

Sydney College of the Arts
The University of Sydney
Bachelor of Visual Arts (Honours)

2018

BACHELOR OF VISUAL ARTS
RESEARCH PAPER

take one, please leave a comment: an exploration of participatory
aesthetics

by

Tayla Adele Tallis

Photomedia

October 2018

Table of Contents

List of Illustrations	i
Introduction	1
Drafting and Initial Thoughts	3
Ambiguity and Relational Aesthetics	3
Dialogical Aesthetics and Documentation	5
Read Hereafter	8
Personal Archives and Liminal Memory	8
Propositions, Form and Gesture	10
Review	13
Habits and Unusual actions	13
Events and other Encounters	15
Results thus far	17
Conclusion	30
Bibliography	32

List of Illustrations

<u>Figure</u>		<u>Page</u>
1	Tayla Tallis, (<i>take one, please leave a comment xx</i>), 2018. Examples of prints to be placed on grids. 2 12.7x 10.16cm	18
2	Justine Varga, <i>Maternal Line</i> , 2017, c type photograph, 157 x 122cm. Copyright Hugo Michell Gallery, Adelaide. https://www.hugomichellgallery.com/portfolio/justine-varga/photogenic-drawing/?doing_wp_cron=1540135294.1012690067291259765625#jp-carousel-10871	19
3	Susan Meiselas, <i>Becky, from the series 44 Irving Street</i> . 1971. Copyright Susan Meiselas/ Magnum Photos. https://pro.magnumphotos.com/Asset/-2K1HRGKVSMMAZ.html	20
4	Tayla Tallis, (<i>take one, please leave a comment xx</i>), 2018. Example of prints in situ. 5 12.7 x 10.16cm	21
5	Clark, Lygia, <i>Bicho-Maquette (320)</i> 1964 Aluminium, dimensions variable, Copyright Tate London. https://www.tate.org.uk/art/artworks/clark-creature-maquette-320-t13710	22
6	Tayla Tallis, (<i>take one, please leave a comment xx</i>), 2018. Example grids when first installed, followed by grid a few weeks later. 88.9 x 60.96 cm	23
7	Tayla Tallis, (<i>take one, please leave a comment xx</i>), 2018. Kiss Print Transparency (solo and collated). 12.7 x 10.16 cm	24
8	Figure 8. Meiko Shiomi, <i>Spatial Poem No. 1 word event</i> , 1965. Letter, 15.3 x 14.7cm. The Museum of Modern Art, New York. https://post.at.moma.org/content_items/195-spatial-poems-by-shiomi-mieko/media_collection_items/2423	25
9	Meiko Shiomi, <i>Spatial Poem No. 1 (Work Event)</i> , 1965. Ink and pencil on board with sixty-nine offset cards mounted on pins and typewriting on paper with cardboard box, overall: 11 15/16 x 18 x 7/8" (30.3 x 45.7 x 2.2 cm).	26
10	Felix Gonzalez-Torres, <i>Untitled (Perfect Lovers)</i> , 1987-1990. Wall clocks, 12 1/2 x 27 x 1 1/4 in. overall, two parts: 13 13 1/2 in. diameter each, edition of 3, 1 A.P. and <i>Untitled</i> , 1989-1990 Offset print on paper, endless copies. 26 in at ideal height x 29 x 56 in. overall, two parts: 26 in. at ideal height x 23 in. each and <i>Untitled (Beginning)</i> , 1994. Plastic beads and metal rod, dimensions vary with installation. Installation view of <i>Felix Gonzalez-Torres</i> at Sprengel Museum Hannover, 1997. Courtesy of Sprengel Museum Hannover Photo: Michael Herling / Uwe Vogt in <i>Felix Gonzalez-Torres</i> ed Julie Ault (Göttingen: Steidl Publishers, 2006), 87.	27
11	Tayla Tallis, (<i>take one, please leave a comment xx</i>), 2018. Example of response. 22 x 15cm	28
12	Tayla Tallis, (<i>take one, please leave a comment xx</i>), 2018. Example of Solarised Print. 25.4 x 20.32cm	29

Introduction

The inspiration for this project started with the idea of the layman's critique, of recognising that some works can only be understood or be visually communicated as intended if the spectators were already well versed in similar fields of research as the artist. The experience of attending openings or galleries with people who are interested in other (i.e. non-creative/ non-humanities) realms of research/interest is a pleasant activity, specifically because they think differently to the institutionalised art student or regular visitor. To be a layman with no knowledge of an artwork can be a wonderful experience of contemplation while trying to understand the work. These conversations between other spectators regarding the art object through their subjectivity was the drive to make this work - to extrapolate the process of the multiple interpretations of an image.

In order to gain subjective interpretations of images from the viewers while not crossing into boundaries relating to the political, images from the artist's personal archive were chosen. These were images of forgotten road trips, featureless silhouettes and landscapes that can be anywhere - just enough content given to be contemplated but not enough information to be specific¹. To connect to image disruption, the work was solarised, double exposed and deliberately stained with darkroom chemicals (see figure 1). This method was used after the longstanding tradition of having photography be a medium that is both related to the real and the unreal via the copy, as well as the work being explicitly based in the bias of the spectator².

In order to solicit these different perspectives, the work uses a system of exchange - where the prints can be removed from the sites as various commentaries were left behind in place. These responses were left after the single direction *take one, please leave a comment xx*. Bias and perspectives are known to change over time due to increased knowledge that can skew the way that the work is read³. The use of a personal archive was not only easily accessible material but also the archive is an excellent example of a changing representation.

The use of simple instruction opens a range of new forms to be explored - to leave behind a mark is a simple act but it is an act that is undefinable because of the various possibilities of how it can emerge⁴. Think of Justine Varga's *Maternal Line* (2017) - a work that on the surface is a large-scale print of scratches on large-format film (see figure 2). There is a lot of theory surrounding the subjectivity of a portrait - however rather than try and capture someone through an illusive photograph (which at best can only really gather a

¹ Russell Ferguson, "Authority Figure." Chap. Social Relations and Production of Meaning In *Felix Gonzalo-Torres*, edited by Julie Ault. (Göttingen: Steidl Publishers, 2006), 98-99.

² Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*. (London: The MIT Press, 1986), 90.

³ Ulrich Baer, "Deep in the Archive." *Aperture*, no. 193 (2008): 54. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24473508>.

⁴ Brian Massumi, *Semblance and Event: Activist Philosophy and the Occurrent Arts*. (London: The MIT Press, 2011), 40-41.

performative tracing of a subject) a different aspect of Varga's grandmother is availed to the viewer⁵. The scratches are an embedded habit that has become an integral part of the way that Varga remembers her grandmother⁶. The marks are the documentation of embodiment - they represent a part of a woman through action rather than through image⁷.

This act of mark making does not only represent a person through action, it also tackles a specific question of how to take a portrait without appropriating the image of the subject⁸. This is also true of work that involves a response required from the audience, where the spectators could be manipulated into subjectivity for the purpose of an artwork⁹. Thus the first order of business is to look into participatory practices and the ethical dilemmas via their curators and critics.

⁵ Roland Barthes, *Camera Lucida, Reflections on Photography*. Translated by Richard Howard. (London: Vintage Books, 1980), 10-11.

⁶ Shaune Lakin, "The Maternal Line: Justine Varga." *Artlink*, December 01, 2017, <https://www.artlink.com.au/articles/4646/the-maternal-line-justine-varga/>.

⁷ Nathaniel Stern, "Interactive Art - Interventions in/to Process " In *A Companion to Digital Art*, edited by Paul Christiane. (John Wiley and Sons, 2016.), 314. <https://doi-org.ezproxy1.library.usyd.edu.au/10.1002/9781118475249.ch13>

⁸ Adrian Kear, "Intensities of Appearance." *Performance Research* 13, no. 4 (2008/12/01 2008): 18-19. <https://doi.org/10.1080/13528160902875598>

⁹ Claire Bishop "The Myth of the Active Subject." Interview by David Zerbib. Chap. 57 In *Practicable: From Participation to Interaction in Contemporary Art*, edited by Samuel Bianchini and Erik Verhagen. (Cambridge, Massachusettes: The MIT Press, 2016), 798.

Chapter 1: Drafting and Initial thoughts

Ambiguity and Relational Aesthetics

When first beginning to research this project, there needed to be a succinct understanding of interactive practices. This was needed to determine where the line is between collaboration and manipulation of the audience. Jacques Rancière, political philosopher committed to theories around the dynamics between aesthetics and politics, has written about the experiences of entering a gallery and how ideas are formed when encountering the work therein. There are always contexts buried within various environments and locations, whether they be geographical or institutional¹⁰. The forming of sites is dependent on conversations and events that have taken place - there is a depth of complexity which can provide multiple avenues of interpretation¹¹. Thus, when removing the work from that site there are connections severed and the work changes. While this is most obvious with site specific work there are also considerations as to what happens through the act of installing the work in a gallery or other arts-based institution¹². An institution that is based around exhibition and/or aesthetics tends to operate on a basis of creative research generation and teaching wherein artists are a form of scholar, furthering their own understanding of their praxis and the potential for new ideas¹³. However, there are also ideas that non-artists can provide due to their own personal understanding of various subjects.

