DETOURS ALONG THE SPECTRUM OF VISIBILITY

Embodying views through three apparatuses: imaging, experimenting, re-presenting

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ABSTRACT

Focusing on the spectrum of visibility that art operates within, and on art as a framing device that produces various forms of visibility, this thesis questions at what threshold something becomes invisible enough to cease being recognisable as art, and how one reconciles the re-presentation of ephemeral art and fleeting events with their inherent eventfulness. This is framed through three aspects of my practice: imaging, experimenting and re-presenting, in context with the work of Ann Veronica Janssens and Elizabeth Grosz.
CERTIFICATION

I hereby certify that, except where due acknowledgement has been made to other material, the research paper and exhibition submitted to fulfil requirements for the degree of Master of Fine Art (VCA) comprise only my original work.

Dorothea Emilia Rechner

25/05/2010
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INTRODUCTION

Method is detour

In a series of diversions, this project takes detour as its method in encountering the visible, and not so visible, world. I have approached the thesis both as part of the process of detour, charting the intervals along the way, while also contextualising and forming new relations between separate parts of the whole.

The project, as ongoing process, does not travel towards a particular destination, rather, as the cliché goes, the means becomes the end. Modes of movement, imaging and image-making, experimentation, as well as re-presentation, through writing, blogging, bookmaking and exhibiting (and also this thesis as re-presentation), are the processes which simultaneously form both project and research.

In the course of research, I have come to position my work through the framework of Elizabeth Grosz’s writing about the Umwelt – the sense bubble which forms the perceivable world around each creature. It is through the lens of my particular Umwelt, that the work of this project comes into being. Movement and observation within the Umwelt, generate what I’ve referred to as a ‘mobile studio’; or, to paraphrase Ann Veronica Janssens, the world becomes the workshop.

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2 The word Umwelt is German, meaning ‘environment’ or literally ‘the world around us’.

In relationship to this manner of practicing, I propose a model of the artist as someone who approaches their milieu as an embodied observer and as a passer-by, as opposed to a spectator and producer of spectacles. Through this framework the artist is positioned as s/he who challenges the established modes of viewing – that is, modes whereby vision is focused on the obvious and the spectacular and is unconsciously blind to much of the rest of the world – by seeking to shift and decentre vision, not merely to include the peripheral and overlooked, but to a mode of vision focused on the ‘all-over’, which perhaps momentarily even becomes conscious of the process of sight itself.

Hou Hanru claims that art has been “separated from [a] normal state of being and becomes the expression of a specific social class and its way of thinking … we have made art more and more sophisticated and ‘sensational’.” In an attempt to respond to this condition, I locate my project within the flow of everyday life, in which proposition and failure are more interesting than any spectacular effect.

It is through this engagement with the everyday, that qualities of lightness, weightlessness, the makeshift and the provisional come to the fore. These qualities invoke an aesthetic of the DIY, or the un-mastered, which hold the potential to undermine the spectacular. Art that is light, even weightless, hovers on the margins of the visible within an artistic framework, threatening at any moment to slide into the everyday. An aim of the project is to investigate this slippery threshold between the visible and invisible, over which the work, operating as flickers and fragments, frequently appears and disappears.

Through this thesis I’ve come to reconcile a stance against what Francis Alÿs describes as contemporary art’s materialist cult of the object, in denial of the transitory nature of all art, with the understanding that it is often only through accumulation that the ‘ungraspable’ fragments of this project come into visibility. The project as

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Introduction

accumulation becomes a critique against the singular and spectacular art object. Thus my work occupies a fine line between that which is so transitory as to be invisible, and that which materialises in relationship to a mass.

In consequence to this, I have arrived at the awareness that not only art, but all of life, is a process of framing. It is in relationship to the frame (of art, perception, the body, evolution, etc.) that objects and sensations manifest. As Grosz writes, framing is “the first gesture of art.”7 However, by framing a fragment of the world, art doesn’t represent or reproduce sensations or experiences, rather it extracts and proliferates new sensations, beyond what already exists. Framing is therefore fundamentally active and generative of relationships. Thus, it is through the frame that “The visual arts render visible forces that are themselves invisible.”8

It is in the context of art as framing device that I conceive of art’s ‘spectrum of visibility’, that is, the margin and scale within which something becomes perceivable as art. Every mode of operation within this project presents a different ‘frequency’ within this spectrum. I have structured this thesis around three of these modes: imaging, experimenting, and re-presenting.

In the first chapter, Imaging, I discuss the processes of movement and observation through the context of Grosz’s discourse around the Umwelt as biological frame. From this I position observation, and seeing itself, as a creative act, as well as a form of technology that maximises the efficiency of life. Photography, video and art as a whole are also discussed through this concept of the apparatus as technology, and then positioned in relationship to the transmission of an ephemeral object, event or experience. Lastly I consider the relationship between the duration of vision and video as a medium that makes time and process visible.

Chapter two, Experimenting, takes up the premise of ‘method as detour’, and explores it in relation to proposition, failure, weightlessness, transformations and the transitory, while focusing on experimentation within my project, with reference to various other artists, including Ann Veronica Janssens and Roman Signer.

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8 Grosz, Chaos, Territory, Art, p. 22.
Finally, chapter three on re-presentation, looks at the ways in which my work becomes visible through processes of blogging, bookmaking and exhibiting, and discusses re-presentation (through Robert Smithson’s theory of site and nonsite) as an integral part of the process of the project, not merely as a secondary form of documentation. It concludes with the proposal that this thesis itself is a re-presentation of the project, which maps connections and follows the detours taken within the mass of the project as a whole.
IMAGING

MOVING AND OBSERVING
Moving and observing form the basis of the processes and methodologies underpinning my work, and it is through these frameworks that the project as a whole comes into being. In this chapter, titled ‘Imaging’, I approach this through the context of the writing of Elizabeth Grosz, and the practices of Ann Veronica Janssens and Christoph Fink.

Umwelt, Milieu, Horizon
To frame something is to bring it into focus, to make it visible, to orient it in a particular way. Framing is something that we do in all sorts of ways everyday, but our experience of the world is firstly framed by our bodies and our perceptive organs. The concept of an Umwelt, informed by the writing of Elizabeth Grosz, has been effective in shaping and expanding my understanding of ‘framing’ in connection to this project. It is central to this chapter and forms a useful platform for approaching ideas related to perception and imaging.

Grosz discusses the concept of a biological framing through the writing of Estonian biologist Jakob von Uexküll. Uexküll posits that every living being is surrounded by an ‘Umwelt’ – a ‘soap-bubble’ which comprises the perceivable world for that creature.\(^9\) This is a necessarily simplified world, “precisely as complicated as the organs of that organism.”\(^10\) It is defined by its ‘receptor’ and ‘effector’ organs, that is, the perceptual

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\(^10\) Grosz, Chaos, Territory, Art, p. 41.
organs that take things in and the organs that act upon what is perceived. Grosz describes the Umwelt as “a partial framing of the material universe, … a sliver or mosaic piece of a world which is fully accessible to no living being.”

The perceiving body is necessarily always the centre of its Umwelt, framed by a mobile horizon, which demarcates its possible actions and the objects that exist and function for it. It is a “continually reorienting framework” surrounding each living being, which through its movements “brings about a kaleidoscopic shift in the orientation of that universe.”

Uexküll argues that we can only imagine the Umwelt experience of another creature through the lens of our own. We can never be where someone else is, see what someone else is seeing, only accessing their world through our own experiences and memories. So, you and I probably don’t experience a particular environment in exactly the same way, but we can be fairly sure we experience it in a similar way, due to the fact that we share the same biology. We experience it in a similar enough way that we can generally agree about what we perceive and relate to each other’s experiences, but at the same time I am not seeing exactly the same colour in the sky that you are. I can only imagine what you see through the context of my own vision.

While each individual is the centre of its own Umwelt, there is no one centre, rather there are a multiplicity of centres that are continually shifting and overlapping. As Claire Colebrook observes “The world, life, in its fullest sense, comprises all those worlds of located perceivers.” This shifting and overlapping occurs firstly through the physical movements of the living being. Things come into focus in relation to our movements, and to the movements of our Umwelt within the world.

Movement in varying forms is essential to animal life. Bergson suggests that the major evolutionary divergence is between “torpor and locomotion”, the division

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11 Grosz, Thursday Night Lectures, p. 10.
12 Grosz, Thursday Night Lectures, p. 10.
16 Grosz, Thursday Night Lectures, p. 15.
between plant and animal. The possibility of spontaneous movement creates the potential of choice, and with that the beginnings of consciousness. The more choices available to the animal, the greater (or more complex) its level of consciousness.

While movement creates choice and the possibility of consciousness, it also creates the necessity for vision. Grosz describes the structure and evolution of all the variations of the eye, as a response to “the problem of how to act amid matter”. The evolution of the eye is directly related to the movements of the animal and the way it negotiates its surroundings. While each creature has eyes of differing complexity, those eyes correspond to the complexity and nature of their movements and activities in the world, bringing into visibility only what is of interest and use to the creature. Thus vision and movement are inextricably linked and give shape to each unique Umwelt, by directly bringing specific (and subsequently meaningful) fragments of the world into consciousness.

**Moving and observing as research**

Moving and observing, as the processes generating and extending my Umwelt, are the primary impulses of this project, which inform the subsequent results and residues of production. A focus is placed upon walking and cycling, the everyday modes of movement between home and studio, as well as work, school, supermarket, homes of friends and family, etc.; the milieu in which I exist. These movements become primary processes for exploring, engaging and generating research within this very milieu.

