravan - all of which we bought into it and can be removed:

- 8 x old hardcopy novels and 10 x paper back novels
- 8 x blankets
- 2 x doonas
- plastic cups
- plastic bowls
- 24” TV
- standing lamp
- tin of small change card money (1 & 2 cent coins)
- 2 x pack of cards
- standing ashtray
- framed Flamenco painting print
- 3 x folding tables
- toaster
- hand moisturiser
- round mirror
- student copper relief object
- single foam mattress
- hot air heater
- iron
- ironing blanket
- ironing board
- 1 x battery clock, 1 x wind-up clock
- electric hand-mixer
- 2 x baking tins
- cake tin
- 4 x couch cushions
- plastic rubbish bin
- rubber shower mat
6 x carpet mats
cups, saucer plate setting for 4
6 x mugs, cups
8 x breakfast bowls
6 x serving bowls
8 x dinner plates
2 x crockery racks
coffee plunge
plastic sheet
plastic bags
food storage jars with sugar, salt etc
pepper-mill
salt shaker
soup tins
bottle vanilla essence
standing cutlery holder & cutlery
various cutlery and kitchen utensils
writing pads
eveready battery torch
portable radio-CD player
card table and chair
2 x embroiderer pillow cases
empty chocolate tins
magi-mixer
table cloth
mothball packets
electric fan
2-step ladder
11 x clothes hangers
various cleaning liquids
3 x board games
enamel fridge tray
draws filled with various objects
4 x box matches

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

At the end of Val’s Caravan habitation all the second list was bundled into my ute and distributed to Op Shops or bought back to the studio in Melbourne.

I locked up the caravan and have never returned. The caravan was a bare, evacuated space, denuded (see Thea Djordiadze, To be in an upright position on the feet (studio visit), (2016), chapter five).
I began to realise, what’s original, what is my sculptural intervention?
Is cleaning dirt constructing-inventing an experience for the following family members;
am I going to make a museum, ghostly restaging for others?
- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

Upon reflection Val’s Caravan inhabitation set the tone for much of the rhythms of this project, its cycles of doing and reflection, its key themes, and most centrally the continual dialogue of making-being in-situ - through what I began to think of as multiple work-stations. There is a sense of accumulating minutiæ, time and experience about the inhabitation of Val’s Caravan, of both unconscious act and mindfulness in a special place, that both is as-it-is and constructed. Theorist Sarah Menin in her study of the conception and interpretation of place, ‘Constructing Place: mind and matter’ (2003), describes this as projecting a relationship, ‘by which place is conceived through a process in which something of oneself, one’s beliefs or values, is ascribed to a setting one inhabits’ (Menin, 2003:11).

I believe this applies as much to being at home as it might to being a viewer in a gallery. At Val’s Caravan I become aware that I was thinking-behaving dialogically across everyday and sculpture practice.

On return to Melbourne I set up work-tables in the studio to sort the caravan objects, unpacking onto table - dividing table into halves.

I wanted to capture the life of these objects with another list, of verb-adjustments capturing how I had handled and animated Val’s Caravan and its objects, self-consciously (playfully) echoing Serra again, or was it myself?
This strategy isolates action from material - a reflexive procedure appropriate to being not at Val’s Caravan.  

But as Ernst Van Alphen, notes with Christian Boltanski’s book work Les habitants de Malmö (The Inhabitants of Malmo, 1993b), lists are paradoxical; ‘Boltanski demonstrates the fact that the referential function of lists is to a certain extent illusionary... The referentiality begins to evaporate from the moment such a listing is being performed’ (Van Alphen, 2015:15).

To a large extent, the list and inventories, both written and imaged, capture only an absence, of things and actions.

Val’s Caravan to untitled room-Dream Home

In 2010 I was invited by curator Mary Pridmore to participate in the exhibition, Dream Home: the domestic in current art practice at Plimsoll Gallery, University of Tasmania, Hobart. As outlined by the curator, the project ‘deals with the domestic space as a place in which our psychological selves are inscribed’ (Mary Pridmore, email correspondence).

I chose this opportunity, precisely because of this overlap of self, identity, place and architectural space, to translate the experience of Val’s Caravan to another architecture in a public context, and to test relations of installation and intervention.

I had the opportunity to visit the gallery to see the nature of the exhibition environment that a work could be installed in, as this would necessarily effect my approach to the installation.

The ceiling of the space was quite low, there was a column and a floor covering of grey carpet tiles – they were the modular carpet-square types. I was able to pick up the corner and see that they were removable (they reminded me of the carpet mats in Val’s Caravan).

...I think I want the installation to be sited with no other works so as to create a singular experience – (like stepping into another world another time). I selected a partitioned area that allowed a single entry point, thus setting up an initial viewing point where the entire installation could be viewed prior to it’s navigation.

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See (Eco, 2009). For other examples of inventories and lists see Sol LeWitt’s work archiving Eva Hesse’s studio (Fer, 2009), Andy Warhol’s Art & Archives at the Warhol Museum, Pittsburgh, Ernst Van Alphen in Staging the Archive. Art and Photography in the Age of New Media (Van Alphen, 2014). On architecture and writing see (Avermaete, 2006) but also George Perec’s listing of things found next to his bed in Species of Spaces (Perec, 1997). Conversely, in the negative pole, for a list of what shouldn’t be done in dance, see (Sabisch, 2011:159) and Yvonne Rainer’s No Manifesto (1965).
I felt it was important that all the elements be read as a composition of elements (somewhat like when one might encounter an onsite van lot in a caravan park)...

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

In his essay on embodied knowledge in architecture, *The Thinking Hand*, Finnish architect and architectural theorist, Professor Juhani Pallasmaa states that artistic thought is a synthesis ‘of lived experience that fuses perception, memory and desire’ (Pallasmaa, 2009: 116). He contends that mind alone cannot conceive architecture because of the role of the body in the constitution of architecture.

*Buildings are not abstract, meaningless constructions, or aesthetic compositions, they are extensions and shelters of our bodies, memories, identities and minds. Consequently, architecture arises from existentially true confrontations, experiences, recollections and aspirations* (Pallasmaa, 2009: 117).

The caravan procedures as sculptural adjustments mixes the everyday domestic (like cleaning dishes in the sink), self-conscious acts (like sorting Val’s collected playing cards into sets, writing, reflecting or photographing) and impulsive actions (for instance, winding blinds shut to change the atmospherics of light or my view of neighbours), and suggested primary areas to work with; as elements in a dialogical exchange.

Touch, materiality and object procedures
Inventory and photography research procedures
Spatial and light atmospheric adjustments procedures

.... touch places me in the world ....

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

.... I take the photo and make the memory but it is a memory of me re-enacting memory thinking about Mum sitting outside - staking her claim to self ....

- Carolyn Eskdale, Artist’s dwelling diary 1 - extract

Literary theorist and writer Gabriel Josipovici, in his series of short essays *Touch* observed of touch and touching that it is how we apprehend others...

*what enters into an apprehension of them is our common bodily and kinaesthetic reaction to a physical world which we both inhabit. For we are embodied, and it is our bodies which give us common access to the physical world; in other words we are*
participators, not spectators, and it is through embodiment we participate’ (Josipovici, 1996:6).

But more poignantly for Josipovici is the import of how we psychologically enjoin trust with the objects of the world, both the reassuringly familiar everday but also those of home, self and parent. That is paramount. When the desired object of the hand is withdrawn, Josipovici imagines the bedroom-world of Marcel Proust’s child protagonist in À la recherche du temps perdu (1913) collapsing. Touch transmutes into holding and grasping (Josipovici, 1996:29).

It is within such sited relations to architectures that I focus touch enacted and structured. Early modernist architects like Marcel Breuer valorised ‘interior space…to be experienced not only by our eye, but felt by your touch: dimensions and modulations corresponding to your steps and movements’ (Breuer, 1962:253). Further, Pallasmaa emphasises ‘the significance of the tactile sense for our experience and understanding of the world... The very essence of the lived experience is moulded by hapticity and peripheral unfocused vision’ (Pallasmaa, 2005:10).

The importance of photography as a habitation procedure, embodies for me Roland Barthes‘ message, ‘X was there (and where is she/he now?)’ (Josipovici, 1996:5). 32

Geraldine A. Johnson writes in Sculpture and Photography (1998), that if one regards photographs as one among many forms of supplement, ‘then the status of […] photographs cannot be considered simply in terms of documentation’ (Johnson, 1998:160). Photography from a site, in the form of display or book for example, are artifacts connected to another place. In Rhetoric of the Image (1977), Barthes states, the type of consciousness the photograph involves, ‘establishes not a consciousness of the being-there of the thing […] but an awareness of its having-been-there (Barthes, 1977:44). [We might question if] Photographs are artifacts of moments past and forever lost (Note, 2013: para2).

Finish artist, Elina Brotherus (Finland, 1972) uses photography as a mediation of time and space. In 1999, she lived and worked as an artist-in-residence at a Monastery guest house in Chalon-sur Saône, France. Without any French language, Brotherus used sticky notes as memory-triggers to help her learn the French names of everyday objects.

The photographic series, Suites Françaises, (1999), 'documents' these acts of identity and dwelling. In the photographs, which appear as a form of self-portrait Brotherus pictures herself with her language notes attached to surface and objects, reflected in mirrors, in spaces and even on herself (Cotton, 2004). Twelve years later in 2011, she revisited and stayed in the same rooms,
resulting in another series of photographs, *12 ans après (12 Years Later)* (2011), which exist in
dialogue with the earlier images.

Jane Rendell describes Botherus' initial photographic project as, 'about past time – time spent
loving, time spent remembering, time spent mourning, time spent yearning. Much of the work is a
recording of what has happened, rather than what is to happen…' *(Rendell, 2011:118).* But when
placed in conversation with the later series, not only is the passage of time made visible and
concrete, but the spectator becomes the mediator of this synthesis, a witness [see Figure 3.24i-ii-3
to 3.25i-ii].

Figure 3.24i-ii. Elina Brotherus. *Revenue* 1999, 80x62cm; *Revenue, 12 ans après*, 2011, 80x60cm

Figure 3.25i-ii.x. Elina Brotherus. *Le Reflet* 1999, 70x56cm; *La Chambre 10 (le reflet)*, 2012, 70x55cm
I have a strong sense of the triangulation in series between photographer and viewer. Brotherus seems to be playing on the fact that both ourselves as viewers and later self (re-visiting) are privy to a greater knowing than her earlier self. This is palpable in the *Le Reflet* and *La Chambre 10 (le reflet)* pair, where the figure in the original photograph is without eyes, and blinded to our gaze.

In Rendell’s writing on the ‘undoing’ of architectures that elicit the meanings, uses, abuses, and politics of space, *(Un)doing it yourself: rhetorics of architectural abuse* (Rendell, 2005), she employs a discursive, at times diaristic manner that is expressive of the composite spatial-time dialogues in which she is interested. In her themes I find the conceptual frameworks that underpin and link this chapter and the range of my creative outcomes; inhabiting, adjusting and witnessing space is a social act of coming-into-being (will to identity) and of creating experiential meaning.