When attending a gallery or other exhibition space there is an opportunity to encounter works that are unknown, allowing a spectator to then apply their own framework of interpretation¹⁴. This expectation of cultural learning is not new and curator Nicolas Bourriaud has ruminated that most artwork requires interest and analysis from an audience in order for a conversation to occur between the artwork and the spectators¹⁵. The need to understand and investigate this phenomenon was termed relational aesthetics (RA) by Bourriaud in the 90's, as a practice of relating/challenging social structures within large-scale situational contexts or in more intimate exchanges between those who were present¹⁶. These works were not transgressive as such but

¹⁰ Jacques Rancière. "Contemporary Art and the Politics of Aesthetics." Chap. 1 In *Communities of Sense, Rethinking Aesthetics and Politics*, edited by William Kaizen, Beth Hinderliter, Vered Maimon, Jaleh Mansoor and Seth McCormick, (London: Duke University Press, 2009), 32.

¹¹ Grant Kester, *Conversation Pieces, Community and Communication in Modern Art*, (Los Angeles, California: University of California Press, 2004) 105.

¹² Kester, *Conversation Pieces*, 103.

¹³ Owen Chapman and Kim Sawchuk. "Creation-as-Research: Critical Making in Complex Environments." *RACAR: revue d'art canadienne / Canadian Art Review* 40, no. 1 (2015): 49. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24327426>.

¹⁴ Elsa Lenz Kothe. "Beyond Art Waitressing: Meaningful Engagement in Interactive Art Galleries." *Art Education* 65, no. 4 (2012): 21 <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/23391482>

¹⁵ Nicolas Bourriaud. *Relational Aesthetics*. Translated by Simon Plesance and Fronza Woods. Dijon: Les presses du réel, 1998. pg 16-18

¹⁶ Bourriaud, *Relational Aesthetics*. 16-18

communicative, often with dialogue that asked for the guest to enter the situation and perform rather than just observe and react¹⁷. Prior to in-depth research the work *take one* was going to be based on the role of the spectator and in particular on conversations that were going to feed into and out of the work. However, what soon became apparent was that when there is guidance there is room for persuasion and guile to manoeuvre the spectator into positions of reception to the work¹⁸. Whilst there is the potential here to challenge mainstream narratives, there are also other reasons for which an audience can be choreographed, such as for purposes of humility, humiliation or self-gratification¹⁹. For example, to expose systematic privilege within a system of legislation or behaviour can create tension or an uncomfortableness that may inspire humility and/or change. Furthermore this can also humiliate those who actively exploit others. Regardless, to coerce an audience to advance your own work can be self-indulgent²⁰. The use of non-artists has been brought up by Clair Bishop, who is well known for writing 'cutting critiques' of participative work²¹. In particular references to RA, the criticisms from Bishop have been over contextual concerns and issues of audience participation²².

There will always be a space for art to be made with regard to epistemology and semiotics, to explore interweaving relationships and systems of power²³. When creating situations that are trying to challenge the viewer there needs to be tension²⁴. Comfortableness does not create change. So, when there is a situation set up in a gallery and there is encouragement to be comfortable, it is fair to say that Bishop would be dubious of the intent²⁵. In what Bourriaud calls 'micro-utopias', the audience is encouraged to act in the set-up that has been provided in order to 'properly' experience the work - either to have a specific encounter or to fulfil a specified role in order to complete the work²⁶. Choreographing the audience will change the experience of spectatorship and can also be limiting²⁷. This is because trying to predict how the audience will approach the

¹⁷ Sarah Cook and Beryl Graham. *Rethinking Curating: Art after New Media*, (Cambridge: The MIT Press, 2010), 113.

¹⁸ Toni Ross, "From Classical and Postclassical Beauty: Institutional Critique and Aesthetic Enigma in Louise Lawler's Photography." Chap. 3 In *Communities of Sense, Rethinking Aesthetics and Politics*, edited by William Kaizen Beth Hinderliter, Vered Maimon, Jaleh Mansoor and Seth McCormick, (London: Duke University Press, 2009), 85.

¹⁹ Claire Bishop. "Delegated Performance: Outsourcing Authenticity." *October* 140 (2012), 112. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/41684268>.

²⁰ Bishop "The Myth of the Active Subject." 798 Originally sourced Bishop, Claire. "Antagonism and Relational Aesthetics." *October* 110 (2004): 51-79.

²¹ Ryan Wong. "Art Cannot Provide a Way Out." *Hyperallergic*, August 01, 2012, <https://hyperallergic.com/55068/clair-bishop-artificial-hells/>.

²² Claire Bishop, "Antagonism and Relational Aesthetics." *October* 110 (2004): 70. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/3397557>

²³ Rancière, *Contemporary Art and the Politics of Aesthetics*, 40-41

²⁴ Bishop, *Antagonism and Relational Aesthetics*, 65-66.

²⁵ Bishop "The Myth of the Active Subject." 797

²⁶ Bourriaud, *Relational Aesthetics*, 13

²⁷ Cook and Graham, *Rethinking Curating*, 118

work and react with it physically can negate how they will understand the work if they were just taking it in²⁸. To contemplate or privately discuss with confidantes is different than moving into an encounter and being asked to organically move with a work²⁹. It's putting the onus and perception back onto the viewer rather than on the work or performance in the immediate setting³⁰. The intention of *take one* was that some of the visual media might inspire feedback which would in turn affect how the other prints were viewed. This was a tangible method of reactive stimuli which was set in motion by the artist then moved forward by the exchanges from unknown members of the public. While the 'transactions' were anonymous and consenting, there was still apprehension that the work might be parasitic. The response to this concern was to look towards a more symbiotic approach to participatory work, to which dialogical aesthetics (DA) was investigated.

Dialogical Aesthetics and Documentation

DA is a term linked to the writings of Miwon Kwon, Suzi Gablik and Grant Kester - creative research academics who write about artistic practices that were based in interpersonal relationships that formed between artists and their subjects for large-scale community-work³¹. The concept is based on the conversations that arise around the early stages of development rather than discussions at the end. Their idea is that dialogue can not only engage with the community but also expand the concepts held by the conversationalists³². Gablik previously had argued that the term should be *connective aesthetics* as this immersive praxis shifts the artist from being a separate figure into a more interpersonal character³³. By communicating and actively listening to people who have experienced events, not only does the artist learn but also the witnesses have control of the narrative and the power to extrapolate individually if they wish³⁴. By representing themselves and being listened to, their encounters can be linked to both general/cultural knowledge and also personal subjectivity³⁵. This value of knowledge gained through experience can be linked to ethnographic practices³⁶. However, in that practice the artists are speaking for the community or other. Through DA, the artist is being used as an instrument for the subject, for the artist can extrapolate and

²⁸ Thomas Hirschhorn. *Critical Laboratory, the Writings of Thomas Hirschhorn*, edited by Lisa Lee and Hal Foster. An October Book, 371-380. (Cambridge, Massachusetts: The MIT Press, 2013), 373.

²⁹ Bishop "The Myth of the Active Subject." 798

³⁰ Kester, *Conversation Pieces*, 104

³¹ Kester, *Conversation Pieces*, 95,

³² Kester, *Conversation Pieces*, 101-102.

³³ Suzi Gablik. "Connective Aesthetics." *American Art* 6, no. 2 (1992): 4. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/3109088>

³⁴ Kester, *Conversation Pieces*, 106-107

³⁵ Miwon Kwon. "Experience Vs. Interpretation: Traces of Ethnography in the Works of Lan Tuazon and Nikki S. Lee." Chap. 4 In *Site-Specificity: The Ethnographic Turn*, edited by Alex Coles, (London, UK: Black Dog Publishing, 2000) 76.

³⁶ Kwon, "Experience Vs. Interpretation", 76

make the connections between testimonies in a consensual manner³⁷. In relation to *take one*, the reality became that the work was going to be very reactive- the viewer would take the work and then the artist would collect the remnants as documentary evidence. Additionally, any commentary that was left behind prior to being retrieved may in turn be responded to.

An example of a photographer who communicates with her subjects frequently in her practice is Susan Meiselas. She has been a photo-journalist and volunteer archivist for over three decades³⁸. She is concerned with self-image ownership and the role that images play politically³⁹. Her work easily slips into the definitions of DA, wherein the subjects were operating in a role similar to the director/artist by providing their own material and dictating how the photos or volumes of images are represented⁴⁰. Her earliest work, *44 Irving St* (1971), is an investigation into the domain of subject authority via portraiture. Meiselas took portraits of her fellow residents inside a New York brownstone. After printing the images, she handed the photos back and asked for their responses to the print (see figure 3). What became apparent was that the subjects saw discrepancies between themselves and what the portraits ‘revealed’ about them⁴¹. The interplay between the visual stimulus and the returned commentary have contributed to the complexity of her work. As stated with the following quote by Roland Barthes:

“The portrait-photograph is a closed field of forces. Four image-repertoires intersect here, oppose and distort each other. In front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art.”⁴²

By requesting the subjects to generate material, another reading became available to any future readers of the work. Not only could new viewers now contemplate who these people were and what they were doing - the viewer could analyse what the subject believed of themselves. To speak for yourself is to understand the

³⁷ Gablik, “Connective Aesthetics”, 4

³⁸ Susan Meiselas, Joachim Schmid, and Geoffrey Batchen. "Books, Photographs, and Personal Histories." *Art on Paper* 13, no. 3 (2009): 68. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24556944>.