Within my project none of these forms of movement are akin to the aimless meanderings of the flâneur or the intentional confusion generated by the Situationist’s dérivé. Rather they are methods of getting from one place to another. In this sense they

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22 Grosz also argues that light is a stimulus to the cells of an organism, provoking them to develop a way of utilising it. At the same time, the cells themselves have a propensity to develop “modes of active exploration and use of the world”, enabling them to form organs which react and interact with the world, in this instance creating vision which captures light and transforms it into images. Our organs are precisely developed to make the material world more accessible. Grosz, *The Nick of Time*, p. 211.
are mundane and of an ‘everyday’ quality. Previously I have situated this kind of
movement as that of the ‘passer-by’; where the artist approaches their milieu as an
embodied observer, not only as the ‘producer of spectacles’. From this position I
propose a form of art practice which engages with the flow of everyday life, whereby
the everyday becomes both the site and subject and in turn informs the engagement
with process, as both a means and ‘end’, or an open ended, multiplicitous outcome.

Often the time spent moving from one place to another is one of the few occasions
when you do not have to do anything else, where time is suspended. You simply move
your body and are free to observe and notice. It is significant that, unlike when travelling
on transport (car, train, plane), while walking and cycling your body is engaged in the
movement, it propels you forward, you are moving, not being moved; thus your eyes
must consciously look: with an awareness of where you are going, avoiding obstacles or
stopping for traffic. Walking and cycling frame the environment you move through in
relation to the body (as well as the bicycle), and therefore frame your vision and your
body in a particular way, bringing certain things and not others into visibility.

Whether your body is moving of its own accord or is propelled by another vehicle
completely shifts what you see. Walking, you move at a pace where details are still
visible, you are within the environment you move through and are able to stop when
you see something interesting. Running, the motion of your body makes it impossible to
visually grasp the space independent of your continual movement, and your eyes are
constantly aware of obstacles and the ground. On a train you move too fast to gather
details, but become aware of the landscape as a whole while it flickers past, without
control of your motion. You are also in two places at once – in the static interior, and
in the environment you move through outside.

While walking your eyes move with the rise and fall of your steps. You keep the
ground in peripheral view, but are able to look around. You become aware of the
peripheral objects that might not be visible if you were standing still, yet walking is slow
enough for things to stay in focus. When cycling, you move at a pace where the edges
of vision blur, where things flicker past, while still being able to look around. Vision is
deﬁned by the bicycle moving smoothly forward (unlike the rise and fall of walking), you

are constantly aware of the road, the horizon and the obstacles around you; however you are also at liberty to observe, not too fast that objects dissolve, and you can to stop when you like, perhaps to take a closer look, or a photograph.

In Sydney, I was forced to relinquish my bike to the repair shop for a week and learn to live without wheels. At first I was quite distraught, but I soon found that the lack of a bike opened up other modes of transport which led to different experiences of my unfamiliar surroundings – through changes in speed, duration, and spatial relations, as well as being bound by fixed routes and timetables. The latter produced a lot of waiting time which I tried to use as an opportunity to observe my surroundings in more detail, something you are never forced to do on a bike. I walked, ran, and caught trains and ferries, and noticed how with each kind of movement my horizon shifted and my limits in the city became more elastic.

While on residency in Berlin, I noticed how my experience of the city changed once I had a bike: you immediately have an expanded sense of the city when you’re cycling. The horizon you have while you’re on your feet instantly stretches, seeming almost limitless. The bicycle, as an apparatus which frames both movement and vision in a particular way, functions as my ‘mobile studio’. It provides a way of interacting with my milieu, which is also always in motion. Through this movement your peripheral vision is activated and your visual field expands and becomes engaged almost ‘all-over’. Your state of consciousness becomes clearer. Ann Veronica Janssens notes, for example, that while cycling ‘one cleaves the air, one can become fully conscious of this breaking through the transparent materiality of the light and air.’

Ann Veronica Janssens’ work has informed my practice over the past few years, such that I have come to understand my activity as more than a process subordinate to the production of objects. My project connects with Janssens in that my working methods...

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25 In the course of an informal residency/swap between Sydney artist Lisa Kelly and myself, during which I borrowed her bike and used her studio in Sydney, for the month of October, 2009.
28 See note (4) and my discussion of the ‘all-over’ in my Honours paper: Flicker: Decentering vision / Through the Apparatus, 2006; and in Yve-Alain Bois, pp. 198-202.
become tools for an increased perceptive awareness of our surroundings. For example, Bike (2000), consisting of specially designed bicycles with engraved aluminium ‘hub caps’ that sent flashes of light around the space in which they were ridden, created an experience in which perception of light and space was enhanced through movement.\(^{[1]}\) In a similar way, a series of videos I filmed while cycling, attempted to capture the flickers of sun through fences I passed, heightening the experience of vision in relation to movement.\(^{[2]}\)

In the same way that I frame the bicycle as a ‘mobile studio’, Janssens considers her car as her workshop "because it enables you to look at constantly moving images."\(^{[30]}\) In contrast, she describes a train as a cinema.\(^{[31]}\) If a train is like a cinema because it takes you on a journey through moving images, and a car is like a workshop because you are in control of your direction and speed (you are driving, not being driven), then a bicycle is an even better workshop, since you are right within the world of moving images, within the field or the expanded studio, and free to move as your body and bicycle will let you. In my practice it is the transitory space through which one moves that becomes both the site and the subject of the project. The street as a situation is both an object and an experience, made up of the ephemeral, the overlooked; it is a "a space of going", a terrain through which one moves and which is also always in motion.\(^{[32]}\) It is movement in relation to this site which becomes ‘embodied’ process, method and research within this project.

Also working within a kind of ‘mobile studio’, Christoph Fink’s practice takes the realm of movement as both context and content, employing motion as a form of research, within an ongoing project: Atlas of Movements. For Fink, the process of movement becomes an apparatus which frames and produces the experience of a terrain. His work is an investigation into his milieu, his surroundings, and movement is a way to expand the ever-shifting horizon of that milieu. Fink’s work, according to Filip Luyckx, could be said to be “abandoning our familiar categorisation of time and space and going in search of new horizons, with the aim of accelerating our experiences or

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31 “A train is like the cinema, a car is like a workshop” Theys, ‘The Gliding Gaze’, Contemporary art in Belgium.
slowing them down.”³³ Through this, Fink becomes an embodied observer, with the aim of the work becoming his own heightened sense of awareness, and the connection between his body, senses and his milieu as he moves through it.

On the basis that observing is a form of production because it actively produces relations, this practice positions the artist as situated ‘observer’.³⁴ An observer is someone who is attentive, who takes notice and is open to what is there, without the expectation of an event. In comparison, a spectator watches the event, with the expectation of seeing a spectacle. Observing is a form of imaging and a way of mapping relations. Deleuze describes relations as ‘images’; “There is not a mind or life and then the perception of images, for life is imaging, a plane of relations that take the form of ‘perceptions’ precisely because something ‘is’ only its responses.”³⁵

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³⁴ We see a particular way because our eyes developed in response to the demands of our environment, and every creature sees the world differently. At the same time the external world is dependant on each individual subject’s experience of it and it is our interaction with the world that has formed the way we perceive it. In this way our environment both produces and is produced by our perceptive organs. Our relationship to the world is not given; it is formed through continual, complex transactions with our environments. Therefore seeing is fundamentally creative. In observing something, one brings it into creation, one creates it for oneself.

³⁵ Colebrook, p. 5.
PHOTOGRAPHING

Photographing has been a prevalent mode of imaging and image-making within this project, as part of the process of both moving and observing, and as productive remnants or traces of these activities. Before discussing the role of photographing, however, I wish to examine the concept of the apparatus and technology in relation to seeing, photographing and art in general.

Apparatus and technology

Through previous research, undertaken during my Honours in 2006, I have come to develop a concept of the ‘apparatus’ specific to my practice. The apparatus is a device which frames and orients a particular view of the world, however, in this research it is not a static object, but a way of thinking about framing so that a particular (visual, embodied) experience is enabled. This idea of the apparatus encompasses everything from the camera, bicycle and the street to the processes of photographing, filming, mapping, riding, or walking; as well as the entire project as a wider apparatus, which elaborates and deepens our relations with the world.

The apparatus as a concept can be seen as analogous to an expanded understanding of technology, in the sense that technology is an additional and recurring practice which frames and “maximizes the efficiency of life”.^36^ Firstly, when I think of technology, everything from cameras to telescopes to the Large Hadron Collider comes to mind. Collectively, this technology allows us to constantly push the boundaries of our

^36^ Colebrook, p. 10.
Umwelt, the horizon line that defines human experience of the world, stretching it to include ever more ground, from the immensely vast and distant to the microscopic.

These Umwelt-extending technologies could be thought of as prosthetic apparatuses, extending our perceptual organs. If, as Grosz contends, our Umwelt is exactly as complex as our organs, what does this mean in terms of the apparatuses we directly attach to our eyes: spectacles, cameras, binoculars, for example; how do they alter our experiential Umwelt? While they may extend our vision, they point to the fact that framing always involves cutting something out, and in fact, rather than necessarily expanding our view, a contraction is necessary to focus in on something. However, these apparatuses produce a different quality of experience, and shift the limits of our Umwelt in different directions.