**untitled room, 5.08 - Dream Home**

2008
aluminium frame, removed floor tiles, vertical blinds & mechanism, folding chair, card-table, bound digital photographs book
installed size variable (annex size 220 x 473 x 240cm, table/chair size 73 x 70 x 90)
Plimsoll Gallery, University of Tasmania, Hobart

The work is situated in a large space in Plimsoll Gallery beyond a single access entrance. It is lit by a wall of windows to the left opening to an exterior view of garden and pathways. Through the entrance, in front of the windows a chair and folding table are arranged, upon which is placed a hard-bound book of black and white photographs, one to each numbered page.
The photographs compiled this way become an encoded object that documents an inventory of materials, objects and space in the caravan, and a palette of the materials I handled. I wanted to ‘flatten’ the photographs like an other-worldly forensic series. Situated as one of three intrinsically enjoined objects (linked in time and space, in the now and the then), the photobook-chair-table is a “specific” object. I use the term “specific” object because it conjures sculptor Donald Judd’s (USA, 1928) ideas of their orchestrated scale, proportions and material nature fabricated (rather than sculpted) by the artist. But I also want to note Rosalind Krauss’ re-thinking of the phrase and the nature of the readymade as paradoxically both specific and generic, in her essay “Specific objects” (Krauss, 2004:221). The quotation marks become important when we realise the objects mediate memory.

Adjacent to the table, to the right a space with a supporting column opens out, in which the aluminium framework room structure is installed. It can be entered through a rear opening. This structure has a raked roof line and supports a number of adjustable vertical-drop blinds. Square carpet-tiles from the gallery floor have been removed from inside the aluminium structure, revealing an underlying unfinished surface. These removed tiles overlap inside and extend outside its plan, continuing to a smaller rear zone and turning behind the column.

A gallery invigilator enters the installation space at approximate 45 minute intervals during the day and adjusts the blinds’ opening and closing angles, altering light within the aluminium room [see Figure 3.29i-x.].
Figure 3.28i-vii. Carolyn Eskdale, *untitled room 5.08*, aluminium frame, vertical blinds, removed floor tiles, folding chair, card-table, printed book (detail) Plimsoll Gallery, University of Tasmania, Hobart.
Figure 3.29i-x. Carolyn Eskdale, *untitled room* 5.08, 2008. Aluminium frame, vertical blinds, removed floor tiles, folding chair, card-table, printed book. ‘Dream Home’ Plimsoll Gallery University of Tasmania, Hobart (video film stills).
Figure 3.30i-v. Carolyn Eskdale, *untitled room 5.08*, aluminium frame, vertical blinds, removed floor tiles, folding chair, card-table, printed book (details). Plimsoll Gallery, University of Tasmania, Hobart.
CAROLYN ESKDALE
'Untitled room, 5.08'
alluminium frame, removed flooring, vertical blinds & mechanism, aluminium table and chair, book-bound digital photographs
installed size variable, (annex size 220 x 473 x 240cm, table/chair size 73 x 70 x 90 - h x w x d):

Figure 3.31i-ii. Carolyn Eskdale, untitled room 5.08 (diagrams)
In the *untitled room-dream home* installation, the body of the caravan is translated to the body of the annex. The aluminium structure maps the measured plan and proportions of the annex attached to *Val’s Caravan*.

The removed tiles map and embed a second plan of the space into the body of the exhibition space; tracing the footprint and walking pathways to the rear bathroom off the annex and inside the caravan proper. I was able to lift, remove and stack the tiles, creating pathways and negative areas, allowing me to embed the annex structure slightly below the surface level of the floor, and suggest the footprint of an absence.

The novel-sized book containing photographs documents the interior surfaces of both the caravan and its annex; their textures, light affects, viewpoints and sight-lines in and out, cupboard interiors, objects, placings, corners and joinings, dirt, mould, stains and ant trails. The table and chair come from the caravan itself and are weathered from use. Differing conceptions of space are represented through plan (as shallow relief), volume and image.

The viewer both experiences and animates the installation, which is an intervention as well; people come and go, light changes, floor conditions subtly alter in level and texture, they are contained inside looking out or outside looking in. They become part of the installation when they are seen reading the book. The invigilator also performs the work (as indeed the viewer may if she or he chooses to similarly adjust the blinds). The viewer occupies a liminal role of passage; situations and moments of time; the time of movement, the time of interior thought and time within the photo ‘story’ reading.

In discussing Robert Smithson, Jane Rendell underlines his ‘consideration of the dialectical relation between the site of the work and the non-site of the documentation of the work in the gallery’ (Rendell, 2008:40). This dialectical logic suggests for me the ‘non-site’ of my photo-book underwrites the passage to the ‘actual’ experiential presence and ‘site’ of the adjacent frame structure. It also brings to mind the ‘non-site’ of *Val’s caravan* in translation to the ‘site’ of *untitled room-dream home*.

Reviewing the Klein group diagram from Chapter Two [figure 2.7], we can see that installation structures the dwelling-gallery aspects (table, book and aluminium structure) whereas intervention (removal of carpet tiles, invigilator acts ) structures the not dwelling-not gallery aspects.

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34 ‘Professor of Sociology at University College Cork, Ireland, Arpad Szakolczai, states ‘The appearance of new structures, identities, or ideas can be traced to liminal conditions’ (Szakolczai, 2009:159).
As a reflection, I want to consider here a work by Rachel Whiteread (UK, 1963). From 2003 to 2013 her early work, *Ghost* (1990) was installed at the National Gallery of Art, Washington. The work is a large positive form assembled from a mould taken from the interior of a Victorian parlor room\(^{35}\) and cast into plaster [see figure 3.23]\(^{36}\).

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\(^{35}\) Technically a ‘female’ mould was produced from the room to create the sculpture as we see it. For a discussion of the complexities of casting positive and negative forms see [http://www.empirewest.com/thermoforming-male-vs-female.html](http://www.empirewest.com/thermoforming-male-vs-female.html).

\(^{36}\) For Whiteread practice of casting and its relations to time and space, see (refs) (Lawrence, 2010; Lingwood, 1995; Renfrew, 2003).
In *Ghost*, Whiteread inverts the relationship between a container and what it contains. She invokes an indexical relation to absent bodies and past lives, compared to mausoleums, sepulchres and even spirit photography (Lawrence, 2010:740).

The large volume form imposes itself in its architectural setting and leads the viewer in a choreographed passage around its exterior pathways. Recognisable forms of the fireplace (with soot stains), the wood grain of skirting boards, and the smooth surface of a window pane are all revealed as a shimmering light changes across the plaster surface. These surface stains picked up from the original site paradoxically locate the spectator as witness to another place. Whiteread has described her feeling that she realised she had ‘become the wall’ (cited in, Houser, 2001:52).

Such installations as Whiteread’s and *untitled room-dream home* represent a final contact (touch) with *dwelling*. They document an inventory of sorts, but a subjective, interpretative one that conflates into one space the prior inhabitants, the artist, and those viewers who bear witness.
Chapter Four - Homely procedures: residency adjustments & installation

Will to Build Birrarung House - Will to Build Conical

... the word ‘heimlich’ is not unambiguous, but belongs to two sets of ideas, which, without being contradictory, are yet very different; on the one hand it means what is familiar and agreeable, and on the other, what is concealed and kept out of sight

- Sigmund Freud in The Uncanny (Freud, 1953-74: Vol17, 225)

In this chapter, I discuss my research as sculpture practice corresponding with residency within a domestic house, developing habitation procedures as a way of understanding the site and traces of prior inhabitants, from this experience into concurrent exhibitions at the house and another site; Conical Gallery, an artist run initiative space in Fitzroy.

In this instance, there are two sites, separated in space, linked in time; emphasising the to and from of the viewer between.

I introduce the idea of the homely as a distinct focus in the project separate to the uncanny of Homi Bhabha. I outline the actions of habitation procedures in-situ as an everyday production and adjustment of space related to ideas of Henri Lefebvre and Michel de Certeau. I trace how in-situ actions evolve into sculpture practices of installation and intervention through stages that may be expressed at dual sites. The feminist concept of Chora developed by Elizabeth Grosz, is used to frame the domestic and making and suggests the notion of passage between sites as a key experience for the viewer of art. I discuss in detail the exhibition Will to Build and expand upon its impact on the viewer in relation to Lygia Clark and works by artists Andrea Zittel and Thea Djordjadze.

As noted in Chapter One, habitation procedures in-situ are open-ended, intuitive acts and tasks of residency; a form of heuristic research associated with invention, play and generative processes (Hester, 2007; Ulmer, 1994). They are being and doing processes that correspond with both domestic activities and sculptural activities.

Will to Build, was a concurrent residency and exhibition project which I had pre-established as a leading project for my PhD project. The working title ‘Will to Build’ self-consciously echoes Edouard Glissant’s (1997) concept of ‘will to identity’ outlined in Chapter One.

For several years, Nillumbik shire Council, an outer suburban region of Melbourne, in partnership with Parks Victoria has invited contemporary artists to apply for residencies to live and work in one of several heritage mudbrick houses, built in the area in the 1960s and 70s. Properties are situated on protected Eltham bushland near the Yarra River. Community involvement is a required outcome.

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37 In some ways such residencies are like a sanctioned squatting. Architectural theorist Jane Rendell distinguished the ‘positive’ squatting in public, forgotten buildings that are not used and which can be a positive phenomenon, from the disordered incident that abuses personal place (Rendell, 2005:235). This sort of discussion prefigures discussions of the social uses of space and territory, that lie at the heart of Nillumbik shires residency projects. See, Jane Woolliard (2016)
Birrarung House was designed and built by Gordon Ford, c1975. It is associated with the domestic and creative relationship of Ford, a nationally known landscape designer, photographer Sue Ford and their children. As an ‘adobe’ (mud brick) house it is notable for the evocation of the ‘Eltham lifestyle’, the materials used in building, the design and open planning, and the values of the local community. The complex is in continuing use by those associated with the art and design community lifestyle. The buildings are architecturally significant for their expression of construction principles associated with the post Second World War period in this locality, and in turn with designers like Alistair Knox and John Harcourt. The complex is aesthetically significant for the Ford designed landscape which borders the House, particularly the pond and waterfall with its associated stone construction (extract from Victorian Heritage Database, 2010).

In my application at the time to Conical Gallery I wrote, from August to late October I have a residency at Birrarung House in Eltham that is a Ford mud-brick house, where I will be working directly into the living spaces of the house using the space as a studio/site.

I am proposing an exhibition at Conical that runs concurrently and in dialogue with the last month of the residency (October). I am particularly interested in how the role of the viewer and the relationship to the subject of the work will change when the house interventions and actions are translated to the site of the gallery. I will approach this residency and its range of spaces like settling into a house, establishing a series of ‘making stations’ rather than a singular ‘studio’. I will find places for particular activities and processes (thinking, reading, writing, drawing, hand scale form making). I will gather motifs, spatial relations, usages, photographs, videos, samples, models to establish a sculptural vocabulary that is the basis for both on site interventions and off site installations.
... I was aware of Birrarung House from some years previously, although dimly. One of two mudbrick houses sharing the same driveway (the other is Boomerang House), Birrarung sits on the lower side of the rise, to the left as you enter the bush property, up a steep, inclined gravel track. Both houses are built in close relation although neither house has a view directly onto the other and you have little sense of other dwellings around...

- Carolyn Eskdale, Artist’s dwelling diary 2 - extract

An introduced presence from the outside entering an empty home is perceived as alien (not a guest), perhaps akin to a squatter (Rendell, 2005) or a disruptive stranger presence (Lo Pinto, 2014). My experience of entering anew, of reoccupying the empty house that was Birrarung House, (unlike my mother’s caravan), was that it was strange and filled with voids and absences. Each of these perceptions co-exist. Both residence and resident are alien.