³⁹ Meiselas, "Books, Photographs, and Personal Histories." 74.

⁴⁰ Chris Boot. "Photography, Expanded: Conversation with Chris Boot." *Aperture*, no. 214 (2014): 27-28. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24474925>.

⁴¹ There were several letters that accompanied this project, with details of the uncomfortableness of posing, the lack of reality being displayed and in some cases pleased outcomes of what was captured. This work is on display on Meiselas' website and after looking at the photos I became more enraptured with the letters that were on display.

⁴² Barthes, *Camera Lucida*, 13.

power of self-representation, to revolt away from the imposed image that speaks for you⁴³. The documentation provides context and allows the audience to read from the perspective of the subject⁴⁴.

What was central was the act of sharing information and material and taking different perspectives on images that had already been taken⁴⁵. The work *take one* is different in that rather than asking for comments on the self, the viewer is being propositioned to comment on prints that they are unfamiliar with and then those comments or marks are being re-purposed for the artist in the gallery. They are being asked to part with their words or other form of marked gesture rather than their image. Often the words and responses gave an authority to the remaining prints, as text is more finitely interpretable than images⁴⁶. The responses were anonymous, with exception to a few participants who signed their name or else came forward later. In regards to choosing images to be placed initially, personal copies of prints were chosen. These were objects that no viewer would have any concrete knowledge of and therefore were ideal. Personal archives are often mirroring the process of remembrance - being items that treasure small details of the past over the large picture⁴⁷. These small interpretations left behind by the viewer offer minute details into how said viewer had approached the objects and read them.

⁴³ Kear, "Intensities of Appearance", 19

⁴⁴ Roland Barthes. "The Death of the Author." in *Felix Gonzalo-Torres*, edited by Julie Ault, (Göttingen, Germany: Steidl Publishers, 2006), 116.

⁴⁵ Melissa Harris and Susan Meiselas. "Susan Meiselas." *Aperture*, no. 133 (1993): 28. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24471694>

⁴⁶ Peter Weiermair. "Between Text and Photo." In *Photo Text Text Photo; the Synthesis of Photography and Text in Contemporary Art*, edited by Andreas Hapkeymeyer and Peter Weiermair. Kilchberg, Zürich: Edition Stemmler, 1996. 34-35

⁴⁷ Hal Foster, "An Archival Impulse." *October* 110 (2004): 5. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/3397555>

Chapter 2: Read Hereafter

Personal Archives as Liminal memory

The personal archive of the artist was used for this project because the images were not taken for public, mass exhibition. While personal archives are often meant to be shown for others, these showings are usually private, between friends and family⁴⁸. The snap of the camera is recording for later performative activities⁴⁹. These snapshots are analogous of memories; often filtered through the eyes of the witness and personalised⁵⁰. The archive is an extension of the personalised memory⁵¹. Not only are images only selected by the operator based on sensibility of aesthetic and sentimentality - but they are edited as well. Images can be discarded after time (i.e friends turned enemy, relatives no longer included in family albums) but like memories they are told through narration - the storyteller is the focus of the event⁵². Still, the image is always read through the immediacy of the viewer and it is their interpretation of the work that carries weight⁵³.

“Perception is better, truer, because it is immediate to experience, while representation must always remain suspect because it is never anything but a copy, a set of signs for experience.”⁵⁴

The power of the viewer must be recognised as instrumental in how representations and symbols of knowledge can transform from a preconception of reality into new understandings⁵⁵. It is a matter of recognising the tension between representation and perception - which is easily achieved through photographs because they are objects of performance⁵⁶. These copies of reality all contain coded material that is linked to what is captured in the image. What happens when these coded objects are exposed to a mass audience is that they are mass interpreted- which when done repeatedly creates new codes of meaning and understanding⁵⁷. These copies are also referred to as a simulacrum, to which theorist and philosopher Brian Massumi has commented (via extrapolation from Deleuze and Guattari) that when experiencing it in quantity

⁴⁸ Anne Marsh, *The darkroom, photography and the theatre of desire*, (Melbourne: Macmillan Art Publishing), 2003. 68.

⁴⁹ Marsh, *The darkroom, photography and the theatre of desire*, 196.

⁵⁰ Caterina Albano. *Memory, Forgetting and the Moving Image*. (Macquarie, Australia: Palgrave Macmillan, 2016), 60. [https://doi: 10.1057/978-1-137-36588-0](https://doi.org/10.1057/978-1-137-36588-0).

⁵¹ Jennifer Douglas. "Getting Personal: Personal Archives in Archival Programs and Curricula." *Education for Information* 33, no. 2 (2017): 90-91. <https://doi.org/10.3233/EFI-170991>

⁵² Baer, "Deep in the Archive." 54.

⁵³ Roland Barthes. "The Death of the Author." 119.

⁵⁴ Krauss, *The Originality of the Avant-Garde*, 94.

⁵⁵ Krauss, *The Originality of the Avant-Garde*, 94.

⁵⁶ Marsh, *The darkroom, photography and the theatre of desire*, 69-70

⁵⁷ Lev Manovich, "The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?". *Critical Inquiry* 35, no. 2 (2009): 326-327. <https://doi.org/10.1086/596645>.

the consciousness will adapt in relation to the new material⁵⁸. While the work *take one* is not distributed so widely given it is contained to analog media rather than digital, placing work in public sites expands the potential range of encounters, simply because it increased the amount of people the work could reach. The use of analog over digital for this project was because the prints, like photos from a family album, were tactile. The act of picking something up was indicative of being amused enough to take it forward⁵⁹.

The prints were installed either in a grid or line, some being only sets of 5 or up to sets of 19 (see figure 4). Grids were used because there is a strong tradition of using a grid to suggest an infinity of the object that has just been cropped for the purpose of the work⁶⁰. Lines and flatness dictate an authority of placement when inside an art object but otherwise are non-objects; they are non-tangible markers⁶¹. They are spatial guides of the everyday, quiet suggestions for how to move about in predetermined tracks⁶². The responses to these symbols (and the prints themselves) are viewer dependent. The act of placing prints outside in the world is an overt invitation to discuss how the print speaks to the viewer. A photo is never just a copy of the past - it is a specific rendition taken by a sole individual for reasons that can include sentimentality or encounters with the sublime⁶³. The represented comes from what is physically there and the perception is the translation. The disruption of images that were connected to the real while also being completely *unreal* have an effect of causing a pause - the photograph reveals bias with regard to what was considered valuable or important⁶⁴. Barthes calls this the *punctum* of the photograph, where the image resonates with the viewer in a way that causes a cerebral itch⁶⁵. This is compared to the *studium*, which is when the image connects to the viewer in a smoother fashion.⁶⁶

This exposure and potential sympathy to the prints are crucial to the ideas of affectation - which here is used to describe the next step in process before it is articulated⁶⁷. One way to describe this is through Gilbert

⁵⁸ Brian Massumi. "Realer Than Real: The Simulacrum According to Deleuze and Guattari." *Copyright* 1(1987): 91. <http://brianmassumi.com/textes/REALER%20THAN%20REAL.pdf>.

⁵⁹ Erkki Huhtamo, "Twin-Touch-Test-Redux: Media Archaeological Approach to Art, Interactivity, and Tactility" in *Media Art Histories*. Edited by Oliver Grau, (London: MIT Press, 2007), 78.

⁶⁰ Krauss, *The Originality of the Avant-Garde*, 18

⁶¹ Monica Amor. "From Work to Frame, in between, and Beyond: Lygia Clark and Hélio Oiticica, 1959–1964." *Grey Room*, no. 38 (2010): 29. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/27809416>.

⁶² Amor, "From Work to Frame", 23-24.

⁶³ Douglas, "Getting Personal", 91.

⁶⁴ Susan Meiselas. "Connectivity: An Interview with Susan Meiselas." Interview by Drake Stutesman. *Framework: The Journal of Cinema and Media* 51, no. 1 (2010): 72. <https://www.jstor.org/stable/41552567>.

⁶⁵ Barthes, *Camera Lucida*, 27.

⁶⁶ Barthes, *Camera Lucida*, 26-27.

⁶⁷ David Scott, *Gilbert Simondon's Psychic and Collective Individuation*. (Edinburgh: Edinburgh University Press, 2014), 69-70. ProQuest Ebook Central.

Simondon, a French philosopher who focused on Individuation. He stated that affection is “Subjective transductive reality”⁶⁸. The individual and all of their previous life events are intertwined into how a person is formed⁶⁹. The photographer and the viewer are both informing the work by extrapolating information while also being potentially changed by the experience of encountering the prints and the marks left behind⁷⁰. This is also referred to as concrescence by Alfred North Whitehead, physicist and mathematician⁷¹. When engaging with basic metaphysical properties, Whitehead referred to all impactful or transformative elements to be ‘events’ over ‘objects’. This is because when looking at new material it is not possible to see all the underlying connections - however just because they are not seen does not mean that they don’t exist⁷². It is an acknowledgement that there is room to adjust theoretical knowledge when evidence is provided. Thus concepts arise from encounters, which in turn can influence future experiments as well as potentially complicating already accepted theories. It is not a matter of change but revision⁷³. This is all mentioned in relation to the work *take one* because the negatives used to print the photos were from road trips and family vacations. They have a significance to the artist that doesn’t need to be addressed because the primary focus is on how they are interpreted. Based on the individuation of the viewer, the way that they relate to the images is beyond control - only the viewer could say what the work meant to them, if they chose to.