Within my project, connections are formed between eye, camera, body, bicycle, road, and world, establishing and extending relations between these apparatuses. The camera becomes an extension of the eye, another organ, which simultaneously expands and contracts my view of the world. A camera frames the experience of the world in a particular way. When you observe something through the screen of the camera, it is already an image; an image either constructed by lenses, mirrors and made visible through a viewfinder, which isolates a rectangle of the world, or one constructed by electrical impulses to be displayed on an LCD screen. The LCD screen, on one hand, places the image of the potential photograph within the environment it is imaging, so both are visible at the same time. On the other hand, looking through a viewfinder crops the image, so you are only seeing the world with the lens of the camera; the camera disappears. The viewfinder simulates vision, becoming a prosthetic eye – something to look through. The LCD screen, positioned within the field of vision, is something to look at. Furthermore, it displaces reality and fragments duration. The camera image cuts into and multiplies a view of the world, and the time it takes the electronic signals to generate the image always creates a lag in the duration of the present moment. In this way, the LCD screen is similar to biological vision, which is also always one moment behind the present moment.

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Grosz, Chaos, Territory, Art, p. 41.
In fact, our understanding of technology should not be limited to machines and physical devices; as Claire Colebrook argues, “seeing is a technology.” Seeing is an action that continually repeats itself, and which functions so efficiently that we barely ever notice that we are seeing. It maximises life in the most effective way for each individual who practises it. For example, in order for sight to function usefully, it must simultaneously involve a process of ‘not-seeing’, for us to make sense of what is visible; pure perception is merely an imagined ideal. In the delay between perception and cognition, sight is framed by our personal and collective memory, and in relation to the objects we have most use for; in order for us to form a meaningful view of the world. In this way seeing is a primary apparatus, from which all these others (cameras, microscopes, LHC, etc.) extend, each one adding another level of encounter.

What this means is that technology is more than machine; Deleuze in fact claims that it is not lifeless, rather it is an extension of life. Just as seeing can be a kind of technology, perhaps art could also be thought of as an extended type of technology. Art would seem to be a more organic technology, which originates from and becomes part of the organism practicing or involving itself in it in some way. Art helps to alter and extend our Umwelt, enabling us to understand the world in different ways. However, rather than maximising the efficiency of life, it complicates and elaborates our relations within it. I have begun to position my project in these terms, as an apparatus which aims to make connections and re-orient points of view.

Street, photograph, observation

Taking photographs while riding to and from the studio and elsewhere is an almost innate action by now; as if the camera has become so much part of my body – a second eye, that I begin to see with it (in mind). Photographing becomes an extension of an observation.

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38 Colebrook, p. 10.
40 Colebrook, p. 10.
41 Colebrook, p. 13.
The camera registers things which flicker in the blur of movement, things on the border of vision. Often these are bits of matter that catch my eye as I ride, ephemeral things on the side of the road, something which looks like snow, something slightly out of place (a stack of rocks on the footpath), or which will soon disappear (a drink bottle squashed and surrounded by dark stained asphalt), or maybe something stirring in the wind. They are on the almost invisible end of the spectrum. The things which pass us by as we go about our everyday business, the things we don’t think about, but which are just visible over the ground.

These photos taken everyday are a form of research. They are research about the topography of my Umwelt; about the borders and the edges of the visible in my milieu. They are also about the events and incidents which I encounter as I move around this territory. A visible outcome of a mapping of my milieu: a reference, a catalogue, an atlas, a geography.

The trajectory when riding from my home to my studio, and back again, is like a paragraph or a sentence. The moments in which something compels me to stop for a minute to observe, investigate and photograph an object or event are punctuation marks; pauses which make the whole legible (visible). A potentially infinite number of points along the trajectory accumulate in a stack of moments, a slowly forming narrative of sentences and paragraphs, which are steadily materialising as a record of daily movement. Perhaps this slow perception of a trajectory over many years, is a decentering of vision. It is an elongated looking, made up of a succession of glances, none particularly more central than any other.

Almost everything I photograph relates to the street in some way, or to the territory between one destination and another. The street is interesting because it signifies an open space; it’s almost the only space that belongs to nobody or everybody, common space, public space, with many conflicting purposes. It epitomises the ephemeral, the transitory, the banal and the everyday. Everything is in flux, moving from one destination to another; the street is the space between destinations (except for the homeless). You don’t stand still on a street or a road, everything is always moving, going somewhere. Furthermore, there is no prescribed way of seeing it. Is that why so much of the road remains invisible? It’s undefined, beyond the limits of a frame; it’s what’s beyond the site. Arguably, this is why the street has been a fascination to artists such as
Francis Alÿs, Gabriel Orozco or Richard Wentworth, among many others. As an ambiguous, peripheral space, it’s full of undiscovered objects, sensations and encounters.

Alÿs, Orozco and Wentworth all make use of photography to document their encounters with the space of the street, and significantly these encounters always happen ‘en route’. Photography functions to stop movement and duration, to extract from the everyday, and to make spectacular. In a sense these artists (unintentionally) spectacularise the temporariness of the street through their now iconic photos, for example Alÿs’ Ambulantes (1992-2002), Orozco’s Pinched Ball (1993), or Wentworth’s ongoing Making Do and Getting By (1974-ongoing). Yet, perhaps this is to some extent inevitable when photography is used to make the fleeting encounters of the street visible in the context of art.

In comparing Wentworth’s photographs to those of Eugène Atget, Geoff Dyer remarks that the slow shutter-speeds of 19th century photography ensure “anything that doesn’t get ‘disappeared’ is granted a permanence that is intransient, palpable, immortal … the things he [Atget] did photograph became solid, unmoveable, monumental.” I would argue that even now, Wentworth’s ‘provisional’ subject matter comes under the same effect when photographed.

Christoph Fink, however, shows that photography in the context of the ephemeral need not be spectacular. The photographs in his books Atlas of Movements, Movement # 39, and Movement # 59, 60, 61, 62 & 63, are all taken in transit. The most striking differences are that they do not focus objects, rather on views. They never seem to be of anything in particular, instead they emerge from and become part of the process of moving. Printed in black and white in the context of a book, brings them back into the space of the audience (puts them back into transit), and gives them the appearance of film stills, since they are always part of a sequence. They are not the sole record of these encounters, rather one element among many media. Thus, since they

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43 Dyer, p. 216.

44 Fink may take a photo every few minutes, in a way that echoes Acconci’s performance Blinks (1969). The photos taken every time he blinked as he walked down a street in New York, have a similar quality to Fink’s; some may be blurry, emphasising the materiality of the image as much as its subject matter.
do not stand as distinctive images on their own, they avoid becoming spectacular, instead remaining only as a remnant of an encounter which has past.

Throughout this project, I have struggled against the photograph’s potential to make the ephemeral spectacular, but have come to understand that my photos resist the iconic, because like Fink’s, each one becomes subsumed beneath the accumulated ‘matter’ of my work. Moreover I have realised that the image itself isn’t as important as the process of taking the photo. At some point last year I began to take (almost) daily photographs of the sky. Unable to reconcile the clichéd pictures which resulted, with the expansive details and nuances of the observations that initiated them, I realised that rather than being an end point, the photo is primarily a residue of the action of observing the sky and taking the picture, evidence that something has been brought to attention, noticed.

Nevertheless, the act of taking a picture in itself puts a framework over an otherwise invisible or intangible situation. It freezes the duration, the flow of the world, and makes an opening, generates a new meaning, or the possibility of another, different, experience. It creates a branching off of one moment, multiplying it like a photocopier, where each new image is differentiated from the previous one through its disintegration. It creates distance, but at the same time opens up the possibilities of that moment to the future.

A photo is purely visual, and removed from the reality it documents. It doesn’t take into account the experience of observing, the sounds, the movements, the temperature, and feeling of the air, the ‘all-over’ experience of a form of embodied vision, which exists only in memory after the moment has passed. However, it produces a relation between one observation and another, separated through space and time. It’s a link between the observer of the world and the observer of the image. Within this project, the photograph doesn’t assume importance over the act of observation, rather it is a marker of a past moment in time and a frame of an observation, giving it visibility beyond a singular individual experience.
VIDEOING

In this section I link visual duration and the experience of duration, with the way video has the potential to make time and process visible, through movement, light and vision.

Vision and the experience of duration

The process of vision cannot be reduced to a single time span, rather it consists of many durations, from that reaching back through the whole history of evolution, to that of the ever renewing present moment.

Oliver Sacks’ book *The Island of the Colourblind*, makes the connection between the way we see now and the development of sight in a greater sense. Our sight is the culmination of vision shaped by the evolution of millions of generations of our species and before, back to the emergence of the very first eye. What and how we see today is a direct result of how our ancestors reacted and interacted with their environment, with the world that gradually emerged and changed in response to their sense organs.45 For example, when we became bi-pedal our whole relationship to the way we experienced the world would have changed. Furthermore, the way our vision changed in relation to our environment would in turn have affected the way we perceived it. In a sense we could think about vision as the end of a telescope stretching back to the very first eye.

On the other hand, there is the duration of vision within one person, one body, one blink. When I imagine the process of vision, I think about it as an action occurring in the small aperture of the present, something which continually repeats, a single action proliferating. But of course while the action occurs in a continually renewing present, it is interpreted through the virtuality of the past. It must be through past experience that we actually become conscious of seeing. The action of looking in the present means nothing without the past experience that we bring to what we see, so that we can make sense of it. There is an interruption, a delay between action and cognition, between eye and brain, and between the present moment and the past.

These two extremes of the duration of vision exist simultaneously in a single glance. The present in the flickers, saccades of the eye and the response of the mind, the past in a Darwinian reference to all preceding vision(s) of our species, or beyond, from when sight first emerged. Additionally, there is the communal visual history and present which influence the comprehension of all individual vision; and perhaps within this entirety, the potentiality of future vision.