Yet I did feel comfortable and the house was agreeable.

The intermingling of outside and inside evokes the uncanny, or as Indian-English cultural theorist Homi Bhabha puts it ‘the unhomely’ (Bhabha, 1992:141). See also (Homi Bhabha, 1992; Enwezor, 2006; Ruiz de Samaniego, 2006; Vidler, 1992; Walker, 2002b). Within the unhomely, Bhabha claims ‘the border between home and world becomes confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorientating.’ (Bhabha, 1992, p141).

Bhabha’s term ‘unhomely’ is derivative of Freud’s term ‘unheimlich’ embedded within his concept of the ‘uncanny’ (Freud, 1990). In the 1919 essay The Uncanny, Freud discusses ‘heimlich’ as follows, ‘The German word ‘unheimlich’ is obviously the opposite of ‘heimlich’ [‘homely’], ‘heimisch’ [‘native’]—the opposite of what is familiar’. Following a longer philological discussion he adds,

\[
\text{In general we are reminded that the word ‘heimlich’ is not unambiguous, but belongs to two sets of ideas, which, without being contradictory, are yet very different; on the one hand it means what is familiar and agreeable, and on the other, what is concealed and kept out of sight (Strachey, 1997:225).}
\]

Will to Build is embedded in experiences that are different without being contradictory. And the intentional use of ‘homely’ in this chapter is meant to avoid assumptions of the uncanny that predominate in discussions of much contemporary art by women (Ashton, 2014; Bois, 1997;

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38 For feminist reoccupation of space, see (Grosz, in Burton, 2012:296).

39 For relations of inside and outside, see Rendell who speaks materially of interventions from one to the other (Rendell, 2006:211), and Gaston Bachelard who discusses a metaphysical dimension (Bachelard, 1994:211). Also see, (Lebovici, 2012; Ruiz de Samaniego, 2006)
Lebovici, 2012; Ruiz de Samaniego, 2006; Strachey, 1997; Vidler, 1992; Walker, 2002a). I want to invoke an affirmative sense of Bhabha’s characterisation (acknowledging my differentiating condition from Bhabha’s framework of the post-colonial), and I want to show that habitation procedures are an act of the homely,40 not the uncanny or unhomely.

Establishing workstations is for me a primary habitation procedure of Will to Build; a way of making oneself at home.

I will focus on the in-between notions of Bhabha’s concepts outlined by Marjorie Perloff in Cultural Liminality/Aesthetic Closure?: The ”Interstitial Perspective” of Homi Bhabha (1988). The ”interstitial perspective”, as Bhabha calls it (Perloff, 1988: para3):

... is in the emergence of the interstices - the overlap and displacement of domains of difference - that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated. . . . Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively (Homi Bhabha, 1994a:2).

We might understand this stage of the research to be operating in the interstitial and the performative perspective of Bhabha’s concepts, where the boundaries around the domestic and the public are blurred.

As such the interstitial, which is a small intervening space, may through sculpture practice be stretched and adjusted and the experience extended in time. Similarly, the homely-unhomely axis might be understood more in a material sense as a continual movement between these states - what is unfamiliar comes into homeliness and what was stable is at times adjusted or amended.

Returning then to the method diagram-mapping from Chapter Two, we will see how the orange vectors in the Habitation Procedures Klein group diagram [figure 2.x.] encapsulate the dwelling-not gallery axis of Eltham and the not dwelling-gallery axis of Conical. These oscillate between installation and intervention and between sculpture and inhabitation procedures.

The diagram also prefigures the passage of viewers between Birrarung House and Conical Gallery [see Figure 4.2.].

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40 The homely is by definition unsophisticated and unpretentious! (*New Oxford American Dictionary,* 2010).
Figure 4.2 Carolyn Eskdale, *Habitation Procedures* Klein group diagram (Will to Build detail).
I came to understand the history of the house in more detail over time, with strong symbolic associations with the relationship between Sue and Gordon Ford. I consciously decided/chose not to engage with the biography of the place and it's inhabitants, and found it much more important to my perception of it as a material subject for observation (?) A type of laboratory. While I was most interested in the many layers of traces of prior inhabitants, I wasn't interested in activating the drama or narrative of relationships - but more to focus on the abstraction of habitation and traces that were materially present and then by inference laying my traces over that.

- Carolyn Eskdale, Artist's dwelling diary 2 - extract

I undertook the residency initially with the plan to 'make myself at home' though my creative practice; to use the house for both the process of living and the process of making and sought to dissolve boundaries between the two.

Over numerous days I moved around the interior of the house, tracing/tracking/mapping my experience captured through camera stills; a photo-spatial version of what Georges Perec does in his 1974 novella, *An Attempt at Exhausting a Place in Paris*, calling it the 'infraordinary' (Perec, 2010). In this process I had no direct emotional connection, I oscillated between poetic associations and perceptual experience and observations, mindful of the associative-poetic ideas around space as topography types in Bachelard’s *Poetics of Space* (Bachelard, 1994).
The traces of prior inhabitants were in the fabric of the walls (being hand built architecture), the built in structures that had been adapted, and in the placement of freestanding furniture and objects. I was highly sensitised to the order of space and the objects _ that which was structural, built in-situ, a modification to the original design, fixedness and mobility of furnishings, and the partitioning of space in association with function and tasks.

Function and function.

Being steeped in local hand built dwelling traditions and symbolic of certain values of living, I reflected back upon the values that might be inherent and ‘of the time’ in Val’s caravan also. Does Birrarung embody what a ‘mobile home’ embodies? (An ideal of the individual and of societies). Perhaps my initial ideal was the intersection of everyday processes and creative practice?

- Carolyn Eskdale, Artist’s dwelling diary 2 - extract

Following on from the initial photographic ‘procedure’, I began to focus upon observed and intuited habitation procedures as remnant dwelling adjustments left over from prior inhabitants. These suggested possible sites to use as workstations, as one might choose places to make or do when establishing habits and housework in a new home.

Identifying habitation procedures and dwelling adjustments is akin to partitioning the space but also partitioning one’s practice. While initially some of these ‘work stations’ were used for multiple processes they soon separated out into defined processes aligned to specific media. Throughout the process of finding a place for each ‘station’, I was thoughtful about the partitioning of architectural interiors in association with function.

There are three sequences of workstations I want to highlight:

• The first type is where past habitation procedures initiate my habitation procedures.

... the kitchen sink is an already existing workstation - it has a new shelf inserted about the window sill .. this to make extra space to keep something separate? ... I will use it for hand objects...

- Carolyn Eskdale, Artist’s dwelling diary 2 - extract [See figure 4.4]
• The second type is where my *habitation procedures* become workstations for making-studiowork

*There are traces of new interior renders, scouring, change in colour, overlays, in the narrow corner sections of the wall in the glass entry area. I enquired today and was informed a small fireplace-hearth had been removed in the past. I suspect it reveals a new use of the entrance .... I will use this space as a workshop...*

- Carolyn Eskdale, Artist’s dwelling diary 2 - extract [See figure 4.5]
• The third type is where past habitation procedures initiate my habitation procedures which become sculpture in-situ (at both Birrarung House and at Conical Gallery).

In one of the bedrooms there was a partition.

...the different textures and surfaces of the timbers separating the bathroom from the (bed) room interest me - are they original? Have they been changed at different times... I feel like the room has confused purpose...

- Carolyn Eskdale, Artist’s dwelling diary 2 - extract

I placed a table in the space; sat and observed, wrote, drew and made groups of folded paper and cardboard forms.

Finally I made a table out of timber wall lining from a house down the road and placed it and a chair from the dining room in the centre of the space [see figure 4.7i-ii].
How this corresponded with a work at the Conical show can be seen following [see figure 4.19i-iii.].

I will note one further sequence of habitation procedures before moving on to the Will to Build exhibitions.

The Birrarung House living area had a trapdoor at the top of the stairs that led into an attic mezzanine that overlooked the lounge area. The trapdoor was locked from above (to prevent residents like myself from accessing it I assumed). There was also a tie across the bottom of the stairs. I stacked a table and chair and climbed up over the top to unlock the hatch and produce extra space, which became a workstation that became writing, drawing and sound works [see figure 4.8i-ii].
In his *The Production of Space* (1991) Henri Lefebvre proposes that space is not a given but is actively ‘produced’, that there is a relationship between the organising principles (of the social organisation) and the way they ‘produce’ space through their actions. Further, these actions (human action) change over time and therefore space can be understood as being changeable in time, a process of production in historical, social and political contexts (Lefebvre, 1991:26-27).

Lefebvre argues that this historically and socially produced space is produced through three interrelated modes - spatial practices, representations of space and spaces of representation (lived, perceived, conceived) - a model that many cultural theorists, as well as art and architecture historians, have adopted as a theoretical framework within which to critique spatial and visual culture (Rendell, 2006:17). Lefebvre further notes that one of the issues with the studies of space is that spatial practice is understood as the ‘projection’ of the social onto space. Rather Lefebvre suggests space influences the social: ‘space and the political organisation of space express social relationships but also react back upon them’ (Lefebvre, 1991:8).
Without extending this idea too much it would be true to say that the abstracted notion (the conceived space)\(^1\) that I could not access the mezzanine (blocked as it were by a minor dwelling adjustment left by a council officer) bore no relation to the lived space of actuality I dwelled within.

I adjusted their intent with my actual actions.

A particularly important artist for me at this stage of the project was Lygia Clark (Brazil, 1920). She brings a focus to the body actions contained by the house. I was interested especially in the transition period of her works, during the 1960s, the dialogue between the painterly, constructivist models and marquettes of *Build your own living space* (1960) - an interactive (propositional) piece in which viewers reassemble the model, and the externalised, experiential situations of the *House is the body* (1968).

The important work for me is the *Caminhando* (1963) in which Clark invites herself and others (as participants) to ‘make’ an event by cutting a mobius strip of paper in time. In essence, the reality of the body captures an abstraction of time through the body’s actions. Curator Cornelia Butler describes the work as follows, ‘*Caminhando* was and is an invitation to participate, a provocation to emancipation and empowerment through a simple activity’ (Butler, 2014:14), [see Figure 4.9.].

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\(^1\) Perceived space, conceived space and lived space (Lefebvre, 1991:38-39) are the other expressions of Lefebvre’s triad; ‘A conceived space is a place for the practices of social and political power; in essence, it is these spaces that are designed to manipulate those who exist within them’ (Lefebvre, 1991:222).
In Clark’s *The House is the Body* (1968) group works, the object virtually disappears - as the focus moves to an environment that can be entered and experienced like a passage. Clark notes, ‘what remains of the object (some elastic bands, plastic sheets, jute sacks and thread) are quite empty of meaning and can only be brought to life by human support’ (cited in Best, 2006:97).

Much of my experience was as though I was inviting myself to ‘make’ an event, a procedure, a type of interior journey of the constructed interior, the assigned architectural layout and the furniture arrangements (when extended outside a journey in relationship to the constructed ‘world’).

... *I should use the kitchen sink as an already existing workstation; it is worn from washing and cleaning. I will use it for hand objects... I walk around the house thinking, then I walk around the house with wax in my hands and form the wax as I walk and think.*

- Carolyn Eskdale, Artist’s dwelling diary 2 - Birrarung extract

Body-objects. Walking hand objects, formed in the hands, ungrounded, or rather grounded in the body. A translation of my perception of moving through the rooms of the house/ space. This becomes ‘standing sink objects’, where I stand and hand-form the waxes in warm water. Later, this will be the video work [see figure 4.10 and figure 4.17i-iv].