Propositions, Form and Gesture

take one has a propositional aspect that it has since been named after and the inspiration for this came from Lygia Clark. She was informed by Constructivism and later was a founding member of Neo-Concretism active between the 1940’s-1980’s⁷⁴. After challenging pictorial abstractionism she started exploring the formation of lines in her work and everyday life, an interest that transitioned Clark from the field of painting to a sculptural practice⁷⁵. Her series of *Bichos* (creatures or critters depending on the translation) from the early 60’s are the artworks that mark this transformation clearly⁷⁶. These sculptures are pieces that explore

⁶⁸ David Scott, *Gilbert Simondon's Psychic and Collective Individuation*, 70

⁶⁹ David Scott, *Gilbert Simondon's Psychic and Collective Individuation*, 71

⁷⁰ Baer, “Deep in the Archive”, 58. In this text (and on the same page) Baer references Derrida’s twin thoughts of the archive as being twin desires for truth and destruction. Additionally he mentioned how an archive of knowledge has been tainted in his mind due to external events; wherein he was researching an archive related to war crimes committed during WW2 on September 10th 2001.

⁷¹ Maria-Teresa Teixeira. "Process, Levels of Reality and Evolution." In *Beyond Whitehead: Recent Advances in Process Thought*, edited by Jakub Dziadkowiec (Lanham: Lexington Books, 2017), 59. EBSCO.

⁷² Leemon B McHenry. *The Event Universe: The Revisionary Metaphysics of Alfred North Whitehead*, (Edinburgh University Press, 2015), 48-50. <http://www.jstor.org/stable/10.3366/j.ctt16r0j6g.4>.

⁷³ Teixeira, “Process, Levels of Reality and Evolution”, 62

⁷⁴ Ana María León, "Lygia Clark: Between Spectator and Participant." *Thresholds*, no. 39 (2011): 47. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/43876529>.

⁷⁵ Amor, “From Work to Frame”, 24.

⁷⁶ Glória Ferreira, “The Breath Is up to You”: On Some Works by Hélio Oiticica, Lygia Clark, and Lygia Pape." In *Practicable; from Participation to Interaction in Contemporary Art*, edited by Samuel Bianchini and Erik Verhagen. Leonardo. (Cambridge: The MIT Press, 2016). 119-120

lines and folds- made of various metals and dimensions they were both a focus of internal and external, of rigid and free-forming⁷⁷. These folds and lines are set with hinges and could be moved to the viewer's personal sensibility (see figure 5). The spectators were never reshaping the work into something new - there were physical limits to the work which could not be overcome without dismantling the sculpture⁷⁸. By being interactive the work then became defined by individual perception and experimentation/improvisation, emerging from the hand of the participant⁷⁹. This form of exploration with the objects physically is still a quiet encounter, passive to the external issues of the political landscape while still examining the aesthetics of politics⁸⁰. These sculptures do not need an honours degree to appreciate - they just are objects for the viewer's consideration⁸¹. The non-traditional personal interpretations and actions later went on to fuel Clark's career⁸². There are some criticisms raised earlier regarding the choices of physical participation and their consequences for people are required to be 'active' participants with the work (say nothing of the ableist undertones), however participation is not just a matter of touching metal. All contemplation of a work is participation, to which the only way not to interact is to ignore the piece altogether⁸³. The 'fate' of the art object for projects like Clark's *Bichos* is that they are occasionally shown in MoMA but inaccessible behind glass boxes⁸⁴. However, having the ability to choose to engage with the self through the art object via a series of gestures or to contemplate the piece expands the range of experiences while not encasing the viewer in a box of necessary participation⁸⁵. There is no expectation that they will have to acquire new knowledge to enjoy the work and the audience is encouraged to make what they will of the encounter⁸⁶.

This choice to act or ignore the artwork's proposition is the unconscious response to learned behaviours that also play into how a work is read. When making the small prints, they were not made with a specific methodology in mind. There are several processes that can be followed with analogue photography, such as making contact sheets, test prints and leaving the prints in the chemical baths for the recommended amount of time. This was not the method used for the production of 4x5" and 3x4" images for work - there was actually no consistent process used throughout the manufacturing of the work - only that the work be

⁷⁷ Amor, "From Work to Frame", 31. Sourced from Lygia Clark, "1965: About the Act," *October* 69 (Summer 1994): 104.

⁷⁸ Cook and Graham, *Participative systems*, 113-114

⁷⁹ Amor, "From Work to Frame", 22-23

⁸⁰ León, "Between Spectator and Participant", 50.

⁸¹ Amor, "From Work to Frame", 22

⁸² Ferreira, "The Breath is up to you", 120

⁸³ Bishop "The Myth of the Active Subject." 799.

⁸⁴ Maika Pollack. "'Lygia Clark: The Abandonment of Art, 1948-1988' at the Museum of Modern Art." *Observer*, May 14, 2014, <https://observer.com/2014/05/lygia-clark-the-abandonment-of-art-1948-1988-at-the-museum-of-modern-art/>.

⁸⁵ Jessica Morgan. "Lygia Clark: Ritual without Myth." *Grand Street*, no. 63 (1998): 133. <https://doi.org/10.2307/25008267>.

⁸⁶ Yves Citton, " 'The ignorant schoolmaster': knowledge and authority" in *Jacques Rancière Key Concepts*. edited by Jean-Philippe Deranty, (Durham: Acumen, 2010), 27.

manufactured to meet the (personally set) demand of production in order to encourage mass consumption⁸⁷. Furthermore, by prioritising process over progress via removing the need to have a specific image to work towards, there was no ideal image to work towards⁸⁸. The only thing that needs to happen is to continuously experience and reinterpret while working in the darkroom⁸⁹. This act of continuous process means that the images that emerged were a combination of chemical stains and luck. It was a matter of increasing the chances of creating something that would make the connection to the audience. There was no subliminal messaging in the gestures of the chemicals and there should be no attempts to divulge meaning from the acts placed upon the small prints⁹⁰. There is no other design over the prints than what has already been described and there need not be, because what ultimately gives any work weight is the value placed upon it by the reader⁹¹. There is just creative freedom and the ability to test different methods of printing without attempting to manifest a specific image⁹². Via techniques of solarisation, double exposure and photograms that were made famous by Man Ray and Lee Miller and other surrealists, the images are of nondescript landscapes and non-confrontational figures⁹³. These objects were placed on transparency paper with the simple instruction *take one, please leave a comment xx* - for then there could be a very literal record of the viewer leaving a mark on the photograph. This documentation of connection can then be read by another passer-by, influencing their encounter and how they respond (see fig. 6).

⁸⁷ Ferguson. "Authority Figure." 85 originally sourced from Karl Marx, *Grundrisse* (1857-58), translated. Martin Nicolaus (Harmondsworth: Pelican, 1974), 313.

⁸⁸ John Yau, "Drawing a New Line." *Art on Paper* 8, no. 3 (2004): 57. <http://www.jstor.org/stable/24559376>.

⁸⁹ Erin Manning. *The Minor Gesture*. (Durham: Duke University Press, 2016) 62. <https://doi-org.ezproxy1.library.usyd.edu.au/10.1215/9780822374411>

⁹⁰ Valerie Hellstein. "The Cage-Iness of Abstract Expressionism." *American Art* 28, no. 1 (2014): , 68 sourced from Catherine Craft, *An Audience of Artists: Dada, Neo-Dada and the Emergence of Abstract Expressionism*.

⁹¹ Barthes, "Death of the Author", 119.

⁹² Hellstein, "The Cage-Iness of Abstract Expressionism." 69-70 sourced from Ibram Lassaw, quoted in David J. Clark, *The Influence of Oriental Art on Postwar American Painting and Sculpture* (New York: Garland Publishing, 1988), 73; and Jackson Pollock, "My Painting," *Possibilities* 1 (Winter 1947-48): 79.

⁹³ Krauss, *The Originality of the Avant-Garde*, 101

Chapter 3: Editing and Extrapolation

Habits and unusual actions

When placing the posters in the public domain the majority of the prints were taken without any trace left behind except for the photo-corners, whilst in many situations the marks were traces of activity - some simple comments and in one location kiss prints (see figure 7). Thus, the posters were subject to an encouraged destruction of the artwork - to take but not return. This was likely because when there is an exchange or reciprocation of material it is because there is an agreed upon contract or other pre-existing relationship between the parties involved⁹⁴. The reciprocation built upon of the relationship or other avenues of partnership that have been agreed upon⁹⁵.