With the help of technology, vision can literally stretch back into durations beyond comprehension, within the immediate present moment. For example, last year a massive gas blob, Himiko, which is 12.9 billion light years away from the Earth, was seen in a part of the universe when it was just 800 million years old. The implication of what is obvious at a huge scale like this, is the fact that every time we look at something, we see it in the past.

This suggests that we can never encounter the present precisely in ‘the present’, because by the time we consciously experience it, it is already past in the delay between action and cognition. However, Grosz surmises, through Bergson, that the present has its own duration, which includes all that is continuous to the understanding

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46 “It spans some 55,000 light years, about half the width of the Milky Way, and it sits some 12.9 billion light years from Earth. That means we are seeing it as it was 12.9 billion years ago, when the universe was just 800 million years old. It is the most distant Lyman-alpha blob ever seen and the fourth most distant object yet spotted.” See: Rachel Courtland, ‘Mysterious cosmic blob discovered in early universe’, New Scientist, 22 April 2009, retrieved 23 April 2009, available from <http://www.newscientist.com/article/dn17006-mysterious-cosmic-blob-discovered-in-early-universe.html>. “‘The farther out we look into space, the farther we go back in time,’ said author Masami Ouchi of the Carnegie Institution for Science, a private research centre, who led a team of researchers from Japan, Britain and the United States. ‘Astronomers previously had identified extended gas blobs of a similar type seen at a distance when our universe was two to three billion years old.’” See: ‘Colossal new space ‘blob’ baffles scientists’, The Age, 23 April 2009, retrieved 23 April 2009, available from <http://www.theage.com.au/world/colossal-new-space-blob-baffles-scientists-20090423-afnb.html>.
of that moment: "It is a dynamic concept that expands itself to include the fringes that touch both past and present." The present is ‘elastic’, taking as long as it needs to include a continuous action: the blink of an eye, or minutes, hours, years, millennia (in terms of geological or evolutionary time).

Scientist, Michael Land, provides an interesting example of the duration of the present in terms of visual experience. He constructed a device to track eye movements, using two tiny mirrors recorded by a little head-mounted video camera, one of which focused on the view in front and the other on the eyeball. What he discovered was that the eye is always half a second in front of the body: "when a ball is bounced at a cricketer, the cricketer takes his eye off the ball and looks instead at where the ball is about to bounce." Thus, the eye is dealing with a situation half a second in front of the rest of the body, which is dealing with what the eye saw half a second earlier. This shows that different parts of the body can exist in different “times” as it were. Which makes one ask, what is it that we are actually experiencing? Or how is it that we can experience something as a cohesive whole? When in fact all experience is fractured.

On Kawara visualises all these concepts through his artwork, simply by painting the date. When you look at his date paintings, you become conscious of the present moment, of the duration in which you exist. His work has a cosmological dimension, but he only makes a fragment of this visible for his viewers, allowing for the rest to come into their consciousness through reflection. As Frida Björk Ingvarsdóttir poetically observes, "The date paintings are comparable to stars in the heavens, they recount only a fragment of the idea of the relative endlessness which is their theme and is found in the minds of those who observe and think." However, René Denizot suggests that the date paintings do not refer to some past moment, a day in history, that they are

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47 Grosz, The Nick of Time, p. 177.
48 Grosz, The Nick of Time, p. 177.
49 A video of the eye tracker filming his eye movements while he makes a cup of tea is available from: <http://www.youtube.com/watch?v=mtYFNSrCxY4>
50 Ings, p. 139.
“not a residue of time, but a visual base of the present, a signal relief of the here and now”\(^52\)

Like Kawara’s date paintings, a found poster, which has hung on my wall for a year, has spurred on thoughts about duration with its bold slogan: “everything that can happen in a day” (a second, a millennium). Both the paintings and the poster have prompted me to think about how time, as an abstract force, can be embodied and made visible. All living things can be thought of as more or less perceptible timekeepers. Plants, for example, measure time with their tiny increments of growth. Of course, all material things in the world also measure time, but through different speeds. Compared to a rock, which gets worn down by the weather and other forces of nature over millennia, the duration of a plant is like a flicker. It is closer to human time. Video, as a medium, is both a means to think about duration as well as providing a way to make time visible. It can shrink duration into a barely perceivable flicker, or stretch it to induce moments of embodied duration though waiting, boredom and fatigue.

**Flickers and delays**

Within my practice, the flicker – something so fast that it almost eludes vision, has been of continuing interest. Things that I film on the street as I cycle are flickers, not merely because of the speed of my movement, but because they also have their own fleeting durations. The flicker is also inherently involved with light, the perception of which has formed an integral part of my research. Video is a medium which embodies all these things: movement, duration, light and vision.

Video initially fulfilled a similar role to that of photography within my work, as part of the process of movement and observation. Arguably, it is a more appropriate medium to deal with the movement and duration of the street. Paul Virilio in fact describes the city as a film, “one in a state of continuous metamorphosis, one in which not only is everything animated but everything is also incessantly accelerated. Everything passes by,

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everything is always in the process of unreeling. And you cannot see this film if you stand still – walking is the tête de lecture of this film.’

Occasionally I have tied the camera to my bicycle, so that it becomes a makeshift tripod and a connection is formed between camera, bicycle, body and road. As the eye of the bicycle, the camera makes palpable its erratic and unstable movement; in a translation of the ground, it picks up every bump on the surface of the road. It’s almost an obliteration of vision: blurred as I speed down a hill, blinded as I ride into the sun.

I’ve become interested in filming the limits of vision as well as the blind spots of the camera. The camera’s limitations are an exaggeration of our own visual deficiencies. Videos filmed while riding into the sun document the points where the camera’s vision becomes eclipsed by the excess of light. Even my own eyes can’t directly see where I am going, so I become reliant on my peripheral vision, the ground, the traffic moving, blurred past me. The central field is obscured, and vision becomes peripheral.

At other times I’ve filmed a stretch along my usual route, where I pass by a long fence at the Showgrounds, made of tall metal bars. At a certain time late on a sunny afternoon, a gap in the buildings, just behind the end of the fence, lets in a low ray of light from the west. As I ride by, the light filtered by the bars of the fence produces a strobe effect, flashing so strongly that I’m momentarily blinded, and continue to see after-images flicker before my eyes until the next intersection. Repeated filming of this effect, however, highlighted the flaws of the camera’s vision, as the flickers were too fast for it to pick up. Like our eyes, the camera frames the world through what it leaves out.

A video installation by Tim Hyde, Video Panorama of New York City in March of 2006 During Which the Camera Fails to Distinguish the City From a Snowstorm (2006-2007), made use of the camera’s limits. Seven one hour videos document seven hours of a snowstorm in New York. The snow was so dense, that the camera had trouble seeing the city and continually shifted in and out of focus. In some parts the screen is completely white and appears to be empty, until you momentarily glimpse a faint edge of something solid. The camera (as the eye) becomes visually impaired, virtually becoming blind. It’s almost like a record of not-seeing, a video about blindness.

Both the flicker and the limitations of vision are engaged with in Ann Veronica Janssens’s work. It is often immaterial to the extent that it flickers in and out of view, as in *Rouge 106 – Bleu 132* (2003), in which red and blue lights flicker rapidly at 7.5 Hertz, the frequency of human brain activity, causing the sensory apparatus of the person experiencing it to transform the flickers into a barely visible bright white light. Or in *Aquarium* (1992-2007), in which an image flickers through an ever-moving liquid lens suspended in a tank of water[⁵⁴][fig.16] or in *Travellings* (2003), in which sheets of glass attached to the window shutters of a museum reflect the surrounding light[⁵⁴][fig.17] Janssens declares, “I’m interested in what escapes me, not in order to arrest it, but on the contrary, in order to experiment with the ‘ungraspable’.” Sometimes her work deliberately employs the flicker as part of its method. Projects she has made using concentrically engraved aluminium discs as hubcaps for cars or the wheels of bicycle, send flickers across the space you move through[fig.18] Similarly engraved coins which are returned to circulation, flicker in a more conceptual sense[fig.17] Insertions into the everyday, like these, hover on the limit of the visible, always forcing a re-evaluation of the environment around us.

At the other end of duration from the flicker, is the accumulating footage I have been taking of the movement of light across walls in various studios, Berlin, Brunswick and Sydney.[fig.20] This exercise prompted the question: how far can you reduce an experience before it becomes nothing? It seems that even reducing an experience until it only consists of light, still amounts to something. It is an amassing of moments where each appears to be empty, but together form significance through duration, and opens up the possibility for what is already there, but which is at the periphery of experience, to become visible and tangible, according to another framework.

Looking back over the footage, slight changes in light from day to day, variances between different times of the day, as well as slight shifts in brightness as, perhaps, the sun came out, become visible. However, edited together, the running time fills hours in which hardly anything happens. The slightest flicker becomes an event. When framed this way, these details are a stretching of time, an opening and expanding of the
minutiae of experience, zooming in to the “microscopic” part of an event, slowing down and making the experience sharper and more attuned.

However, whether the viewer perceives any changes depends on their patience and endurance. Like Warhol’s 8 hour long Empire (1964), it attempts to stretch vision (and duration), because it invites the viewer to spend time observing something in which attention has to be focused on the barely visible to perceive the movement, which the medium of film promises. Both hover between still and moving image, yet the multiplication of images in film causes flickers in the way a still image doesn’t, even when the film appears to be still. In this way film is an expansion, while the photo is a compression.

The multiplicity of images involved within film, frame and make visible process, which is fundamentally durational. Film also allows us to think about and make visible the various durations involved in vision as a process, by its manipulation of duration. The blind spots and other failures of the camera mirror our own visual limitations, and highlight the fact that all experience is inherently fractured. Video still has the limitations of the camera, but as a medium its embodiment in duration gives it a greater possibility to engage with the ephemeral and the experience of time and vision.