Figure 4.10. Carolyn Eskdale, *Kitchen sink habitation procedures*
As a response then to the imperative of an open-house scenario and as a framework for public exhibition the house became a structuring device for thought, spatial separation of ideas, movement from one location to another, the in-betweenness motif and the ‘passage’ to and from the site in Eltham to Conical Gallery in Fitzroy. Lygia Clark’s challenges to my practice suggested that Birrarung House may itself be a composite of remnants of my actions within and an admixture of the visitors bodies reanimating them and the house-form itself.

I did not conceive of it as a relational or therapeutic experience in the Clark sense as a form of Clark’s ‘Therapy with relational objects’ (Butler, 2014:419; Morgan, 2003). However, I did imagine the adjusted house as a body extension for the viewer and I did see it as externalising something outside the body to work on and with to create something together.42

From Will to Build, Birrarung House to Will to Build, Conical Gallery

Figure 4.11. Birrarung House, Eltham and Conical Gallery, Melbourne.

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42 Many artists similarly working in house situations, from making in domestic sites, to artists using the house as a medium have been curated into major international exhibitions; Womanhouse (1972), Los Angeles; Inside the Visible: Begin the Beguine in Flanders (1994), Béguinage of Saint-Elizabeth, Kortrijk; Claustrophobia (1998), Ikon Gallery, Birmingham, UK; elles@centrepompidou (2007), Centre Pompidou, Paris; Displaced Fractures: on the breadlines of Architecture and it’s bodies (2011), Micros Museum fur gegenwartskunst, Zurch; A different Temporality (2011), Museum of Modern Art, Monash University, Melbourne; Room (2017), Sadie Coles HQ, London; Women House (2017/2018), Monnaie de Paris, Paris; Unfinished Business: Perspectives on art and feminism (2017), Australian Centre for Contemporary Art, Melbourne.
In approaching the dual sites, one situated in a landscaped bush environment and the other an urban street setting, I was aware they shared some common architectural features such as exposed roof trusses and attic type voids, open hearths and major spatial volumes. In each an ‘entry’ way was prominent and acted like an anteroom. Even though the specific interior of each site did not correlate spatially, in each a sense of open plan, encouraged viewers to wander freely.

In regards to his notion of Dasein (‘being there’, see Chapter Two), Heidegger states that a region (or “whereabouts”) must be already discovered ‘if there is any possibility of coming across places for ‘equipment (or “useful things”) that are ‘circumspectively at one's disposal’ (Heidegger, 1996:136). In addition, Heidegger states,

> that what is-at-hand can be encountered in its space of the surrounding world is [...] possible only because Dasein itself is "spatial" (Heidegger, 1962:102).

Architectural theorist Adam Sharr in *Heidegger’s Hut* (2006) develops a case study of creativity and domestic workspaces with respect to Heidegger himself and his ‘Hut’ in which many of his texts were written. He discusses the importance to his writing of Heidegger’s movements between his city dwelling and country hut.

Both Birrarung and Conical employ varying at-hand materials, spaces and tools in similar ways. Birrarung used chairs, timber panelling, dirt and ash, windows and floor coverings alongside aluminium struts, packaging, plasticine, wax, tape and crates. Conical used catalogue boxes from the office, tables from storage, window covers, rugs, chairs, clamps and so on.

Each employs an intervention procedure while Conical is an installation language.

Interventions at Birrarung tended to attach to the building or be of the building, whereas installations at Conical tended to be placed within the space and link to its architecture. An example is the black aluminium struts which partition an area of the Birrarung lounge (conforming to the ceiling shape) and the same black aluminium struts which rest against the Conical rafters but sit as an open threshold [see figure 4.22i-iv].

The Conical work was both of the gallery and of Birrarung House, I sought to imbed the workstation processes and actions into the gallery. The install period became like a habitation in itself. One of the first acts was to remove the window covers, so that the space became punctured by flows of light and vision into and out of the gallery space. I examined the contents of the storeroom and office for potential materials and objects to be incorporated with materials, furniture and objects from the house into the various stations as placeholders.

Erica Suderberg in *Space, Site, Intervention: Situating Installation Art* (2000), flags the commonality of these approaches; ‘collectively the work of installation and site specificity engages the aural, spatial, visual, and environmental planes of perception and interpretation’ (Suderberg, 2000:2).

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43 "Whereabouts" and the following “useful things” are alternative translations from the German original proposed by Heidegger’s translator, Joan Stambaugh, (Heidegger, 1996).
In the development of the corresponding work-stations at Conical it became clear that what I was generating was a type of indexical register of sites of process, a mixture of fabricated elements and provisional ‘unauthorised’ approaches worked-out on the spot.

*I feel quite exposed by this, but I resist this. I want to address the subjective drive of making and thinking,
the dialogic between the experience of introspection,
(observation of self)
and the drive to push it out, to materialise it,
as an act of will,
(rather than objectify it into an object)
in its vulnerable state of instability.
(this specifically refers to the left hand right hand object)
Carolyn Eskdale, Artist’s dwelling diary 2 - Conical extract

The process of my actions in the gallery, were both intuitive and formal.

...I’m both responding to the space and forming my actions in the present experience, whilst inserting past documentations and remembering. I have this sense of being divided which is hard to explain - like trying to be present in two places at the same time.

… the dynamic of my actions and the placement of things has a own logic of its own, like I’m materially working through my thoughts - or actually stepping through my thinking,

… I’m trying to make sense of how to incorporate the experience of different orders of objects in the present context, with the documentation of the past actions.

...... in one place thinking about another
Carolyn Eskdale, Artist’s dwelling diary 2 - Conical extract

The resulting gallery work developed as a reflexive series of events as stations in the gallery, of past and present experience, within the language of the work, between the immediate changes to the gallery fixtures; the placing and fixing of a materials or objects; and the documented past of sound recording and video object.

...as if someone has just vacated the space and you witness the remainder of their thoughts and actions...
Carolyn Eskdale, Artist’s dwelling diary 2 - Conical extract

The extension of an open invitation between house and gallery was testing for me, in that I also did not want to orchestrate a display, and so what the visitor effectively experienced were the sites of
evidence of thought, action, and making. The experience of the house was quite subtle being so similar a hybrid experience of home studio and living, where making and habitation appear as one and the same thing.

The visitor to the house experiences and the visitor to the gallery experiences,

....my willing the space to change, in the actions and adjustments, my will to identity through habitation procedures (the close by, the far away), in the actions and adjustments. both my will to identity in the present the separation of the subject of the work and the work...

- Carolyn Eskdale, Artist's dwelling diary 2 - Conical extract

As Heidegger states:

This dimensionality of space is still veiled in the spatiality of what is-at-hand. The "above" is what is "on the ceiling", the "below" is what is "on the floor", the "behind" is what is "at the door." All these wheres are discovered and circumspectly interpreted on the paths and ways of everyday dealings; they are not ascertained and catalogued by the observational measurement of space (Heidegger, 1962:101).

What is the nature of the in-between, the passage, the mediation between Birrarung House and Conical, between Eltham and Fitzroy?

In conceiving of this experience or ‘space’ between sites as a passage, I will consider the notion of Chora. Chora (or Khôra), is a third type of ‘space’ between the intelligible and the sensible (between mind and body) - a feminised receptacle, space, or material interval (even a womb). The concept of Chora originates in one of the dialogues of Classical Greek philosopher Plato, Timaeus (c360BC). Under the banner Dwelling: between the intelligible and the sensible, Australian philosopher and feminist theorist Elizabeth Grosz states such ‘opposition between what is intelligible and unchanging, being (the world of Forms or Ideas), and what is sensible (which Plato describes as visible)’ is ‘subject to change, becoming’ (Grosz, 2012:291). Further, this betweenness requires ‘the possibility of some mediation, some mode of transition or passage from one to the other’ (Grosz, 2012:291).

I do not want to detour too far into a detailed discussion of ‘chora’, which is beyond the scope of this text and that of my practice and expertise. But I would like to highlight its centrality to my formulations of space and creativity, especially in regards to women and making, particularly in relations to ‘new materialisms’, (Sheldon, 2015), (Barrett, 2015), (Coole, 2010), the

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44 Louise Burchill, in her comparative review of Grosz, Reconsidering Chôra, Architecture and “Woman” states, ‘chôra’s consistent qualification by Plato as “mother” and “nurse of all becoming” is one of the reasons for its quite remarkable reinvestment as a concept of preeminent critical concern from the late 1960s on by contemporary French philosophers such as Gilles Deleuze, Jacques Derrida, Luce Irigaray and Julia Kristeva’ (Burchill, 2017:192).
‘ontopology’ (nature of being) of the artist’s workplace (Pigrum, 2007), geographies of place (Kymäläinen, 2010), and poetry, writing and identity (Walter, 2013). For theorists like Julia Kristeva and Ann Bergren, ‘chora is a mobile, heterogeneous space... emblematic of a “feminine modality”’ (Burchill, 2017:199).

In her essay *Women, Chora, Dwelling*, originally published in 1994, Grosz confronts theories of constructed (architectural) space derived from Derrida’s re-readings of Plato’s concept of ‘chora’ with a feminist challenge based in Luce Irigaray (Irigaray, 1993). That is, that all modes of knowledge within the Western philosophical tradition are invested in perpetuating the secondary and subordinate social positions accorded to women and femininity. She asks, ‘in the domain of the dwelling: where and how to live, as whom, and with whom?’ (Grosz, 2012:290).

I identify with chora, and it with my making as a generative space, but I am also mindful of the caveat that it is a product of a male phallocentric tradition. Perhaps more simply, at least from the Geography perspective, such ‘formulations of chora, including succeeding critiques, have encouraged us to rethink places of co-design and re-membering as illustrations of the paradoxes of chora as a ‘place in-between’ (Kymäläinen, 2010:251). A reconceptualisation of the space chora represents then ‘begs rethinking the requirements of those oppositions that have structured architecture to the present: figure and ground, form and function, ornament and structure, theory and practice’ (Grosz, 2012:295).

Grosz emphasises that Plato designates chora ‘as space itself, the condition for the very existence of material objects’, that it is ‘the space in which place is made possible’ (Grosz, 2012:293). She reminds us also that chora is a ‘third or intermediate category, whose function is to explain the passage from the perfect to the imperfect, from the Form to reality’ (Grosz, 2012:291).

This raised a paradoxical question for me as to which site, as a function of the journey between Conical and Birrarung, is experienced as original and which as after-object, which the perfect and which the imperfect?

Of course, neither is, or both are, mediated as they are by the viewer and experienced by him or her through a modality that ‘may be described as apperception’ (Grosz, 2012:292). Chora then played an important part in my thinking around the experience of the viewer, not only in regards to my making space but also as a conception for the experience of the viewer in movement or passage between sites. Speculatively, might we conceive as the viewer as enacting a space of chora, as an abstracted receptacle? Might they make ‘sense of an idea by assimilating it to the body of ideas he or she already possesses’, as a ‘fully conscious perception: an immediate apperception of a unity lying beyond’?

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46 See Burchill for a comparative discussion of feminist attitudes to concepts of Chora (Burchill, 2017).