There was no agreed upon partnership here between artists and spectators - there was an offering only. There was not a disruption that needed to be overcome for the work to occur but a quiet passing - it was only confrontational in that it would disrupt the routine of the viewer if engaged⁹⁶. Michel de Certeau suggests that people act unconsciously in various scenarios due to previous habits⁹⁷. That everyone has a specific way of going through their routine or task that is based on memory and old decisions that hold the familiar of the past, so that the actor can repeat it for themselves⁹⁸. These decisions are often arbitrary and unconscious - relying on a network of previous comfort to continue a state of contentment⁹⁹. These habits are personally styled in the ways that one operates and moves due to external stimulus that is being sought after or avoided¹⁰⁰. These repeated behaviours have the power to exhibit internal biases and thoughts and as such have formed through various choices despite not being an obvious connection there is a map of internal processes that form said habit¹⁰¹. The reason this is mentioned is because these prints were not always in high-traffic sites where there was room to be waiting - where there was room to pause and determine if any work spoke to the viewer.

⁹⁴ Liesbeth den Besten, "Keeping the Gift Moving." in *Gift, Papers and Exhibition 2007*, edited by Tanya Harrod and Edmund de Waal, (Gmunden, Austria: Think Tank e.V., 2007), 16.

⁹⁵ Claude Levi-Strauss, "The Principles of Reciprocity." Chap. 2 In *The Gift: An Interdisciplinary Perspective*, edited by Aafke E. Komter, (Amsterdam: Amsterdam University Press, 1996), 18.

⁹⁶ Anna Deuze, "Habitable: Spectator Participation in Everyday Life." Chap. 12 In *Practicable: From Participation to Interaction in Contemporary Art*, edited by Erik Verhagen and Samuel Bianchini, (Cambridge: The MIT Press, 2016), 218.

⁹⁷ Guy Brett, "Corners and Crossroads", *Frieze*, September 9, 2008. <https://frieze.com/article/corners-and-crossroads>

⁹⁸ Meaghan Morris, "Banality in Cultural Studies", in *The Cultural Studies Reader*, edited Simon During, (London: Routledge, 2007), 125.

⁹⁹ Michael Sheringham, *Everyday Life : Theories and Practices From Surrealism to the Present* (Oxford: OUP Oxford, 2006), 135-136. <http://ezproxy.library.usyd.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=156787&site=ehost-live>.

¹⁰⁰ Michel de Certeau, "Walking the City" in *The Cultural Studies Reader*, ed Simon During, (London: Routledge, 2007), 158.

¹⁰¹ Krauss, *The Originality of the Avant-Garde*, 110

The title does not specify that the work needs to have some sort of feedback but politely requests that it does¹⁰². This feeds into the theory of the gift as originally sought out by Marcel Mauss, French semiotician and anthropologist from the early 20th century. Mauss investigated and analysed several first nation societies that held different systems of exchange than that of the increasingly industrialised and capitalist systems that were becoming known then and are very present in the contemporary consciousness¹⁰³. These exchange systems were based upon the act of receiving and giving - where it was considered malevolent to refuse or fail to return generosity¹⁰⁴. Later analysis from Claude Levi-Strauss, another anthropologist and reluctant philosopher, articulated that large-scale generosity was based on two separate understandings; one was that there was a benefit to the giver and receiver that strengthened the relationship between them and their standing within the wider community. The second was that there were depths of symbolism in the gift itself¹⁰⁵. In the examples researched by Mauss and Levi-Strauss it became apparent that they were looking at examples where there are traditions in place that are vital to the community relations¹⁰⁶. As noted by Levi-Strauss: "there is more in the exchange itself than in the things exchanged."¹⁰⁷ This pre-existing relationship, this basis of community was not present when placing the works out into the public sphere. There was only a strong response to the installations that were staged in areas that allowed for periods of standing time as well as places where there was an encouraged sense of learning and exploration.

An example of this reciprocity in making an artwork is *Spatial Poems*, a series of artworks created by the Fluxus composer Mieko Shiomi from 1965 to 1975¹⁰⁸. These poems were propositional pieces that she sent to acquaintances around the globe. At the top of the messages, Shiomi asked that the interpretations and actions be sent back to her in New York for the purpose of recording the act (see figure 8)¹⁰⁹. The commentaries that were returned where varied, some being short sentences and others being more extensive,

¹⁰² During the tests there were instances where prints were handed out individually, placed amongst a particular meeting group and also placed outside the main darkroom in the photo media building. Of all of the sourcing of material these three were the most reciprocal.

¹⁰³ Marcel Mauss, *The Gift; Forms and Functions of Exchange in Archaic Societies*, translated by Ian Cunnison (London: Cohen & West, 1969), 65-67. It's worth mentioning here that Mauss was an enormous socialist in theory but did not believe in Communism at all, because he believed that unlike societies that focused on systems of gifts and reciprocity - he believed that the culture of the current Europeans and Colonists were that they did not value the work of all individuals equally and thus would not pay them equally for the work they provided. In the same source that is cited here; there is a call for unionisation - while praising legislation that had passed for that covered retirement and what would have passed as low-income work cover.

¹⁰⁴ Marcel Mauss, *The Gift; Forms and Functions of Exchange in Archaic Societies*, 10-11.

¹⁰⁵ Claude Levi Strauss, "The Principles of Reciprocity," 19.

¹⁰⁶ Thomas Shalvey, *Claude Lévi-Strauss: Social Psychotherapy and the Collective Unconscious*. (Sussex: The Harvester Press Limited, 1979), 62.

¹⁰⁷ Shalvey, *Social Psychotherapy and the Collective Unconscious*, 59. Originally published by Claude Levi-Strauss, *Les structures élémentaires de la parenté*. Paris; Presses universitaires de France, 1949. pg 68-69

¹⁰⁸Gillian Young, "The Score: How Does Fluxus Perform?" *PAJ: A Journal of Performance and Art* 34, no. 2 (2012): 38. <http://www.jstor.org/stable/26206390>.

¹⁰⁹ Young, "The Score: How Does Fluxus Perform?" 38-39.

but all were the same act recorded differently and channelled individually. These records of a temporal event were then reduced to flags on a map or published in small books (see figure 9). Trying to understand motion or any temporary event is difficult to accomplish during said event¹¹⁰. The connections between how various participants reacted when responding was only possible because the works were small acts that could be fulfilled without major changes in their routine but also because they were familiar with Shiomi¹¹¹. There was already a connection between herself and those that she asked to assist her and therefore these participants were gifting their time and energy to her work¹¹². Comparatively to the work *take one* the lack of connection on a personal level did mean that there were multiple occasions where the prints were left alone or just taken.

Events and other encounters

This wasn't a negative thing. To take something means that there was something that attracted the viewer to the work - something that would have affected them¹¹³. It also destroys any ownership that another party can have to the object - for then for that specific print there is no information left behind to interpret¹¹⁴. In an event orientated sense of ontology, taking something still represents an event happening¹¹⁵. The thing about process is that all actions will lead to the individual moving through the encounter¹¹⁶. While not all actions and relationships are discernible from the surface of any event, the reality of what happened and how that affects future events will still exist¹¹⁷. Nothing is final, rather everything is in a state of becoming; past encounters are revisited with new knowledge and this in turn can transform future processes¹¹⁸. These are interpretations supported by artist and philosopher Erin Manning, who has extrapolated theories of individuation from Simondon and event-ontologies from Whitehead to articulate that there is not necessarily an end (or beginning) of an artwork because new encounters are constantly occurring beyond human

¹¹⁰ Remes, Justin. *Motion(Less) Pictures: The Cinema of Stasis*, ed John Belton (New York: Columbia University Press, 2015), 78. <http://doi.org/10.7312/reme16962>. Sourced from Laura Mulvey. *Death 24x a Second: Stillness and the Moving Image*. London: Reaktion, 2006.

¹¹¹ Anna Dezeuze, "Habitual "Habitable: Specator Participation in Everyday Life." In *Practicable: From Participation to Interaction in Contemporary Art*, edited by Erik Verhagen and Samuel Bianchini, (London: The MIT Press, 2016) , 219-220

¹¹² den Besten, "Keeping the Gift Moving." 16

¹¹³ Dezeuze, "Habitable", 218. originally sourced from Michel de Certeau. *L'invention Du Quotidien, Tome 1: Arts De Faire*. Edited by Luce Giard. 2 ed. Paris: Gallimard, 1980.

¹¹⁴ Susan Tallman, "The Ethos of Edition: The Stacks of Felix Gonzalez-Torres", in *Felix Gonzalez-Torres* ed by Julie Ault. (Göttingen: Steidl Publishers, 2006), 127.

¹¹⁵ Remes, *Motion(Less) Pictures*, 66. Originally sourced from Austin, J.L. *Sense and Sensibilia*. London: Oxford University Press, 1962.