Imaging, within this project, is a process of making the experience of vision, duration, and space within my Umwelt perceivable. All types of imaging, from seeing to recording with a camera, form and map relations; and rather than being an end point, or ‘outcome’ they are a continual method of research into the milieu of everyday life. The artist as embodied observer, and ‘passer-by’, provides a model for an art practice which engages with the almost-invisible, the overlooked, that on the edge of the ‘spectrum of visibility’, momentarily bringing these into consciousness through the relations it forms.
This chapter approaches my project through the framework of the ‘experiment’, as a basis for expanded ‘studio’ work, and focuses on various experiments I have engaged in, as well as concepts of process, proposition and failure in regard to the work of Ann Veronica Janssens, Roman Signer and Edith Dekyndt.

Detours, failures and weightlessness
Within this project experimentation is a means of interacting with, and making visible, matter and events occurring in my Umwelt or ‘mobile studio’. It is a way of testing the limits of the established mode of viewing the world, and exploring the threshold between the visible and invisible. Experiment, in this situation, is defined as process, proposition and method.

“‘Method is detour’” writes Walter Benjamin, but Peio Aguirre adds, “…not only is method ‘detour’ … but the choice of method might in itself be devious.”55 Perhaps one could one say that to experiment is also to detour; that is, to follow a method, but a method which leaves open the possibilities for manoeuvre in unpredictable ways. A method “…constantly subject to variation and alteration.”56 Method and process are inextricably linked; to engage in a process, is to use a method, even if it is circuitous.

Deleuze argues that “experimentation is always that which is in the process of coming about … What is in the process of coming about is no more what ends than

55 Aguirre, p. 10 and p. 16.
56 Aguirre, p. 17.
what begins.”57 If experimentation is a process, it must exist in time; process is durational, always in a state of becoming, and is inherently to do with the transient and the ephemeral, with states of change and transformation. It is both process in itself, as well as the states of transformation with which it is innately linked, that have become central to the project.

Early in the Masters program I began series of investigations into the invisible forces of air and gravity; such as using fans to activate everyday objects, static produced by a garbage bag when you unroll it, or the movement of a flag as a manifestation of the air currents.57 These took as their beginning my observations of small movements in the street while cycling or walking and led to propositions: to keep a piece of paper airborne with force of a fan, or use it to hold a plastic bag vertically against a wall, or see how long the static of a garbage bag will adhere it to the wall.

In some cases these situations involved me, not as a performer so much as a facilitator of relationships, being one part of the network of relations which tests the possible outcomes in each given circumstance. These experiments did not propose a specific end point, or a particular effect; rather, they are makeshift devices which make possible an experimentation with the qualities of materiality, visibility, gravity, and so forth. They put into practice a question; not necessarily to get an answer, but to expand on the possibilities offered by the question.

Roman Signer suggests that art as experimentation can be a “tool for thought processes.”58 His practice, using the elements: water, fire, air and earth, often manipulated through the use of explosives, employs experimentation to make transformations and processes visible.

To some extent there seems to be a sense of purposelessness to his work. The explosions which destroy objects (for example, Action with Barrels (1992))57, or merely end in a flash or a puff of smoke (for example, Explosion (1982))57 or Kamor (1986)), or Table (1994), the table with its legs in buckets set to drift among ice

shards on a sea, until inevitably it capsizes.[59,26] There is nothing to prove, no scientific fact to test, the experiment is conducted for its own sake.

However, as much as his work is about an event, it is also about failure, as an inherent part of experimentation. His well known works are all 'successes' to one degree or another. They fulfil an expectation, that the process will culminate in an event. Yet many of Signer's less seen Super 8 films are like 'bloopers' which document experiments that went wrong, or didn't eventuate at all.[59] He himself welcomes the possibility of failure as a part of the work which is more interesting, which leads to new ideas.[60] Failure is a detour, a deviation from the intended aim or effect, but it is no less relevant for that. Perhaps one could even say that the possibility of failure is the aim, the purpose.

In a sense, my studio experiments fail because they do fulfil the propositions which occasioned them. The static wears off and the bag drops down, the paper slips out of the air currents of the fan and falls. Things succumb to gravity, the invisible remains invisible. Yet, as deviations in the method of the project they push the process in new directions. Failure is ultimately productive.

Like Signer, Edith Dekyndt brings into visibility the forces around us. Dekyndt's huge black rubber ball Ground Control (2008),[60] is filled with just enough air and helium to defy gravity and floats in the middle of the gallery.[61] As with much of her work, it makes us aware of what we normally don't perceive in our surroundings. One Second of Silence (2008), a video of an almost transparent flag blowing in front of an overcast sky, just brings the currents of the wind over the threshold of visibility.[61] Two hands manipulate what appears to be a loop of white thread in the video, XYo2 (2008).[61] Gradually you notice that there is something strange about the movements of the thread, which is not quite obeying the laws gravity, the thread floats slowly up and down with liquid movements. In fact, the video is shot underwater, but there is no obvious way of telling. Her work employs weightlessness in both subject matter and materiality; effortlessly defying gravity, or hovering on the threshold of visibility. Kim

59 Screened at The Swiss Institute, New York, November 2008.
60 Mack, p. 23.
61 In One Minute Silence at Parker’s Box, New York; and Political/Minimal at Kunst Werke Berlin; December 2008.
Olynyk aptly comments that Dekyndt’s work “lures the unseen into substance”.[62] This balance between lightness and substance is something I have been striving for in my project. While things are given materiality when they become visible, the work aims to be light, to become weightless.

Annick Bureaud suggests that weightlessness, a condition without gravity, is the ideal environment for sculpture.[63] Freed from its pedestal, it is opened to multiple viewpoints, the sculpture becomes decentralised. Weightlessness offers up a freedom of movement; objects take on movement of themselves, causing us to relate our own movements not to a static world, but one that is in motion around us. Bureaud claims that weightlessness is fascinating because of its disorienting effects on bodily perception. “In weightlessness there is no up and down; that is, no pre-determined point or plane of reference … movement, once started, flows in an endless continuity and fluidity.”[64] Moreover, since both object and observer are moving points, their orientation is constantly changing, decentralising the position of both, through the generation of multiple (endless) centres in relation to the world.

Weightless, however must always be a transitory position, since gravity is the dominant force. In a collaboration with Hao Guo in 2008, we attempted to momentarily reverse our relationship to the ground, our perceptions and resist the pressure of gravity by simultaneously doing a handstand, he in Beijing, I in Melbourne.[fig.30] Despite engaging the force of gravity in relation to the weight and pull of our bodies towards the centre of the earth, it was a very weightless project; it only lasted a moment and could be enacted by any two people in the world. Weightlessness in terms of a quality of art is the very transient, what exists on the edge of the spectrum of art, what has the potential to fall into the everyday at any moment.

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[64] Bureaud, p. 142.
Transformations and the transitory

As both transient matter and event, snow has been a recurring interest; from the real snow encountered on travels to the northern hemisphere, which I filmed trying to catch despite it melting instantly on my hand,[fg.31] to the white matter photographed on the streets of Melbourne, and collected under the heading ‘Snow Sightings’, [fg.32] Snow as material, event or image, epitomises the transitory and the transformation of matter in the world.

Visually, falling snow is like a flickering in front of an image, or a screen obscuring an image. Like a visual impairment, it interrupts vision, and obstructs visibility, rendering the visual world (almost) invisible. Sometimes it creates the illusion of nothingness; a void. In these ways it has the capacity to completely transform an environment and change your perception of space. This is important as something which has influenced my approach to this project.

Strangely, light makes it possible for us to see, but in the context of snow, an excess can literally blind us, causing ‘snow blindness’. A completely snow covered environment literally becomes reflective; you look at almost pure light, since very few rays are absorbed. A lot of snow can also muffle sound and smell, resulting in a kind of all-over sensory deprivation.

Some of Ann Veronica Janssens’ work potentially has a similar effect to the sensory deprivation and perceptual transformation which I imagine snow would have. Rooms filled with fog, for example Horror Vacui (1999), dissolve the markers of spatial orientation and detail to a greater extent even than a snow covered landscape,[fg.31] I can imagine this clearly although I’ve experienced it only through the lens of Mieke Bal’s vivid narrative in “Ann Veronica Janssens: Light in Life’s Lab”. Bal describes being “imprisoned in nothingness”, not-seeing in bright light, in a space that was “totally opaque … and that dimmed all sound.”65 Similarly to the fog rooms, in Espace infini (1999), you look into a constructed space with no corners and no defining features, and as your horizon disappears, your perception of space alters, so that you appear to

be in a void, with no signifiers of distance, spatial relations, or anything to fix your gaze on.\cite{34}

In all these cases the illusion of blindness, or of a void, relates to the lack of any defined spot for vision to focus on, that is the lack of a horizon line.\footnote{This is also interesting in relation to James Turrell’s light installations, which create a similar experience of space as a void. He relates these to the Ganzfeld effect, a kind of ‘blindness’ that occurs when there is nothing for the eye to focus on. And maybe there is a similar effect in Janssen’s fog installations.} Space appears either to go on forever, or to not exist at all. The horizon line is not just a measure of sensory limits, but also a way to place yourself in your world. Without a horizon line you cannot sense where you are in relation to space. Your vision has no edges to focus on, and a lack of spatial cues for distance and direction leaves you spatially disorientated.\footnote{Maybe it’s also like looking at an empty sky: I have a memory of lying in the middle of a football oval and staring at the sky. At a certain point, when the conditions were right, I would feel spatially disorientated, as if my body was suspended there, and I was looking down into an infinite void.} The horizon line is also a measure of your Umwelt, the limit of your visual field, the line beyond which nothing more exists (for you). Through Uexküll, Grosz describes the Umwelt as if one was “enclosed in an invisible snow-cone, which always positions the subject within the centre of a movable horizon. The horizon frames a limit to the organism’s perceptual and action possibilities, and it is only within the spatial and temporal limits of the horizon that objects can exist and function as such for living things.”\footnote{Grosz, Thursday Night Lectures, p. 12.} Thus my interest in snow and Janssen’s use of fog, both allude to the potential of these spatially disorienting situations to transform sight to the point at which vision itself becomes visible, through a blindness to the surrounding space.