Will to Build, Birrarung House Eltham
Will to Build, Conical Gallery, Melbourne

site specific material and sizes

(intervention) Birrarung House, Eltham, 4 - 25 October, 2008
(Installation) Conical Gallery, Fitzroy 4 - 25 October, 2008

Figure 4.12 Carolyn Eskdale, Will to Build, 2008. Composite interior view, Birrarung House, Eltham

Figure 4.13 Carolyn Eskdale, Will to Build, 2008. Composite interior view, Conical Gallery, Fitzroy
The public exhibition outcome *Will to Build* comprised nine dispersed interventions at Birrarung House in Eltham and nine dispersed installations at Conical Gallery, Fitzroy. These shows ran concurrently. They were open for a period of three weeks, during normal access times. Visitors were informed by room sheets at each site that the exhibitions were linked and conceived as a single experience and were supplied appropriate information.

*Will to Build* at Both Birrarung House and Conical Gallery, used constructed frameworks, furniture, drawing, audio and visual components. In each were composed a series of small stations that paralleled the actions and processes produced at work stations occurring in the other site. The experience of the stations are mediated by arrangements of framed-diagrammatical structures, pathways and sight lines which overlap one object cluster with another. One object only was included ay each site; a *period dining chair* from Eltham.
Birrarung House, Eltham: *one half of an entrance is organised with tools, recovered downpipes, wrapped aluminium sections, and various packaging and materials to form a passage*

the body in transit-passage-liminal
functional utility on site
the viewer transits (start and end, entry and exit)
materials from site, stacked and leaning, (obscured)
structure of a tableau

Conical Gallery, Fitzroy: *the entrance is lined with removed, stacked, window covers and plastic-wrapped aluminium sections to frame a passage into the gallery*

Figure 4.15i-iii. Carolyn Eskdale, *Will to Build*, 2008. Birrarung House, Eltham entrance: tools, found objects / Conical Gallery: gallery timber window covers, wrapped aluminium tubing
Birrarung House, Eltham: a narrow rectangle of plasticine is pressed into the corner of a room at head height

 surrogate (absent) figure
 intimacy of touch - correspondence (extension) of sight to touch (finger imprints)
 the viewer is aware of standing in compressed space
 they have their back to the room
 the plasticine to the wall is as the boxes to the plasticine
 Monika Grzymala, *up there up here*, 2010

Conical Gallery, Fitzroy: a narrow column of plasticine is pressed into the far corner of the gallery to head height, in front of which two closed cardboard boxes are stacked

Figure 4.16i-ii. Carolyn Eskdale, *Will to Build*, 2008. Birrarung House, Eltham bedroom intervention: pressed clay / Conical Gallery: pressed clay, cardboard boxes
Birrarung House, Eltham: reclaimed joined wall-panelling is a partition reaching to the floor in front of a window across adjacent kitchen basins part filled with water; on each side of which a differing collection of white wax-modeled hand-objects are placed

surrogate (absent) figure - hands as an extension of the viewer
domestic labour as touch - correspondence of artefact and value - organic grammar of shape
the viewer is impeded from a structure
left and right functions are separated - dwelling action disassociated from signifier
the sink is to screen - both are the site of projection, surface of water to surface of screen
Martha Rosler, *Semiotics of the Kitchen*, 1975

Conical Gallery, Fitzroy: on a waist-height open stand, a horizontal monitor displays a split-screen video of left and right hands forming wax hand-objects under water; the hands reappear forming different objects

I want to include here reflections upon specific works as examples.

Discussion of the left hand right hand video object [see figure 4.17i-iv].

Originally the video developed from an attempt to single handedly; with one hand in the water and the other hand directing the camera; photograph the process of forming the wax objects in the warm water in the sink. I found the still frame sequences, compelling as a poetic repetition of actions and how framing concentrated the sense of introspective intensity of looking. I was reminded of Lygia Clark’s documentation of the activation of objects.

I decided to make separate videos for each hand, to capture and translate in time, the introspective nature of the process of making in the left hand, and in parallel, the right hand at the kitchen sink at the house. With this in mind, I recorded the process for each hand from directly above, the gaze of the video camera standing in for my gaze as the maker. Allowing the rhythm of making; pauses and silences; moments of waiting; to remain apparent as significant as the working of material in-hand them selves/ itself.

In the context of gallery I wanted this station to operate as an experience, to make present the dialogue between making and touch, of touch and self-observance between sight and touch. Rather than remain in the form of a disembodied moving image, I refer it back to the body, and so realigned it to the horizontal, back to the place of making, from the vertical plane of viewing. A simple frame held a body width monitor at hip height, resting on its curved back casing, to echo the kitchen sink void. The surface of the screen is as water is to hands, a space of contemplation. The body of the viewer takes the place of the maker. The experience of the viewer is one of in time, of the body. I wanted to place the viewer in the position of the maker.

Discussion of the tape works [see figure 4.18i-ii].

Throughout the house at various intervals during the residency I taped out the floor as a way to conceptualise my ideas as drawing in space. These drawings projected diagrams suggesting alternate divisions and compartmentalisations of space, and as well as to place emphasis upon particular passages of movement from different floor levels. In the gallery I painted ink lines (of the same proportion) to delineate enclosures, working in relation to the openings I created using the vertical aluminium sections that were clamped to the roof trusses like doorways. These floor drawings were drawn and redrawn as they were worn away during the exhibition.
Birrarung House, Eltham: alternative walkways, levels and floor zones are outlined across spaces by white tape

directed and adjusted movements as ‘conceived’ space
knowing stepping up, through, over
the tracing work on a floor
the viewer becomes self-conscious of passage
worn traces re-touched

Conical Gallery, Fitzroy: alternative walkways, levels and zones are outlined across the floor by hand-painted black ink and horizontal plastic-wrapped black aluminium sections

Figure 4.18i-ii. Carolyn Eskdale, Will to Build, 2008. Birrarung House, Eltham living/kitchen: linen tape / Conical Gallery: aluminium square tubing, plastic wrap, black floor ink
Birrarung House, Eltham: one of the existing set of 6 in-situ period dining chairs stands under a closely proportioned small table made from reclaimed wall panelling that is positioned facing a partition wall of various panelling

hand-made timber construction
surrogate (absent) figure
intimacy of touch - correspondence of sight to touch (finger imprints)
the viewer is aware of standing in compressed space
they have their back to the room
the plasticine to the wall is as the boxes to the plasticine

Conical Gallery, Fitzroy: a period dining chair stands under a closely proportioned old table that has been extended by introduced wall panelling

Figure 4.19i-iii. Carolyn Eskdale, *Will to Build*, 2008. Birrarung House, Eltham bedroom: Birrarung House chair, fabricated timber table / Conical Gallery: Birrarung House chair, re-constructed table, wall-panelling insert
Birrarung House, Eltham: *indelible ink scribble drawing can be seen on a window-pane looking out over a landscape*

oppositions of scale, inside-outside mediation
figure-ground relationships, the drawing inhabits the glass
the viewer becomes aware in time of an opacity
they look at and through the window performed
the drawing makes a composite form with existing exterior forms
Helena Almeida, *Desenho Habitado (Inhabited Drawing)*, 1978

Conical Gallery, Fitzroy: *indelible ink geometric drawings can be seen on window-panes looking out over an urban roof-scape*

Figure 4.20ii. Carolyn Eskdale, *Will to Build*, 2008. Birrarung House, Eltham dining room: ink on glass window pane / Conical Gallery: ink on glass window pane
Birrarung House, Eltham: in front of a used hearth on a rug a row of plastic buckets contain burned wood ashes

extraction from inside the hearth to inside the room
lost (eroded) matter contained, revalued
the viewer is suppressed from entering the hearth
void and presence through sight
rug pattern and colour as fore-ground
material archive of time passing

Conical Gallery, Fitzroy: in front of an empty hearth a woven women’s rug

Figure 4.22ii. Carolyn Eskdale, Will to Build, 2008. Birrarung House, Eltham hearth: burnt ash, dated plastic buckets; Conical Gallery: domestic woven women’s rug
Birrarung House, Eltham: black aluminium sections partition an alternative floor, wall and ceiling space, adjusted for existing forms; plasticine pressing emendments

ababstracted diagram as volume tracing
the viewer experiences below and above, through and past
production of cordoned off space
the viewer is structured in alternative space
making good of imperfect relations
Nairy Baghramian, Vierte Wand/Zwei Protagonistinnen (Fourth Wall/Two Female Protagonists), 2005

Conical Gallery, Fitzroy: plastic-wrapped black aluminium sections (and black ink) partition thresholds, door-jams and ceiling space, adjusted for existing forms by clamping

Figure 4.22i-iv. Carolyn Eskdale, Will to Build, 2008. Birrarung House, Eltham lounge: aluminium square tubing, pressed wax / Conical Gallery: aluminium square tubing, plastic wrap, clamps
Birrarung House, Eltham: an old chair and table-desk in front of a textured blind upon which are incomplete ink-nib drawings, utensils, papers, envelopes, headphones, lamps and various containers and materials

touch as writing as thinking as drawing as dialogue
the at-hand as vessel
the viewer sits with withdrawn seeing
they are in a room of ones own
a large volume behind
space as a projection of the inner mind
Ann Hamilton, Mantle, 1998

Conical Gallery, Fitzroy a plastic chair and a reclaimed black desk-stand supported by two plastic chairs in front of a textured wall from which hang headphones playing the sound of a nib pen writing on paper

Figure 4.23i-iii. Carolyn Eskdale, Will to Build, 2008. Birrarung House, Eltham mezzanine studio: chair, table, drawing pens, ink on paper, various objects, looped recorded sound (30'25" duration), headphones, computer / Conical Gallery: looped recorded sound (30'25" duration), Conical gallery chairs, craftwood, headphones, ipod
Two artists practices are of interest to me here. Andrea Zittel (USA, 1965), who replicates and transposes objects between different sites, and Thea Djordiadze (Georgia, 1971), who develops work on site and in direct response to the surrounding space.

Andrea Zittel’s exhibition, *Planar Configurations* (2016) and *Linear Sequences* (2016), Andrea Rosen Gallery, New York presented a notion of passage between spatially separate sites of domestic residence-making and gallery installation, conceived as intrinsically connected in concurrent time [see figure 4.24i-ii].

The installation comprised sets of planar, abstracted sculptural forms suggestive of minimalist formalism but also of a modernist interior space layout or configuration. These are simultaneously installed within the gallery and three places in the Mojave Desert, US. - the site of Zittel’s ongoing project *A-Z West* (2000-), where constructed domestic cabins exist as speculative pavilions. Each cabin houses *Planar Configurations* identical to those presented in the exhibition, which were framed by large scale photographs of the desert environ as a parallel context.

In effect two sites bring into play contending notions of the modernist ideal of designed living though furniture forms, imaged and objectified in irreconcilable space. Where Zittel’s work has been called ‘design art’ (Ross, 2008:8). I see a process that produces sequences of objects that suppress their specific identity to manifest a reflection on the value of one cultural philosophy of place over another; what Zittel calls their ‘social purchase’ (Zittel, cited in Ross, 2008:3). That is a practice which seeks to embed the viewer in a dialogue within a contradictory landscape between urban and domestic ideals (Morsiani, 2005).

In the commercial exhibition installed context however, the photographic tableau suggests rather the there is a sense that one site (the desert) is the mother experience and the other only a model.