¹¹⁶ Manning, *The Minor Gesture*, 59-60

¹¹⁷ de Certeau, "Walking in the City", 153

¹¹⁸ Audrone Žukauskaite, "Deleuze, Simondon, and Beckett: From Being to Becoming." In *Dark Precursor: Deleuze and Artistic Research*, edited by Paolo Giudici Paulo de Assis (Leuven: Leuven University Press, 2017), 275. <https://doi.org/10.2307/j.ctt21c4rxx.25>

comprehension¹¹⁹. In particular with regard to participatory work (and interactive work) she refutes that the exhibited object is the final rendition of the work¹²⁰. Rather, that the objects are being exposed to an audience and thus by being observed they are being acted upon and being defined by this action¹²¹. This can mimic what Bishop has called an economy of experience where the work becomes purely about how the work relates to the viewer en-masse rather than subjectively¹²². Manning on the other hand suggests that while having a work designed to initiate a mass participatory reaction can create a stratum of judgement, the work is going to be changed because of who encounters it¹²³. All observations of new work will change how that work is interpreted because it is being acted upon, “Contemplation is passive only in the sense that this attending provokes a waiting, a stilling, a listening, a sympathy-with”¹²⁴. An event where nothing happens is still an event and in the case of something being taken, the viewer now owns an object that cannot be extrapolated with exception to saying ‘the object is now owned by another’¹²⁵.

To take an object next to a bus stop is far different than taking work that is in a gallery - which runs into custodial and authoritative concerns. It would be remiss to not mention Felix Gonzalez-Torres, he created a series of photo-sculptural works that were placed in non-traditional zones of spectatorship that could be removed at viewer’s behest (see figure 10)¹²⁶. This act upon the artwork accomplished a removal of custodian rights of the artists and the gallery - by having work that is ultimately continually replaceable and lacking any form of containment there is a break from the sanctity of the white cube¹²⁷. Galleries are an acceptable venue for the appreciation of cultural learning and the exhibition of artistic work¹²⁸. The acts of encouraging the removal of prints from the stacks is that it breaks the sterility of the white cube - instead of the objects being sanctified they become intimate¹²⁹. In this way, as elucidated by Manning, the event of the encounter is expanding, available for future encounters that will reinterpret the artwork again¹³⁰. When exhibiting private photographs there is an assumption that you have the full ethical rights to share that image

¹¹⁹ Manning, *The Minor Gesture*, 61-62.

¹²⁰ Manning, *The Minor Gesture*, 54-55.

¹²¹ Gilles Deleuze, *Cinema 2: The Time-Image*, translated by Hugh Tomlinson and Robert Galeta, (Minneapolis: University of Minnesota Press, 1989), 30-31.

¹²² Bishop, *Antagonism and Relational Aesthetics*, 52-54.

¹²³ Manning, *The Minor Gesture*, 54.

¹²⁴ Manning, *The Minor Gesture*, 62.

¹²⁵ Tallman, “The Ethos of Edition”, 124

¹²⁶ Ferguson, “Authority Figure”, 81-82

¹²⁷ Ferguson, “Authority Figure”, 81-82

¹²⁸ Joseph Kosuth and Felix Gonzalez-Torres, “A Conversation” in *Felix Gonzalez-Torres*, ed by Julie Ault, (Göttingen: Steidl Publishers, 2006), 350.

¹²⁹ Ferguson, “Authority Figure”, 82-83

¹³⁰ Manning, *The Minor Gesture*, 59-60

- that by exhibiting that image you are exhibiting ownership¹³¹. In the case of *take one* the work is removed due to something other than boredom being experienced when observing the work. The private encounter does not need to be sacrificed for the work to come together because the private encounter is another step of the process¹³².

Results thus far

The results of these experiments are as follows: the posters that were placed in the public domain had a mixed response to the work. There were many instances where there was confusion and unease of placing the posters in public areas¹³³. The responses of what came afterwards were varied (see figure 7). In truth, most of the work, while not unsuccessful, did not result in any form of reciprocation. Those that did were varied. On one hand there were a lot of compliments, to which one wonders if that is just being generous in kind after taking something that was freely available¹³⁴. There were longer responses, sentences and even letters that were full of personality, questions regarding what had happened and who was depicted (see figure 11). There is a gap between what was seen and how it was interpreted but the encounter moves on after the installation. On the walls during the official exhibition that is staged by SCA there is 5 20x24" prints, where the most varied responses have been collated and printed on a transparency which was then used as a photogram over the more popular images. Some of them are remarkably clear in their articulation, as some have been directly copied from the letters. Others have so many different styles of handwriting that they are barely legible, obscuring the work and creating unusual solarised prints (see figure 12). These 5 are documentations of the work as it stands thus far, but there is a grid of removable photos on the wall. This grid contains examples of prints that have been used throughout the year - not only to communicate what happened but also to continue the process.

¹³¹ Rainer Fuchs, "The Authorised Viewer," in *Felix Gonzalez-Torres*, ed by Julie Ault, (Göttingen: Steidl Publishers, 2006), 110-111.

¹³² Manning, *The Minor Gesture*, 62

¹³³ There was a weeks worth of time spent on calling up different libraries where forms had to be submitted to put up an A3 piece of paper.

¹³⁴ Gabi Dewald, "More of a curse than a blessing? The gift - a classic trojan horse" in *Gift, Papers and Exhibition 2007*, edited by Tanya Harrod and Edmund de Waal, (Gmunden, Austria: Think Tank e.V., 2007), 20.



Figure 1. Tayla Tallis, (*take one, please leave a comment xx*), 2018.
Examples of prints to be placed on grids. 2 12.7x 10.16cm



Figure 2. Justine Varga, Maternal Line, 2017, c type photograph, 157 x 122cm. Copyright Hugo Michell Gallery, Adelaide. https://www.hugomichellgallery.com/portfolio/justine-varga/photogenic-drawing/?doing_wp_cron=1540135294.1012690067291259765625#jp-carousel-10871



Becky Schlammer

I.

Our House of the Many Rooms is ideal because of the sense of individuality one can feel, not within a whole unit. There is always someone around, a handy friend. By the same token, there is always solitude, in one's own room.

This is my first Room of My Own, and I love it! It's the first time I've ever been free to hang pictures I love on the wall. I can clean when I want, sleep, eat, listen to music when I wish, without worrying about disturbing a sister or roommate.

I am in no one's way - and no one is in mine!

Though a small room, I seldom feel confined. More space to work & play would be great, but I've managed with the space I have. It is only a starting point anyway, my room. From it I branch out to "bigger better things": school, museums, libraries, work.

Figure 3. Susan Meiselas, *Becky*, from the series *44 Irving Street*. 1971. Copyright Susan Meiselas/ Magnum Photos. <https://pro.magnumphotos.com/Asset/-2K1HRGKVSMAZ.html>



Figure 4. Tayla Tallis, *(take one, please leave a comment xx)*, 2018.
 Example of prints in situ. 5 12.7 x 10.16cm



Figure 5. Clark, Lygia, *Bicho-Maquette* (320)1964 Aluminium, dimensions variable, Copyright Tate London. <https://www.tate.org.uk/art/artworks/clark-creature-maquette-320-t13710>



Figure 6. Tayla Tallis, *(take one, please leave a comment xx)*, 2018.
 Example grids when first installed, followed by grid a few weeks later.
 88.9 x 60.96 cm



Figure 7. Tayla Tallis, *(take one, please leave a comment xx)*, 2018. Kiss Print Transparency (solo and collated). 12.7 x 10.16 cm