At the same time in which I was making observations of snow, I also began to notice the effects of water and temperature around me, as they manifested as condensation. Coming from a Melbourne summer to a Berlin winter made me hyper-conscious of the changes in temperature, light, the feeling of the air, the shortened length of the day, the colours.\footnote{During a residency at Takt, Berlin, December 2008.} The difference in temperature between outside and inside was so much more extreme, that when waking up every morning in a heated room, the windows would be fogged up against the freezing air outside. It was like a veil over the day, a curtain to rub away when I woke up. Sometimes I would sit at my desk in front of the window and...
watch the condensation as it gradually evaporated; my sense of duration greatly altered though the observation of this slow process.

Condensation, like snow, is evidence of the invisible forces around us; the visible manifestation of a transformation of materiality. It’s an ephemeral occurrence which we see in everyday situations, in the mirror of the bathroom after a hot shower, on the windscreen of the car on a cold morning; mostly we wipe it away without thinking because it obscures something which we want to see – the view outside or our reflection. It’s a blind spot, an opaque screen, but at the same time it makes this material (glass, mirror), which usually disappears when we look through it, visible.

I started to experiment with ways to make condensation, to recreate it, by breathing on the window, capturing the steam from hot cups of tea on glass or on plastic wrap, tying plastic bags over plants, so that the heat and moisture of their growth process formed water droplets on the bag. Later I tried to make this into an image, by breathing onto the glass of an overhead projector, causing the breath to materialise faintly on the wall then just as quickly fade again. Interacting with matter in this way can transform and make visible the true nature of its materiality, since it is just slightly removed from its everyday function (snow, condensation, breath) which renders it invisible. Francis Alÿs’ video *Paradox of Praxis: Sometimes making something leads to nothing* (1997), in which he pushes a block of ice through the streets of Mexico until it melts into a wet patch on the pavement, is an influential example of this transformation of matter. Annelie Lütgens writes, “Its fragility, the change in its material properties, its fleeting existence – all that is rendered visible, from beginning to end. ‘Sometimes making something leads to nothing.’ Alÿs’s video shows what takes place in between: the fascinating process of change.” The video addresses a disappearance of time and matter, as opposed to an accumulation of matter as objects, which is the premise of so much art. It proposes an artistic practice which doesn’t have to be concerned with yielding a physical result, which might even be futile, but which at the same time embodies the transitory nature of all art.

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Proposition (for an experience of art through the everyday)

Proposition has become important in my work through the process of experimenting, as both an instigation and outcome of experiment. Through the course of my work I’ve reached the position that the work itself can stand as a proposition, for a way through which to encounter and experience the world.

Arguably, Ann Veronica Janssens’ whole practice is a proposition for heightening one’s experience of the everyday. Janssens’ work functions as both proposition and experiment. It questions what happens to your perception in particular conditions, how your perceptive organs respond to situations, or how something can be made visible or perceptible. It is open-ended and doesn’t prescribe.

The only time I’ve ever experienced Janssens’ work directly was in her exhibition of models and proposals, ‘Experiences and Sketches’, at Esther Schipper Gallery. The works on display consisted mainly of models for large-scale work she has produced elsewhere. The gallery had a pseudo-laboratory set up, with many different objects and projections, a test site for experiments. Everything had the tone of a proposition, but in a way, all her work is propositional, never a static or finished statement, but open to a multitude of experiences.

Test pour le Théâtre National (2005), in which a neon tube on a table flashes briefly every sixty seconds, is a good example.[fig.38] I stared at it for minutes, trying to stop myself from blinking, but as hard as I tried I could not discern the flash of light at all. If it was working, it may have been lost in the flickering yellow light which infused the space, or maybe it was beyond the limits of vision. However, just the anticipation of an event made me conscious of looking and conscious of how much the eye misses. Regardless of whether the work functioned or not, it acted as a proposition, that once every sixty seconds there would be a flash or a flicker, which would be on the edge of perceptibility. Thus it served to transform perception itself, to make the viewer more attentive, observant (and impatient) and at the same time becoming aware of the process of perceiving itself.

Despite not having experienced much of Janssens’ work in actuality, I find that it functions as a proposition for an altered perception of the everyday, and thus can potentially be experienced anywhere.
I went for a run on a cold April morning a year ago, and encountered more fog than I have for years in Melbourne. I felt like I could be in one of Ann Veronica Janssens' mist sculptures: completely disorientated, with no horizon line and none of the usual markers that indicate space and direction. The green field of grass on the oval merged into opaque and woolly whiteness, and the ghostly figures of other joggers emerged and disappeared between faint outlines of trees in the park. As I moved through a volume of air which was thick with moisture, water droplets gathered in my eyelashes and it almost felt as if the perceptual disruption lay in the process of vision rather than with the environment itself, as if my eyes were fogging over.

Janssens' work opens the possibility to experience the world through it. Jogging through the fog becomes analogous to being immersed in one of her fog rooms, as if her artificial fog had seeped into the everyday. Her work becomes part of the everyday, where, by showing something, opening up a kind of portal, making something visible in the context of art, she thereby makes it visible in the world. As Janssens remarks "By pushing back the limits of perception, by rendering visible the invisible, these experiences act as passages from one reality to another..."

By showing fragments of the world which might be overlooked, I have begun to position my work to connect to other experiences of the everyday, and perhaps changing those experiences in some way. Like Janssens, letting proposals carry over from the work, into the experience of everyday life, in order to equip you to be more aware, to notice more, to open your eyes to what is there; perhaps infiltrating your everyday awareness and extending the limits of your perception.

*Phosphènes* (1997) is another work by Janssens which directly takes the form of a proposition able to be experienced anywhere. In various incarnations it has taken the form of a flyer, a poster and a video at a train station, all of which invite passersby to press their fingers against their eyeballs to experience the coloured and sparkling patterns which appear. It is an open proposal, an action which anyone can do. According to Hans Theys, Janssens believes this work best encapsulates her practice, because "It doesn’t impose a specific form or static image. It is more a proposal than a result. Everybody can do it, nobody can appropriate it and it can tip over into...

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71 Janssens, *Experienced*. 
insubstantiality at any moment. It is an invitation that flickers just for a moment and then withdraws again.”

This work is particularly interesting in relation to my project because it makes you physically aware of your own process of vision. In the first month of my Masters degree I experienced concussion after being blown off my bicycle on a particularly windy day. Realising that my vision had been completely affected, I began sketching the rough outlines of my visual field, mapping in the areas affected. I had areas of blurring, some blind spots, and some bright flickers. I kept riding, intrigued by this new visual experience, testing to see what was visible, finding my blind spots by concentrating on something then moving my head around. It was a conscious embodiment of vision. As Robert Smithson comments, “To see one’s own sight means visible blindness.”

This incident was significant, because I found my world framed in a completely different way, which caused me to become conscious of the process of seeing itself, a rare moment where the apparatus of vision was visible, not making something visible. An experiment, and perhaps even a proposition, for an altered experience of one’s perception and Umwelt.

Since this first tentative experiment, it was not until I constructed a propositional ‘sun cinema’ at Light Projects, that some of the ideas I’ve been investigating became tangible. While in Sydney I inadvertently found a reel of 35mm film exposed in yellow frames. It seemed to correspond to the light that slanted into the studio, suggesting that somehow one should be able to harness the sunlight and use it to project the film, if only for a few minutes; to create a coloured light projection that flashes in and out of view as the sun moves. I quickly realised that the idea might not get beyond the propositional; that the search for the perfect moment – a sunny evening, the right position to capture a beam of sunlight, the right distance between lenses, film, mirrors and walls, the right focal length of those lenses and enough darkness for an image to become visible – might prove too elusive. Searching for the ‘perfect moment’ became more a process of observing the present. Days spent just watching and waiting, made me realise that I’m more interested in the experience of

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duration, expectation and failure, than about a spectacular end effect. In between recording the movement of the sun creeping across the road, pavement, through the window, over floor tiles and up walls, I inadvertently witnessed the moments when the light refracted from a glass edge, casting a rainbow on the wall, or when the open door projected flickers of light from the windscreens of passing cars. The work functioned not just as a proposition for a potential event, but also as a proposition to view the surrounding world with more attention. Rather than culminating in a spectacular effect it was open to different possibilities and different experiences. Thus it sums up many of the intentions evident in the project as a whole.

Proposition, disappearance, weightlessness, failure, the makeshift; all these ideas point to an art project which experiments with the transitory, with what is light, near invisible, almost immaterial – that is, everything that is against the spectacular; object-based nature of much contemporary art. Experimentation as detour, proposes a project without end point, which, through process, is in a state of continual becoming.
This chapter discusses ‘re-presentation’ as a vital element in the framing of this project, since it is through re-presentation that the process, which forms the project, gains visibility. Re-presentation, however, is not merely a matter of documenting or of representing, both of which imply a secondary relationship to the matter to which they relate. Re-presentation is a means of presenting again, with emphasis on the ‘re’ — as in a process which is continually repeated, without a foreseeable goal. Thus it becomes an essential part of the methodology of this practice, and is neither more the work — in that it is what gains visibility, or less the work — in that it merely documents the ‘real’ work.