For her exhibition, *To be in an upright position on the feet (studio visit)*, (2016), at the Secession, Vienna, Djordiadze layered one site over another. She relocated the complete contents of her Berlin studio to the Vienna exhibition space. All that was removable; her objects, tools, furnitures, materials and structures, were dismantled and transported to the new site, where they are arranged provisionally. A sense of propositional decisions and choices imbues the space, which is
divided and partitioned by her materials, with a sense of instability of experience and time (Djordjadze, 2012, 2016), [see figure 4.25xi-ii].

Figure 4.25ii. Thea Djordiadze, To be in an upright position on the feet (studio visit), 2016

Two implications drive the connection of one site to another; one is that the viewer is overwhelmed materially and cognitively with an endless possibility of function, re-purposing and re-configuring in the gallery architecture; the other that, at the same time, the viewer is confronted with the internalised perception, a jolting and powerful imagining, that the Berlin studio is literally a tabula rasa; a bare, evacuated space denuded of its will to creativity.

In Will to Build, the viewer’s differing experiences of meaning oscillate between Birrarung House where they participating in meaning spatially, bodily in the present time (Lee, 1999) and a deeper duration defined by community time (Smail, 2008), and Conical Gallery where the gallery’s history as an exhibition space is suppressed (a functional tabla rasa as it were) by the nature of gallery practice (O’Doherty, 1999). This manifests in relation to objects which are echoed translations of the same developed habitation procedure. There is both a social dialogue around values of domestic space as a philosophical product and a powerful imagining that domestic space is denuded of its will to creativity.

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Chapter Five - Mediation procedures: dwelling time & interventions

Mediation Acts - Mediation Objects

One need not be a chamber to be haunted
One need not be a house;
The brain has corridors surpassing
Material place

- Emily Dickinson, ‘LXIX’ (Dickinson, 1924)

In this chapter, I discuss my research as sculpture practice corresponding with dwelling within an exhibition institute. I develop habitation procedures from this experience into an exhibition of works at that site. In this instance, there is dwelling within one site, separated in time.

I will examine habitation procedures as a series of mediation acts in gallery spaces. Intervention acts and installation are framed as a sculptural mediation of the viewer’s encounter of the domestic in public discourse. Concepts of relation between ‘now’ and ‘then’ and the temporal dimension of a place are introduced using Walter Benjamin and Jane Rendell’s notions of the dialectical image. I describe installed outcomes of photographs and sculpture and discuss the exhibition Mediation Objects in relation to works by Eva Hesse and Heidi Bucher.

I was invited to participate in the exhibition Infrastructuralism at the Latrobe Art Institute (LAI), Bendigo by curator-director Kent Wilson and accepted, knowing there was a residential apartment attached to the galley.

Latrobe Art Institute (formerly Visual Art Space, Bendigo) is not a domestic site; it is an institutional exhibition space sitting opposite the Bendigo Art Gallery. It has an 11 year history of exhibiting state-wide, regional and local art projects and research projects for Latrobe University. It initially included print workshops and still has a theatre space, kitchens, what were once artist studios and an artist residency apartment, see (Latrobe Art Institute: Our History, LaTrobe University, 2017).

Participation resonated with me because of the opportunity it represented to address the themes of this research and to test an extension of habitation procedures to non-domestic sites. I was interested in the notion of manipulating aspects of an organisation’s physical and systemic structures through the introduction of a domestic methodology of dwelling. The gallery spaces and the Institute itself was a material for me to activate.

LAI Director, Kent Wilson outlined the project as follows:

The gallery is more than a frame. More than an architectural setting. In Infrastructuralism, five artists produce and deliver work that ingratiates itself inside the physical system of the gallery. Born of the mechanisms of institutional operations,
conscious of its setting, the exhibition exposes the hidden, neglected or secretive support structures that serve as platforms for the presentation of art objects.

My aim was to examine a mediation of the passage of social space (Massey, 1994). How might dwelling practices be adjusted in real space and the experience extended in time? Could a relationship between actions in the gallery spaces and objects in the gallery spaces be understood in a material sense in dialogue between intervals of time, and how might these construct meaning for a viewing audience?

Returning to the method diagram-mapping from Chapter Two, we will see how the blue vectors in the *Habitation Procedures* Klein group diagram [figure 2.7] encapsulate the dwelling-gallery axis of the *mediation objects* and the not dwelling-not gallery axis of the *mediation acts*. This suggested for me a dialectic in time between the here-now and the there-then [see figure 5.2].
Mediation Acts

I proposed a dual dwelling process involving living and working at the gallery with a residency in the apartment at its rear for several periods prior to the exhibition set-up. I used the artist apartment at the back as a working base and accommodation.

I would access the gallery space out of hours, in blocks of time, in the evenings and over the weekends and after 5pm on other days to experiment with a series of improvised structures at various sites, or stations within the gallery, including entries, corridors, courtyards and so on.

... I am thinking of Mierle Laderman Ukeles and her actions pieces called (if I recall) 'the maintenance of the art object' from the early 1970s, where she performs the ritual
cleaning and security tasks in the Wadsworth Atheneum Museum of Art in the US...  
her actions were then documented in the exhibition ...

... she brings art and life into the public realm of the museum, and I would suggest, the critical tension in the work arises from the shock of the domestic actions of the artist as a woman in and on the institutional space and surfaces...

- Carolyn Eskdale, Artist's dwelling diary 3 - LAI extract

The museum archive Arte Útil, which catalogues Ukeles' Wadsworth Museum project, 'Nr. 218, Four actions of Maintenance Art (1973)', states Ukeles performed, ‘4 actions called 'The maintenance of the art object': a ritual sequence of three cleanings of a glass vitrine in the Museum's Egyptian mummy section (by the maintenance person, by the artists and the conservator respectively); the keeping of the keys intended as maintenance as security where she took control of the keys closing the museum's main entrances, during open hours; 2 acts of Washing/Maintenance: she washed the stairs to the main entrance of the museum with water, stone and diapers (normally used by the conservators to clean works of art). Later, the artist washed the marble floor of Avery Court with the same materials’ (Bruguera, 2018).

Whilst I did not envision such a symbolic and loaded series of acts like ‘cleaning’ the institution spaces, I certainly recognised Ukeles’ work as existing in a similar formal relation to the gallery as me - in that it is an entering into the gallery with a domestic mindset. And I was mindful of the feminist underpinnings of her project. My focus was less a polemic and more a poetic that transfers an agency in encounter to the viewer. I did not want to debate the viewer but rather have them internalise a discussion.

I initially visited the gallery during exhibitions periods and when it was closed to the public, tracking my observations and thought processes with a camera, becoming spatially familiar with the display spaces and adjunct areas, and looking for traces of previous alterations and adjustments to surfaces or space. Much as this activity occurred whilst existing exhibitions were open, and consequently I often felt like a sort of intruder.

... initial habitation procedure is to spend time in the gallery between exhibition's, a 2 hour window of time when the gallery was empty ... the habitual passages of movement and uses of space. gallery-ness.....

... there is the complex issue of how to work around the existing exhibitions given there is no free period prior to install for the Infrastructuralism exhibition. So effectively the parameters are set, the available space to make my structures is in between the works installed and the pathways between the spaces. It's like breaking down the boundaries in order to bond with the space in order to use it...

Looking at the way particular walls and sight-lines were used to present the work, hot spot-lit walls and dead spaces…
... I am mindful of the ‘unauthorised’ imposition around other artists work - it’s like the need for respect in another’s dwelling - because you are co-inhabiting in some respects...

- Carolyn Eskdale, Artist's dwelling diary 3 - LAI extract

I performed a sequence of mediation acts prior to the exhibition installation period. Mediation acts are equivalent to workstations at Birrarung House. As habitation procedures they are sympathetic when embedded in a domestic context but in a ‘white cube’ like LAI they become problematised. These mediation acts were improvised assemblages working with the at-hand, responding to the design politics of the space.

I first used a collection of gathered cardboard storage-type boxes as a form of modular assembly-unit throughout the building. These boxes, folded flat and other long flat sheets of cardboard came from local bookshops, Bunnings hardware stores and elsewhere and were carted back to the gallery and apartment. Using cardboard was like making something out of nothing, an additive volume-forming method; disposable, everyday, materially other and temporary. The cardboard was stored in the room next to the apartment and in the gallery.

...I do not want to imprint as symbolic gestures of habitation, signs of the domestic with furniture and objects.,
I want to place emphasis upon the act of my doing, of being there doing by using cardboard as a material we all recognise in it's blankness … an ‘absorbing’ material that is an enabler to produce space.

I wanted to use an unfixed sculptural language, to locate the value in my actions

- Carolyn Eskdale, Artist’s dwelling diary 3 - LAI extract

The cardboard boxes and flat planes enabled experiments with improvised structures, which I understood as a creative inhabitation, a will to build. The cardboard box interventions are a product of acts and capture them. I was asserting myself in the gallery, making space and volumes, working the dynamic of the architecture space and scale itself. I did not wish to embody a singular statement or ‘monument’, but rather a statement that drew multiple places within the building into a dialogue.

... working out of hours, I feel I’m working outside in the margins, I feel my movements through the building are operating under different rules. I enter through the rear entrance. The lighting conditions change as the caste of daylight fades. Time is equivalent, an anytime, constant (until the sun rises)
I notice different lighting in the non-gallery areas, there areas of drop off where the lighting is quite spotty.
I walk around feeling on edge but liberated, excited that at last the time has come to act. I want to stretch out into each of the spaces.

I bring the flattened recycled boxing and cardboard sheets into the gallery, lifting and dragging. There is a very particular muffled sweeping sound, and as they drop air displaces them as they settle, sideways.

I unfold the cardboard and form the boxes, tape them closed, and stacking them in the stairwell, and then move them to the top of the stairs. I take the camera and tripod into the wheelchair lift to access the base of the stairs to take the photos.

A security guard arrives suddenly, he says you are blocking the entrance. I say that is why I am here, he says I am being watched and points to the cameras and leaves.

I am glancing at the cameras and thinking about their site-lines, and then at some point I don’t care.

- Carolyn Eskdale, Artist’s dwelling diary 3 - LAI extract

The cardboard box mediation acts responded to:
architectural masses (the main gallery bulkhead & different levels of the stairwell block)
the colour palette of the architecture (black, whites & greys) - cardboard ochre
non-gallery spaces (like the toilet corridor & the public floor in the theatre)
service zones (between the apartment & gallery)
diagonal and long axis views
inside-outside transitions
room scale - bigger than person - tactility
constructions grasping and connecting, penetrating the architecture, engaging its volume, extrusions of one volume into another
compromised floor pathways [see Figure 5.3i-x].
The *mediation acts* as interventions interrupted the function of the gallery space. They were propositional, temporary, unstable, in dialogue with the architecture (Suderberg, 2000), and this is in part what documentation photographs witness; a sort of energised dialogue between me and the space.

University of Melbourne academic Louise Burchill, in *Reconsidering Chôra, Architecture and “Woman”*, suggests “reciprocal dynamism” whereby the space and the forces or elements within it impart movement and form one to the other, such that all distinction between activity and passivity is effaced’ (Burchill, 2017:198), is a function of the idea of ‘chora’. She notes the nature of such intervals of creativity is aptly described by Professor of Literary Theory and Contemporary Architecture at the University of California, Ann Bergren as doing ‘choral work’ (Bergren, 2008:26).
So, I want to confirm here that in choosing to activate the project as a ‘dwelling’, I was intentionally re-invoking as a feminist reference the concept of ‘chora’, introduced by Elisabeth Grosz in the previous chapter. My sense was enacting *inhabitation procedures* in the gallery, especially in terms of its non-domestic and institutional nature; by working out of hours, dwelling and adjusting its spaces, could import a sort of suppressed domestic ‘to those places… in order to be able to experiment with and produce the possibility of occupying, dwelling, or living in new spaces, which in their turn help generate new perspectives, new bodies, new ways of inhabiting’ (Grosz, 2012:299).