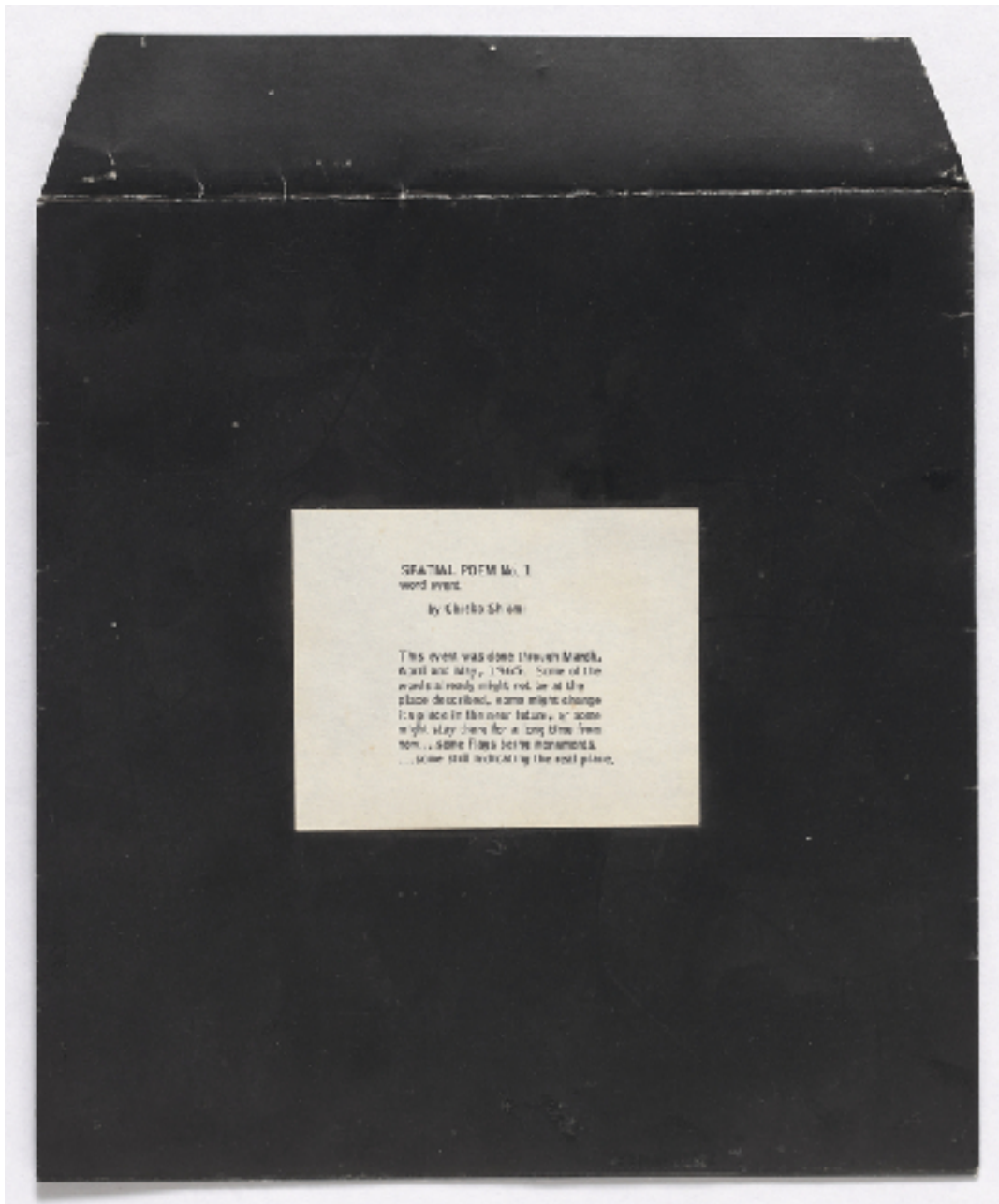


Figure 8. Meiko Shiomi, *Spatial Poem No. 1 word event*, 1965. Letter, 15.3 x 14.7cm. The Museum of Modern Art, New York. https://post.at.moma.org/content_items/195-spatial-poems-by-shiomi-mieko/media_collection_items/2423



Figure 9. Meiko Shiomi, *Spatial Poem No. 1 (Work Event)*, 1965. Ink and pencil on board with sixty-nine offset cards mounted on pins and typewriting on paper with cardboard box, overall: 11 15/16 x 18 x 7/8" (30.3 x 45.7 x 2.2 cm).



Figure 10. Felix Gonzalez-Torres, *Untitled (Perfect Lovers)*, 1987-1990. Wall clocks, 12 1/2 x 27 x 1 1/4 in. overall, two parts: 13 13 1/2 in. diameter each, edition of 3, 1 A.P. and *Untitled*, 1989-1990 Offset print on paper, endless copies. 26 in. at ideal height x 29 x 56 in. overall, two parts: 26 in. at ideal height x 23 in. each and *Untitled (Beginning)*, 1994. Plastic beads and metal rod, dimensions vary with installation. Installation view of *Felix Gonzalez-Torres* at Sprengel Museum Hannover, 1997. Courtesy of Sprengel Museum Hannover Photo: Michael Herling / Uwe Vogt in *Felix Gonzalez-Torres* ed Julie Ault (Göttingen: Steidl Publishers, 2006), 87.

What is this mystical collection
 of people gathering in a
 rainy alley? Is that your
 brother obscured by the scotch?

This reminds me of walking
 the alleyways between houses
 when I was bored on
 holidays from school.

Although, never with this
 many people. I'd love to
 be in this group of
 people just waiting for
 whatever it is you're
 there for to happen. It
 looks like that's what
 happening but that's just →

Figure 11. Tayla Tallis, (*take one, please leave a comment xx*), 2018.
 Example of response. 22 x 15cm

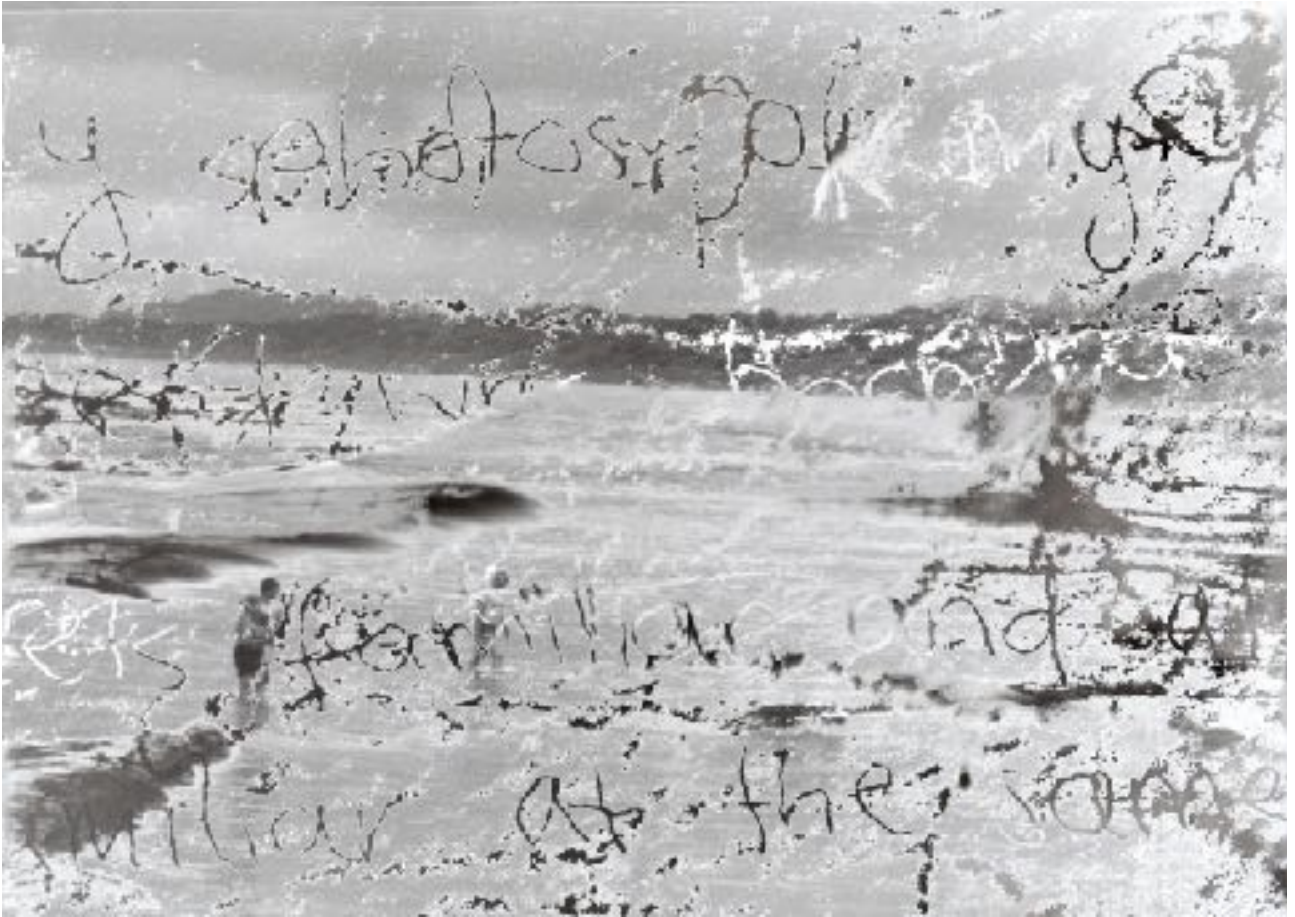


Figure 12. Tayla Tallis, *(take one, please leave a comment xx)*, 2018.
Example of Solarised Print. 25.4 x 20.32cm

Conclusion

In chapter one, there was a recounting of relational aesthetics and dialogical aesthetics to extrapolate institutional context of the gallery, as well as ethically justify participatory work. This did not go according to plan. Despite researching dialogical aesthetics and the value of community based work, the project *take one, please leave a comment xx* did end up using material generated from the public to create the work hanging in the wall. So, by citing Meiselas and Clark as inspiration the next task was to justify the choices made. Thus, the many overlaps between essential Barthean photo theory of subjectivity and the value of the expansive encounter in the gallery was made apparent¹³⁵. When making artwork that involves others there are strong possibilities of appropriating someone else's experience for the sake of your own art - however there are also methods of practice that are more symbiotic¹³⁶.

The choice was made to use images from the personal archive. There were several benefits of this, such as navigating ethical anxieties, the correlation between photography and memory and the changing associations made through exhibition¹³⁷. The prints were representing an internal narrative that is irrelevant to the project because the transmuted subjectivity is what matters when reading a work. As it stands, those photographs are no longer just winding roads through rural zones and mostly deserted beaches. Now, they are filtered through the words of others and the marks that were left behind¹³⁸. The perception of these images is not what was expected, which is positive because the maker should not try and put limitations on how the artwork will emerge¹³⁹.

With regard to what was left behind, the work had three common responses. One was detailed feedback and questions, which one suspects came from people who knew some element of the work and thus took the time to give detailed responses. There were those who interpreted the work through the surface of the print, commenting on the way that it was developed or just knee-jerk compliments. These were lovely, yet the most interesting to contemplate was actually the people who just took the work without leaving anything behind. This is because there is no way to determine any information about these viewers whatsoever- they have their own encounter and it's completely independent of the project at hand. There is no authority, no dictating

¹³⁵ Barthes, "The Death of the Author", 118-119.