Re-presentation can take many forms; here I concentrate on those that have been most relevant to this body of work, blogging, book-making (and -reading), and exhibiting.74 These forms all have their own operative ‘frequency’ on the ‘spectrum of visibility’, the scale between the almost-invisible and the spectacular. That is, they reach different audiences in different situations, giving various contexts, meanings and visibilities to the work. Or as Craig Owens puts it: the mode is the point-of-view.75

The position that re-presentation takes in my project is situated through Robert Smithson’s theory of site and nonsite, and the work and practices of Christoph Fink, Gabriel Orozco and Ann Veronica Janssens, who all variously employ re-presentation as a key methodology within their output.

74 In this practice I view all modes of output stemming from movement and observation as re-presentation. These forms range across photography, video, drawing, diagramming, mapping, experimenting, blogging, publication, etc., some of which then engender re-re-presentations, and re-re-re-presentations.

Site / nonsite and re-presentation as mapping

Smithson’s earthwork *Spiral Jetty* (1970) is often regarded to be the site of the nonsite that is the film *Spiral Jetty* (1970). However, in *Shooting the Archaeozoic*, Michael Ned Holte argues that because it consists of mud and rock removed from Rozel Point, then reconstructed into a spiral at the same place, the earthwork *Spiral Jetty* is itself a nonsite; moreover, the film *Spiral Jetty* is in fact a site: a “cinematic site”, that also contains a non-site. Thus, as Holte reasons, the film is a primary site of experience in its own right, and should not be considered merely as a documentary, which implies a secondary relationship to the earthwork.

This interpretation of Smithson’s dialectic of site and nonsite complicates the established relationship between the ‘original’ and the ‘documentation’. Holte’s positioning of the site, not (only) as the place to which the nonsite refers, but also as the material through which the site is primarily experienced, has led me to an understanding of re-presentation not just as a form of documentation, but as the principle site of experience for the audience of my work. Distanced from the first (personal) encounter, the subsequent re-presentations become separate and productive work in their own right, sites which produce relations, connections and new experiences, and through which the subject is made visible.

Craig Owens describes the ensuing re-presentations of the *Spiral Jetty* earthwork, consisting not just of the film, but the essay, maps, drawings, diagrams, etc., as “one link in a chain of signifiers which summon and refer to one another in a dizzying spiral.” It is in these interconnected re-presentations that the work ‘exists’. This framing of the work through its re-presentations is also significant in relation to where my project ‘exists’; when in fact the work only becomes discernable and meaningful in relation to the whole. Both site and nonsite are essential parts of the work, neither can exist without the other; and it is through accumulation and relations within the mass (of photographs, videos, maps, diagrams, objects, experiments, blogs and other publications) that the whole emerges.

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78 Holte, p. 80.
79 Owens, p. 37.
Christoph Fink’s practice is one example in which the accumulation of representations is what generates its visibility, in the absence of a direct experience of the process. (While arguably, his work is in itself about the untranslatability of personal experience.) From experience and observation through the process of movement, by foot, bicycle, train, aeroplane, etc., proliferates a huge amount of material, which is subjected to analysis, interpretation and re-presentation, until it becomes almost abstracted from the initial experience. This material first takes form as maps, notes, photographs and sound-recordings, which are then transformed into drawings, diagrams, objects, installations and books, all of which as a whole comprise the processes of his practice. These tangible outcomes are both a nonsite of Fink’s embodied movements (which become a transitory, as opposed to a physical, site) as well as becoming the site of the work, the place of primary experience for the public. However one could also argue that another ‘site’ of the work is his heightened sense of awareness, which is as much an outcome as all the physical material which flows from it.

Partly inspired by Fink’s project, I began to map and notate my daily movements on blank postcards while in Berlin for a month. Like Fink’s notations, the practice of mapping functioned to shift and intensify my own awareness, while the felt tip drawings remained as traces of this, rendering the process evident to some degree. Similarly, Fink’s notes are traces which attempt to encapsulate what can’t be seen or photographed: the essence of the moment, or the fullness of experience. However, they frame the experience in a different way; appearing, through his use of a rigorous system of classification and ordering, to structure these moments in the objective mode of the scientific. Despite this, however, they can never escape from the haziness of individual experience and memory, proving that it isn’t possible to empirically reduce human experience into sets of analysable data.

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80 My approach towards the concept of a site, as more than a physical place, has also been informed by Grosz’s sense of ‘en-framing’.
81 While on residency at Takt, Berlin, December 2008.
82 For example: “51. 1:17’58” over rail tracks; even hum of traffic swells (what sort of note? la?) with the occasional drone of a lorry above it” p. 365. Or “115. 3:08’30” smell that I can’t place; intersection” p. 358. In Christoph Fink, Atlas of Movements, Movement # 39, Antwerp, Openluchtmuseum voor beeldhouwkunst Middelheim and City of Antwerp, 2000.
Mapping, within my project, became a (subjective) method through which the small observations and encounters made along the way could be accumulated as a whole. As in Fink’s work, it is often only through accumulation that these fragments take on significance. In a larger sense, a practice as accumulation becomes important in relation to a critique of the spectacle. The singular art object, occupying the centre of attention becomes spectacular; whereas a proliferating accumulation has no central point of focus, it becomes decentred, engaging an ‘all-over’ mode of vision that is continually shifting, and in which the periphery is as important as the centre.

Fink’s methodology, in which maps are continually re-mapped, provides a model for re-presentation as mapping.83 The practice, consisting of a cascading sequence of re-presentations, becomes a mapping apparatus: one which maps not only itself, but the milieu through, and in which, it is generated.

The re-presentation of a breath

Smithson’s theory of site and non site can be useful when thinking about the role of photography as re-presentation. In Breath on a Piano (1993), Gabriel Orozco captured the momentary materialisation of a breath in a photograph.[fg.44] Yet, the photograph freezes this event, making it permanently visible. It’s a shift on the scale of visibility from the barely there, to the comparatively spectacular, objectifying the fleeting event.

The question, when thinking about Breath on a Piano, is whether just the breath itself would have constituted an artwork without the photograph to frame it, and whether the breath as an action or event, is as much a part of the work as the photograph which documents it?

In relation to Smithson’s Dialectic of Site and Nonsite, the photograph (as something removed from the site) functions as a nonsite of what it depicts.84 However, as Holte argues, in the absence of a direct experience of the site (in this case the momentary condensation of breath on a surface) the nonsite may also become the primary site of

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83 In a similar way to other artists working within his milieu; Joëlle Tuerlinckx is a prominent example, as is Ann Veronica Janssens to some extent.

84 Flam, pp. 152-53.
experience, producing visibility and making public an encounter otherwise only experienced by the artist.\textsuperscript{85}

Orozco himself sees photography in his practice as a sign, and as a mode of circulation in the public sphere, rather than simply documentation of an event or performance, suggesting that the performance of the event becomes work through the photograph.\textsuperscript{86} However, this implies that the only way for an ephemeral event to become public is to suspend the process, and dislocate it from its original time and context. One could argue that while the photograph as representation of a fleeting event reduces, stops and spectacularises it, this is to some extent necessary in order for the event to become visible in the spectrum of art; that one cannot exist without the other.

An experiment in which I momentarily projected a breath with an overhead projector,\textsuperscript{[fig.37]} has a relation to Orozco’s photograph, in terms of the temporality of the re-presentation of the same material. While Orozco represents his through the photograph, in my experiment the overhead projector becomes a tool for magnifying and re-presenting the condensation of the breath in real-time. The photograph shifts the event in time, while the projector shifts it in scale, still retaining the quality of the transitory. Perhaps being so transitory that even the re-presentation is barely perceptible.

Two other projects documented in the book \textit{Going Aerial}, show that something like a breath can be captured in a different, non representational way. Sabrina Raaf’s project \textit{Breath Cultures} (1999), made the breath of participants visible as living and growing ‘biological cultures’, by asking them to breathe on agar in Petri dishes.\textsuperscript{87} [fig.45] Scott Snibbe’s \textit{Breath series}, is an ongoing project, using fans to record, then play back and amplify, a breath or a pattern of breathing.\textsuperscript{88} \textit{Circular Breathing} (2002), registers and reproduces a breath pattern, looping it indefinitely.\textsuperscript{[fig.46]} \textit{Mirror} (2001), similarly records the breath of a participant, but translates and magnifies it almost instantaneously into an

\textsuperscript{85} Holte, pp. 79-80.
\textsuperscript{88} Bakke, pp. 44-47.
artificial wind, which blows back at them. Taking the amplifying element in the series further, Blow up (2005) translates a single person’s breath into a room-sized current of air, through the use of a small grid of fans which records and transmits the breath to a larger grid of fans.\[fig.47\]

These momentary re-presentations of a single breath extend the duration and visibility of the initial breath, without reducing it to an image, but by developing the process into something irreducible to a moment, which proliferates as re-presentations. By itself an action like a single breath is invisible; in order to become visible in the spectrum of art it needs to be framed and recontextualised in some way, even if it is only through the slight dislocation of a projection. Art, it seems, must always involve a process of recontextualisation and framing.