As I worked, I documented each structure to capture quite specifically what I felt was the essence of the intervention. The photography as documentation reveals them as a thinking process. Each photograph, when mounted and installed would articulate and mediate my act of intervention as a marker in time.

*I feel I am communicating that someone had been there, then, projecting a presence here, now...*

*Someone has been in that same space (as the viewer), doing something at that other time...*

*In this sense mediations are interventions in the present as well...*

- Carolyn Eskdale, Artist’s dwelling diary 3 - LAI extract
From Mediation Acts, LAI to Mediation Objects, LAI

The passage from the *Mediation acts* to the *Mediation objects* was brief in time, only three days.

During this period I tested where to site the photographs around the building related to their associated *mediation acts*. Both in terms of where the acts took place but also to make the viewer’s coming across them casual and provisional.

As images of ‘paper sculpture’ they equally read as ‘paper architecture’. The label *paper architecture* is commonly used for propositional models of architecture that remain unrealised in scale, function and status. Tatjana Schneider and Jeremy Till, in their archive, *Spatial Agency: Paper Architects*, note ‘*paper architecture* has also often been used pejoratively to refer to architects making utopian, dystopian or fantasy projects that were never meant to be built’ (Schneider, 2018).

I quite liked the unstable condition this imputed to the photographs.

In my earlier research I had been attracted to a chamfer form inserted in the corner of the smaller rear gallery that was built to conceal (I was informed) a small sink. It felt like it destabilised the neutrality of the gallery.

A chamfer is a triangular geometric form that adjusts a right-angle to a 45 degree plane (like a concave bevel). The chamfer recalled to my memory street plans in the nineteenth century districts of Barcelona, in which the rigid grid of streets are chamfered at intersections to produce extra social space. These ‘squares’ are regularly used for markets and stalls.
Figure 5.6. Carolyn Eskdale, *Inside chamfer diagram*.

Figure 5.7. LAI rear gallery chamfer.
So, following from the documentation of the mediation acts, I did a second period of mediation acts in the rear gallery as a response to my interest with this chamfered form.

I worked with long, slender timber struts as a form of purlin supported by the wall in the rear gallery. The timbers were chosen from a local lumber yard. Working with them was diagrammatic and open-form, potentially fixable in shape, denotative of possible planar divisions, connotative of surface. Making and construction, cutting and assembling occurred in the gallery, outside the apartment and in the outdoor public seating area at the back of the gallery.

The timber purlin mediation acts were a response to:
the remaining presence of artworks
leaning or propped forms segregating volumes (in or out, behind or in front, above or below)
the chamfer that appeared as an ‘error’, an errant form in the room
projections from edge to center
attachment between architecture and object
geometries of movement (proprioception)
activating planar diagonals and folded space [see figures 5.8i-v]
Figure 5.8i-v. Carolyn Eskdale, *Mediation objects test*, Latrobe Art Institute, Bendigo.
It came to mind that I could install a timber *mediation object* in addition to the photograph *mediation objects*. The chamfer was obviously a dwelling adjustment to the space (one that the curator had apologised for and most artists it seemed, tried to ignore). So, I worked from it into the space. A contracted, single form emerged made of the jointed purlins aligned in parallel, originating in the width of the chamfer top edge. My intent was to project the chamfer top edge into the space.

Alongside with the installed photograph *mediation objects*, the timber *mediation object* would institute the idea of dialogue between image and object as a framework for my work, but also test the nature of both object and image as markers of prior *inhabitation procedures* and prior intervals of time.

![Figure 5.9. Carolyn Eskdale, *Mediation objects test*, Latrobe Art Institute, Bendigo.](image-url)
Mediation Objects

Timber, brackets, 110 x 90 x 3600cm. 10 digital prints on rag paper, mounted on aluminium, each 60 x 60cm. Installation view, Infrastructuralism, Latrobe Art Institute, Bendigo, Australia, 2018.
6/2/2018 - 17/3/2018
The public exhibition outcome *Mediation Objects* comprised two parts. The first was the ten photographs, mounted on aluminium and hung slightly distanced from the walls, at specific locations around the gallery. The second was the timber, open-form sculpture projecting from one corner of the rear gallery space (Figure 5.13.)

![Figure 5.12. Carolyn Eskdale, Composite image.](image)

![Figure 5.13. Carolyn Eskdale, *Mediation Object*, 2017. Timber, brackets, 110 x 90 x 3600cm. Installation view Latrobe Art Institute, Bendigo, Australia, 2017. (Background) Mediation photograph, digital print on rag paper, mounted on aluminium, 60 x 60cm](image)

**Mediation objects: timber sculpture**

The *Mediation Object* (timber sculpture) was constructed from six rib timber elements, originating from the top of a chamfer form in the gallery corner, reaching to the floor and ending with a raised plane slightly uplifted from the floor. Each rib comprises three sections articulated at approximately 33 degrees to each other, transitioning from the vertical to the horizontal. *Mediation Object* (timber sculpture) was not a single object but a group of like-forms, repeated in assemblage.
The object effectively projected the chamfered plane from the room corner into the centre of space with a floating end plane. My aim was to impact the viewer’s movement in the space and to direct their attention back to the chamfer; that is the adjusted space of the gallery. The viewer could see the raised end plane of the sculpture from the door and entered the room without seeing the whole, and then traced its origin back to the chamfer [see figure 5.14i-iii].
Figure 5.14i-iii. Carolyn Eskdale, Mediation Object, 2017. Timber, brackets, 110 x 90 x 3600cm. Installation view Latrobe Art Institute, Bendigo, Australia, 2017 (three details).
The *Mediation Object* (timber sculpture), by bringing attention to the specific instance of what is opaque in its errancy in a space embodies the ‘choral work’ as passage from the perfect to the imperfect - it mediates between the intelligible (ideal) and the sensible (reality) - it embodies chora as the ‘possibility of some mediation, some mode of transition or passage from one to the other’ (Grosz, 2012:290).

Eva Hesse’s work *Expanded Expansion*, (1969) is a relevant precursor here. Latex suffused cheesecloth wrapped and draped across fibre-glass ribs is assembled in three abutted parts. It leans well above head height, compelling us to measure ourselves beside it. It links wall to floor, veiling the wall, (translucent originally) but now opaquely drawing attention to the surface space behind - as if a (specific) aberration or errancy needed screening. It suggests that its installation is contingent; in another space there may be required a larger expanded intervention.
Most compelling though is its deterioration in time. The title belies the decaying states and contradictory nature of the piece (Sussman, 2006:248). The work engages the viewer in a strange in-betweeness of the then, the now and the will be, as a momentary witness to its slow material transformation. Perhaps Hesse intended this mediation of memory. She is quoted as saying, ‘I feel a little guilty about when people want to buy [it]. I think they know but I want to write them a letter and say it is not going to last’ (Sussman, 2006:254), [see Figure 5.16i-iii]

Figure 5.16i-iii. Eva Hesse. Expanded Expansion, (1969). Fiberglass, polyester resin, latex, and cheesecloth, 3 parts, 309.9 x 762 cm. Solomon R. Guggenheim Museum, New York.

**Mediation Objects: photographs**

The series of ten photographs were printed on matt paper, mounted on aluminium at 60cm x 60cm, format size. Each was hung in positions that related to the prior mediation acts, the viewpoint of the photography and the scale and local environ of nearby wall space. Each suggested an intimate scale of one person standing alone in that proximity. In each instance a close viewing of the photograph allowed the viewer to project into their peripheral vision an interval of space and time of the imaged form’s enacted (imagined) presence [see figure 5.17i-ii to 5.26i-ii].
Stacked cardboard boxes make a ‘column’ in the middle of the space from floor to cross members on ceiling. From the base a low step reaches back to the side of the entrance.

The column was an immediate response. My circular motion was halted and a re-tracking created.

The mediation act suggests support and turns the entry path back around onto itself.

The photo-image places a passage out of the space after the object.

The photo-object was installed to the side of the exit with a priority view from inside the space.

Figure 5.17i-ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo
Backlit, stacked cardboard boxes block the top of the stairway beyond the gallery zone.

The block re-states the separation of the kitchen, toilets and rear entry from the gallery proper and frontage. I had to use the wheelchair lift to move between.

The mediation act suggests an unknown experience of space behind.

The photo-image equates stair, door and lift passages - all closed.

Figure 5.18i-ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo

The photo-object was installed to the left of the stairs with the perspective view into space paralleling the actual passage into space.
Cardboard panels are propped in the short corridor blocking access to the female toilets. Light is reflected and shadow cast.

The panels compressed my access in the space and produced a series of gates to step up and over.

The mediation act suggests a temporary support and/or works prohibition.

The photo-image frames a distinct niche.

The photo-object was installed to the side of the corridor with an echoing of motifs outside the niche.

Figure 5.19i-ii. Carolyn Eskdale, Mediati...
Collapsed cardboard boxes line the space between audience and presenter of a theatre.

The lining stressed my choice of time spent in the foreground. I am pushed out to the perimeters.

The mediation suggests space already dense with presence.

The photo-image highlight paired figure-ground forms as relief.

Figure 5.20i-ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo

The photo-object was installed opposite the entrance of the theatre as a spatial instruction key or caption.
A diagonal wall of cardboard boxes extends from a corridor space through a door and divides a gallery space.

The wall manifests my passage from out to in as a dividing of space. I construct a ridged path.

The mediation act suggests a made presence projects from exhibition space to public space.

The photo-image removes motifs from walls to floors and openings.

Figure 5.21i-ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo

The photo-object was installed opposite the door to the gallery linking the full extension of in to out.
Scattered cardboard boxes litter the walkway-entrance in and out of the building.

The scatter evidences my use of space as a work and assembly zone.

The mediation act alludes to a dispersed occupation and linking of several sites.

The photo-image constructs a deep space with a passage to a tangential exterior world.

The photo-object was installed on the landing of the stairway from where the photo was taken paralleling the external axis.

Figure 5.22ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo
Stepped cardboard boxes reflect across inside and outside, buttressing a glass plane window.

The buttresses capture my relation to the transparent surface and my movement between and around.

The mediation act suggests that the architecture is permeable.

The photo-image creates a dynamic towards an exterior saturation.

Figure 5.23i-ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo

The photo-object was installed low on the wall opposite the window in dialogue with signage.
A large volume of cardboard boxes extrudes from a gallery spaces through the door opening.

The volume builds my relationship to the weight of the implied volume behind.

The mediation captures a response of resistance the scale of the architecture

The photo-image interlocks a monumental form and space in a shared framework.

The photo-object was installed on the wall between two door openings next to the site of the volume.
A cluster of cardboard boxes leans against the side wall of a gallery.

The cluster defers to my actions in the remainder of the space.

The mediation act suggests a hierarchy half-formed and waiting acknowledgment.

The photo-image compresses a figure group between a geometry of tone.

Figure 5.25i-ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo

The photo-object was installed at the end-corner of the gallery and box cluster, in dialogue with the mediation object (timber sculpture)
A sequence of cardboard panels block delineate paths along the central foyer-corridor.