**Blogging, book-making/reading, exhibiting**

In order to gather the fragments of my practice, a process of blogging has developed into an important tool, which re-presents parts of the practice that would otherwise remain invisible. As argued earlier, as a form of re-presentation which both relates to prior encounters, while being the main site of encounter for the public, a blog functions as both a site and a nonsite. Moreover, it creates new encounters and experiences, in that it simultaneously becomes part of the process of the practice. Blogging is also a form of accumulation and mapping; it maps the evolution of the practice, accumulating fragments, and presenting them as one progresses. Thus it is never static, always being engaged in the duration of process, and in the expanded present moment of the actions it documents. Blogs are both documents of ephemeral artworks and ephemeral artworks in their own right.

The first blog I created was a method of documenting the time I spent on residency in Berlin, through a daily gathering of thoughts, photos, videos, and drawn maps of my movements.\[http://studio-berlin.blogspot.com\]

The second blog was less defined in its purpose to think through my MFA project: “I’d like it to be more propositional, to use it as a tool for developing the
RE-PRESENTING

project,” I wrote in my first entry. However, it was the process of writing, to bring into consciousness and make public things which couldn’t be re-presented by other means, which was the most important development of the blog. Primarily it was a way in which the almost invisible parts of the practice could be framed – the platform through which they gained visibility.

Blogs have the potential to make and be made visible without becoming spectacular, since the blog as a medium embedded in the durational process of the everyday, and the (relatively) non-hierarchical network of the Internet, levels events out onto an even plane. A blog becomes part of our virtual milieu, yet has to be actively sought out by its audience. It then manifests itself in whatever location the viewer chooses to access it, in effect being nowhere and everywhere at the same time, forming relations with all kinds of spaces and milieus. To some extent, the audience becomes part of the process, engaging with the duration of the blog and its continual re-creation, which invites them to return again and again, as the blog itself changes. Moreover, if they so desire, they can become active participants in the process by commenting on it. Thus the viewer becomes embodied and attentive, rather than being a passive spectator.

The durational nature of a blog means that it can simultaneously document and be part of the process of the art practice. In fact, one could argue that each affects the creation of the other. While the blog documents as one goes along, inevitably the blog will be in mind while encountering the world. The blog intensifies experiences, in the process of recording them and re-presenting them. Blogging has become an essential part of the practice as process, and in doing so partly creates as well as re-presents the practice.

Michael Sheringham talks about the ‘project’ as something which makes the overlooked visible, because it focuses attention on the present, that is, what is in process, rather than towards a future outcome. Blogging corresponds directly to this notion of the project. Like the project, a blog is a frame, yet an open and elastic one, which is never finished. A blog too, provokes “a shift of attention” which “brings us into proximity with something that might have seemed familiar, but which we now

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acknowledge more fully."92 Thus a blog is the ideal medium through which to think about the everyday. This understanding of the project also correlates with my practice as a whole, as an ever shifting frame, aiming to subtly alter awareness.

Books, in comparison to blogs, are static, always existing in and referring to the past. However, they create meaning by putting a subject into a particular context, through the collection and ordering of material (rather than dispersion). Books create new experiences of work, and are often the way through which another artist’s work is encountered.

Ann Veronica Janssens’ book, Experienced, is another site of encounter with her work as a whole beyond the actual work.93 More than a source book for Janssens’ work, it reveals processes and methods that make up the whole practice, with images taken before and after the installation of the work, of people in the space, out of the window from a gallery, of an excursion to view an eclipse, or of photos of clouds from a plane. It’s as if the work itself is merely the trigger that induces a wandering attention and a heightened perception of the surrounding environment, and the book draws these otherwise unseen fragments together. However the catalogue doesn’t reduce the experience of her work through photographs. The book creates new experiences in the absence of a physical encounter, without the feeling that they are secondary. It opens the work up, and multiplies the possibilities of encounter.

All of my encounters with Christoph Fink’s work have also been through his books, as part of his Atlas of Movements project. These books, as a fragment of the greater ‘atlas’, function to document, re-present, or otherwise make visible the photographs, notes, maps and annotations which form part of the highly personal project about movement, environment, landscape and experience. They are the visible outcome of the process. In the sense that they might have the widest audience, and longest duration, the books become the work.

Within my work, the book format was a way to gather and contextualise an ongoing series of photos taken of white matter on the street, which together became about ‘snow’.93 This project was interesting in terms of the kind of vision it produced.

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92 Sheringham, p. 147.
93 Janssens, Experienced.
because it shifted the significance of bits of white detritus, thus granting them a visibility that they otherwise don’t have. However as images they only become readable as a mass, and the book became a way to read the images together.

Like blogs, books too are a technology, as Christoph Keller notes. They are tactile, mobile, intimate; they “create their own speed”. As opposed to a blog they are slow, but their relative permanence does not necessarily render their content spectacular. They are modest, allowing you to return again and again to specific parts, creating a particular duration through the turning of pages. They are ‘volumes’, pages which can provide a more detailed and ‘all-over’ view of a project or a whole practice, while containing glimpses of aspects not otherwise accessible.

Similarly, exhibiting as another form of re-presentation, has the potential to provide an overview yet it doesn’t allow the process of the whole project to become manifest. Rather, it shows it only at, or within, a certain point in time. As the established convention of the (re-)presentation of art, it frames things in a particular way. The format of an exhibition potentially brings all matter within its frame into art’s ‘spectrum of visibility’; it is a platform through which to see the world through the lens of ‘art’. It can draw together separate parts of a project, and form new relations and connections between them and the space in which they are exhibited. My examination exhibition at Seventh Gallery will be a pause in the trajectory of the project. It will attempt to provide an overview of some of the processes of this project, while making new relationships between discrete parts and, consequently, becoming a part of the process in itself.

In the same way that Owens describes Spiral Jetty as being “intuitable only from a distance”, my work also often only becomes intelligible through the distance created by the process of accumulation which draws various forms and separate parts together. It is through framing that re-presentation, as a method, employs distance and accumulation to make relations within the whole. This brings the work into visibility. Re-presentation is fundamentally creative, not just an outcome of a process, but it also makes the process visible; without re-presentation everything else becomes invisible.

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CONCLUSION

This thesis has functioned as a reorienting framework through which to draw together the disparate fragments of my project, and to recontextualise them in relationship to the whole; that is, a whole which is open-ended and emerges through accumulations. Through the process of writing, parts of the project which were formerly imperceptible, have become visible by means of a shift in context. In fact, a significant development as a result of the Master’s project has been the use of writing, both through blogs and through this thesis, in order to generate visibility for things otherwise un-representable.

Over the past two years, the project has expanded from a being based upon a series of isolated fragments and flickers to emerge from a mass of visual, temporal, spatial and material relationships. At first, an art practice that becomes visible through a process of accumulation seemed to be a contradiction of my position against a form of art based in the spectacular art object, which arises through an amassing of matter. However, through this project, I’ve come to realise that the ‘heaviness’ of a mass may be necessary to bring the ephemeral into view, but also that a mass can shift and change, be transitory and elusive; the mass possesses moments of stasis (in order for it to come into a particular kind of focus), but it is never static. Within the context of this project, I have found that it is precisely through the accumulation and proliferation of barely visible fragments, that these fragments become meaningful in relationship to the whole, from which they arise and then submerge. In this context, the project as continual process also becomes crucial. That which is always in process, can never be definitive, it shifts what it frames constantly, in relation to ever changing contexts and durations.
The concept of framing, therefore, becomes central to the argument of the thesis and to the premise of the project. All art is a process of framing, where framing is positioned as a mode of operation which orients relationships, perspectives and experiences. Imaging is a way of placing a frame around a fragment of the world to make it visible; experimenting frames things in the process of interacting with them; and re-presentation is a way of re-framing the parts of the project which otherwise remain ‘under the radar’.

Not only art, but all methods of perceiving and making sense of the world involve framing; as such it is an essential process of life. From the Umwelt, our first and only access to our surroundings, every device that we put between ourselves and the world, reframes it – from a bicycle to an art practice. Art, however, shifts and re-frames beyond what is necessary for life – for it elaborates and proliferates relations and connections, in excess of use. As a device for re-framing and re-orienting, art is an open one without any absolute parameters. Through this project I have come to understand art as a form of framing that complicates relations and brings into visibility what otherwise can’t be perceived, because it holds the potential to imagine what has never been seen, make connections which have never been made, and to visualise what is outside the frame. Thus, although this project draws upon the ephemerality, provisionality and duration of the everyday, the framing devices employed have led me to an understanding of the world through and beyond the everyday. In a larger sense, art, as a process of framing, holds the potential to reorient our relationship to the world; or as Elizabeth Grosz puts it, “Art is the opening up of the universe to becoming other.”1

1 Grosz, Chaos, Territory, Art, p. 23.


Fink, Christoph, Atlas of Movements, Movement # 59, 60, 61, 62 & 63, Ghent, Merz and Luc Derycke & co, 2003.


Weibel, Peter and Jansen Gregor (eds.), *Light Art from Artificial Light*, Ostfildern, Hatje Cantz Verlag, 2006.

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Seventh Gallery, 155 Gertrude Street, Fitzroy
10 – 26 June 2010

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All images photographed by Thea Rechner
Visual Documentation of Examination Exhibition

Thea Rechner

MFA exhibition: DETOURS ALONG THE SPECTRUM OF VISIBILITY

Work in process during opening hours: Tuesday - Saturday 12 - 6 pm, 10 - 26 June
Gallery floor talk: Saturday 19 June 4:30 pm

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36. Condensation experiments with plant and plastic bag.
37. Condensation experiments with plant and plastic bag.
38. Condensation experiments with plant and plastic bag.
42. Installation view: Condensation drawings, 2008-2009 screened on the Nightscreen.
43. Installation view: Condensation experiments, filmed during the day, screened on the Nightscreen.

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Videos
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