The sequence rehearses my choreography of walking and pausing and thinking.

The mediation act emphasises the dynamic of movement and relations between intent and vacancy.

The photo-image equates the articulations of architectures to the to the patterns of action.

The photo-object was installed on the front foyer wall within gallery furniture.

Figure 5.26i-ii. Carolyn Eskdale, Mediation object (photograph), Digital print on rag paper, mounted on aluminium, 60 x 60cm; Carolyn Eskdale, Mediation object (photograph), Latrobe Art Institute, Bendigo
The practice of Heidi Bucher (Switzerland, 1926), and particularly her *Room skins* (1970-1990) is interesting here. Bucher made large scale latex skins of the interiors of rooms containing furniture and objects, which were conceived as moulds, the most well known being that of her parent’s house, *Herrenzimmer* (1982). Bucher’s work engages the habitation of the body within architecture, memory and the domestic realm and the nature of the traces that are left in time. Bucher, ‘was able to render architecture organic through a body of work connected to her past and to her history. A maieutics of intimacy emerged...’ (Le Guen, 2018). Bucher, who died in 1994, has been the subject of much renewed interest, including her presence in such major exhibitions as *Women House*, Monnaie de Paris, Paris (2017).

More interestingly for me however, is the fact that much of her practice is represented, as it was in the survey, *Heidi Bucher*, Parasol, London (2018), through the documentary films and series of black and white photographs that, ‘vividly recorded the energetic, visceral processes involved in each of these projects’ (Morineau, 2018:28). Where the ‘performative practice is partly lost in the stillness of the final gallery installations’ (Morineau, 2018:28), for me the photo documentations as images place the viewer in Barthes’ conjunction between the ‘here-now’ and the ‘there-then’.

Bucher said of her acts, ‘peeling off the skin is detachment from the past. From marked matter, from conventions and other compulsions. I’m freed from the things that surrounded me’ (GreenHalgh, 2018). To my mind this seems an apt description of the function of the photo imagery that now expresses her themes as much as the skins themselves [see Figure 5.27].

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Figure 5.27. Heidi Bucher, Installation view at Parasol Unit, London, 2018 (The Seen, 2018).

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49 Literally men’s room but more accurately ‘master-room’

The mediating condition of the viewer is developed temporally in *Mediation Objects.*

The concept ‘mediation’ picks up the sense of myself as an artist practicing in sites (through *habitation procedures*, dwelling adjustments, sculpture in-situ). As well it describes the manner in which the viewer occupies an ‘in-between’ interval of now and then, here and there through installation and intervention practices that adjust their relationship to the gallery architecture and its domestication.

Throughout his work, Barthes examines photography’s ambiguous relations to memory and time - the existence of the subject is witnessed (1981:93) but also its absence attested (1981:106). To Barthes the nature of photography is akin to architecture’s role as monument-object. He writes, ‘memory, the substitute for life, was eternal and that at least the thing which spoke Death should itself be immortal: this was the Monument.’ Each remains a paradoxically decaying ‘natural witness of “what has been”’ (1981:93).

Political Geographer Edward Soja in *Postmodern geographies: The Reassertion of Space in Critical Social Theory* (1989), has called Henri Lefebvre, ‘the primary source for the assault against historicism and the reassertion of space in critical social theory’ (1989: 41). His in-between condition of the subject as a dialectical position is developed from Lefebvre’s notion of trialectical space.

The key notion introduced by Lefebvre [...] becomes the fundamental notion of the socio-spatial dialectic: that social and spatial relations are dialectically inter-reactive, interdependent []; that social relations of production are both space-forming and space-contingent (E. Soja, 1989:81).

Following Soja, Jane Rendell in a section titled *Between Now and then*, expands upon the sense of a socio-spatial dialectic with a discussion of Walter Benjamin’s ‘dialectical image’ and its realisation through ‘artworks and architectural projects that reconfigure the temporality of sites, repositioning the relationship of the past and the present’ (Rendell, 2006:75).

In Benjamin’s words:

> It’s not that what is past casts its light on what is present, or what is present its light on what is past; rather image is that wherein what has been comes together in a flash with the now to form a constellation. In other words, image is dialectic at a standstill. For a while the relation of the present to the past is a purely temporal, continuous one, the relation of what-has-been to the now is dialectical; is not progression but image, suddenly emergent (Benjamin, 1999:462).
Concluding Reflection

The artist Robert Morris in *Sculpture part 2* (1966) framed contemporary spatial practice through a minimalist agenda. He argued that the art experience encapsulates the ‘object’, the space of display as well as the viewer (as distinct from a ‘symbolic’ iconography of sculpture). He identifies the viewer’s passage between near and far, between the intimate and the monument in time as a fundamental condition of the art encounter. The viewer establishes the relationships of the work in, what he termed, an ‘extended situation’. In Chapter Four, through the *Will to Build* project we saw how the in-between condition of the viewer is developed spatially as a passage of the domestic, both attested and witnessed in the world.

All this then occurs in discourse with architectures and the processes and objects of sculpture that invoke histories of cultural duration and memory, within experience. In Chapter Three I introduced photography as a key *habitation procedure* and ‘supplement’ to sculpture practice. That is, as a type of “specific” object in installed exhibition work, noting its ‘witness’ function as an object joining other objects and the viewer herself in relation to a prior time. Rosalind Krauss has argued space had been ‘garnered for conceptual art in either of two forms: through “installation” on the one hand and photography on the other’ (Krauss, 2004:221).

Roland Barthes states, ‘the photograph is a certain but fugitive testimony’ (Barthes, 1981:93). This was initially realised through the *Val’s Caravan-dream home* work, and I have developed it further in the *Mediation Objects* installation. In *Rhetoric of the Image* (1977), Barthes suggests the type of consciousness the photograph as object involves is unprecedented, since it,

> establishes not a consciousness of the being-there of the thing [...] but an awareness of its 'having-been-there'. What we have is a new space-time category: spatial immediacy and temporal anteriority, the photograph being an illogical conjunction between the 'here-now' and the 'there-then' (Barthes, 1977:44).

As a conclusion to this project the *Mediation Objects* project and the *mediation acts* themselves (both cardboard and timber interventions) were a tactile response to the architectural schema and its controlling-conducting of the movement of the spectator. The sculpture and photographs as *mediation objects* are a trace of my actions as prior adjustments, structured from a viewpoint to provoke a dialectical relation to my dwelling within the gallery. Compositionally and materially, the dominance of shape, strong volumes, architectonic meeting of forms, measured rhythms, rectilinear grid and harmonised colour pallet position the spectator’s point of view, coming in and out, between and through, photo-image-object and sculpture-object-image in a dynamic relation to the architectural elements and structure. Walkways are impeded or blocked, floors connect to ceilings, walls and openings are pierced, a creeping occupation of space is manifested with an attendant sense that *someone (she) was there*.

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51 I re-iterate my note from Chapter Three; have intentionally excluded from this discussion notions of ‘post-photography’. For how these extend Barthes’ ideas see (W. J. Mitchell, 1994; Squiers, 1999). Barthes observations speak to the documentary role of photography. My photographs are not digitally edited (apart from regular colour balance)
The *mediation objects* ask of the spectator:
Who was that someone that acted there, here where I am, then before I am now?
And the mediation objects supply the answer:
she must dwelled here
she must have been here at night
she must have assembled this form
she must have dragged in all this cardboard
she must have been out in the courtyards
she must have dwelled in the non-galleries
she must have built here
she must have acted in all these places

how do I know these things?

Perhaps, it is in the spark of knowledge, that the dialectical-image produces, as Jane Rendell states, ‘a moment when the usual patterns of thinking and everyday living stop and new ones are given the chance to emerge’ (Rendell, 2006:77-78).

For British social scientist and academic Geographer Doreen Massey, time and space are conceived of as dimensions of change and intrinsically linked with power relations and the political (Massey, 1992). She states, ‘space is the dimension which poses the question of the social, and thus of the political’ (Massey, 2005: 99) It is the dimension of extension and materiality. Time and temporality is the dimension of change (Massey, 2005: 117).

In her book for space (2005), Massey articulates three opening propositions:

.. *we recognise space as the product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny.*

... *we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality.*

we *recognise space as always under construction.*

Precisely because space on this reading is a product of relations-between, relations which are necessarily embedded material practices which have to be carried out, it is always in the process of being made. It is never finished; never closed. Perhaps we could imagine space as a simultaneity of stories-so-far (Massey, 2005:8).

So, let me offer a summary of the project,

In this project I have practised sculpture in-situ in domestic and other dwellings; [a mobile caravan, a residential home and apartment within an institute], through which I have realised
correspondences between the actions of sculpture and those actions carried out by inhabitants within their spaces of living.

These actions, which I have understood as *habitation procedures*, take the form of everyday practices that also include specific *adjustments to dwelling space*, which as an artist I am sensitive to and have sought out as a form of research. I have seen that in the case of myself and the examples of some other women such *habitation procedures* are expressive of a will-to-identity.

I have used these correspondences in the doing of sculpture in-situ at domestic sites and related exhibition sites, using a motif of work-stations. Work-stations extend to in-situ intervention and installation practices using embodied acts, at-hand materials and fabrication processes.

Three public outcomes have embodied this research. I have engaged the public in a passage between sites; in a dialectic of time and space, in intervention and installation practices and through a mediation of the expression of the domestic in public discourse.

These outcomes are Val’s Caravan - Dream Home, Will to Build Eltham - Conical, and Mediation Acts - Objects. Each researches adjusted dwelling space and sculpture practice in situ.

Addressing directly my research questions.

Firstly,
How can sculpture practice gain knowledge about a site and its inhabitants?
I have recognised ‘resistant’/intentional acts of embodied identity constructed within the boundaries and spaces of inhabited dwelling as a concept of ‘opaqueness’. Acts of opacity do not signify the invisible or lost (requiring an archaeology) but remain seen and not completely understood.

Artists and sculptors have a lot to tell us about how people live and adjust their surroundings to realise a will-to-identity. We can see how they move and make, alter and amend. Archaeologists should always take artists with them!

Secondly,
How do spatial adjustments by inhabitants in dwelling sites and sculptural practice correspond?
As traces and objects of adjusted and willed actions, the spatial and material language of domestic dwelling can inform and be the basis for a dense, rich and complex vocabulary of sculptural processes and methods extending to outcomes in installation and intervention practice.

Thirdly,
What dialogues of the domestic in public discourse can be encountered through sculpture practices?
Through a passage between sites in space and a dialectic in time, in-situ sculpture practice mediates an experience of encounter for its viewer as an expression of the entry of the domestic into public discourse.

In witnessing the dialectical objects, images and actions at both sites of Will to Build and at both times of Mediation Objects, and in attending to ‘choral work’ of habitation procedures the viewer witnesses spaces of public discourse re-occupied by a domestic presence - opaque, resistant.

To reside, inhabit and dwell is to demonstrate women can vivify, conceptualise, and make social space.

I can conclude with no thought better than that expressed by Elizabeth Grosz:

*The project ahead... is to return women to those places… in order to be able to experiment with and produce the possibility of occupying, dwelling, or living in new spaces, which in their turn help generate new perspectives, new bodies, new ways of inhabiting* (Grosz, 2012:200).
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Author/s: Eskdale, Carolyn

Title: Habitation procedures: adjusted dwelling space and sculpture practice in situ

Date: 2019

Persistent Link: http://hdl.handle.net/11343/230597

File Description: Redacted thesis file

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