¹³⁶ Bishop. "Delegated Performance: Outsourcing Authenticity." 12.

¹³⁷ Albano, *Memory, Forgetting and the Moving Image*, 61-63.

¹³⁸ Barthes, "The Death of the Author, 116-117.

¹³⁹ Manning, *The Minor Gesture*, 54-55.

artist and no required reading for the work¹⁴⁰. The process of those prints with those viewers is completely unknown because there was no prior connection existing that can be enquired into¹⁴¹.

Furthermore, it is impossible to determine where the work started as well. Did it start with Honours? SCA? The artist and their intense hatred of being photographed? From researching Simondon, Whitehead and Manning all that has been determined is that it cannot be answered, only hypothesised while awaiting an encounter that will provide a more detailed concept¹⁴². The different subjective understandings will continue to transform this artwork (and all manner of material) through the act of being seen from different perspectives. The work is not what it was but what it is becoming¹⁴³. This paper is an accompaniment to the work *take one, please leave a comment xx* with details of decisions reached after researching scholars who are interested in spectatorship and exhibition.

¹⁴⁰ Hellstein, "The Cage-iness of Abstract Expressionism", 69.

¹⁴¹ Shalvey, *Social Psychotherapy and the Collective Unconscious*, 59.

¹⁴² Manning, *The Minor Gesture*, 62-63

¹⁴³ Teixeira, "Process, Levels of Reality and Evolution", 61.

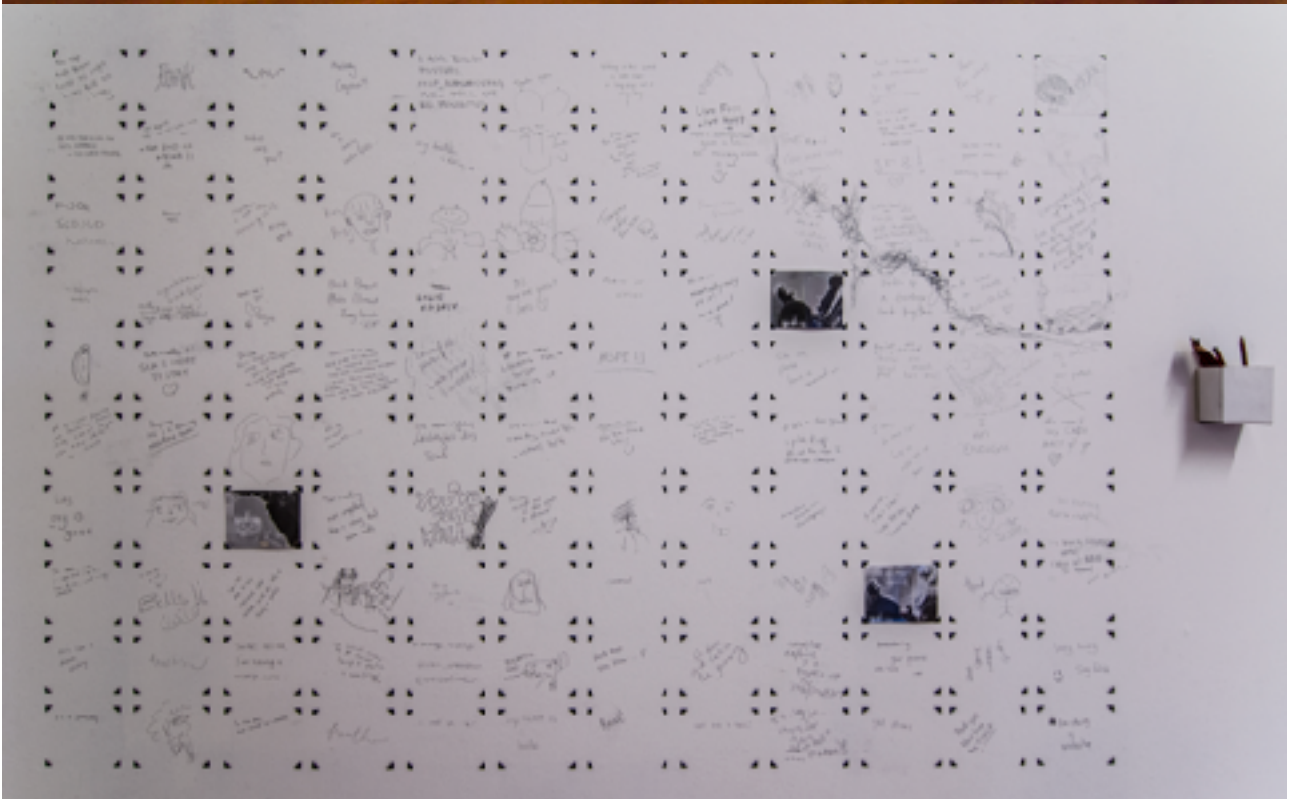
Bibliography

1. Albano, Caterina. *Memory, Forgetting and the Moving Image*. Macquarie, Australia: Palgrave Macmillan, 2016. <https://doi:10.1057/978-1-137-36588-0>.
2. Amor, Monica. "From Work to Frame, in between, and Beyond: Lygia Clark and Hélio Oiticica, 1959–1964." *Grey Room*, no. 38 (2010): 20-37. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/27809416>.
3. Baer, Ulrich. "Deep in the Archive." *Aperture*, no. 193 (2008): 54-59. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24473508>.
4. Barthes, Roland. *Camera Lucida, Reflections on Photography*. Translated by Richard Howard. London: Vintage Books, 1980
5. Barthes, Barthes. "The Death of the Author." in *Felix Gonzalo-Torres*, edited by Julie Ault, 116-119. Göttingen, Germany: Steidl Publishers, 2006. Previously published in *Image/Music/Text* by Roland Barthes, translated by Stephen Heath. English translation copyright 1977 by Stephen Heath, 142-48. Reprinted by permission of Hill and Wang, a division of Farrar, Straus and Giroux, LLC.
6. Bishop, Claire. "Antagonism and Relational Aesthetics." *October* 110 (2004): 51-79. "Antagonism and Relational Aesthetics." *October* 110 (2004): 70. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/3397557>
7. Bishop, Claire. "Delegated Performance: Outsourcing Authenticity." *October* 140 (2012): 91-112. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/41684268>.
8. Bishop, Clair and David Zerbib. "The Myth of the Active Subject" In *Practicable: From Participation to Interaction in Contemporary Art*, edited by Samuel Bianchini and Erik Verhagen, 797-808. Leonardo. Cambridge, Massachusettes: The MIT Press, 2016.
9. Boot, Chris. "Photography, Expanded: Conversation with Chris Boot." *Aperture*, no. 214 (2014): 25-31. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24474925>.
10. Bourriaud, Nicolas. *Relational Aesthetics*. Translated by Simon Plesance and Fronza Woods. Dijon: Les presses du réel, 1998.
11. Brett, Guy. "Corners and Crossroads", *Frieze*, September 9, 2008. <https://frieze.com/article/corners-and-crossroads>
12. Chapman, Owen and Kim Sawchuk. "Creation-as-Research: Critical Making in Complex Environments." *RACAR: revue d'art canadienne / Canadian Art Review* 40, no. 1 (2015): 49-52. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24327426>.
13. Citton, Yves. "The ignorant schoolmaster": knowledge and authority" in *Jacques Rancière Key Concepts*. edited by Jean-Philippe Deranty, 25-37. Durham: Acumen, 2010.
14. Cook, Sarah and Beryl Graham *Rethinking Curating: Art after New Media*, Cambridge: The MIT Press, 2010.
15. de Certeau, Michel. "Walking the City" in *The Cultural Studies Reader*, ed Simon During, 156-163. London: Routledge, 2007.
16. Deleuze, Gilles. *Cinema 2, The Time-Image*. Translated by Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1989.
17. den Besten, Liesbeth. "Keeping the Gift Moving." in *Gift, Papers and Exhibition 2007*, edited by Tanya Harrod and Edmund de Waal, 14-18. Gmunden, Austria: Think Tank e.V., 2007.
18. Dewald, Gabi. "More of a curse than a blessing? The gift - a classic trojan horse" in *Gift, Papers and Exhibition 2007*, edited by Tanya Harrod and Edmund de Waal, 19-24. Gmunden, Austria: Think Tank e.V., 2007.

19. Dezeuze, Anna. "Habitable: Specator Participation in Everyday Life." Chap. 12 In *Practicable: From Participation to Interaction in Contemporary Art*, edited by Erik Verhagen and Samuel Bianchini, 215-234. Leonardo. Cambridge: The MIT Press, 2016.
20. Douglas, Jennifer. "Getting Personal: Personal Archives in Archival Programs and Curricula." *Education for Information* 33, no. 2 (2017): 89-105. <https://doi.org/10.3233/EFI-170991>
21. Ferguson, Russell. "Authority Figure." Chap. Social Relations and Production of Meaning In *Felix Gonzalo-Torres*, edited by Julie Ault, 81-104. Göttingen: Steidl Publishers, 2006.
22. Ferreira, Glória. "The Breath Is up to You": On Some Works by Hélio Oiticica, Lygia Clark, and Lygia Pape." Chap. 6 In *Practicable; from Participation to Interaction in Contemporary Art*, edited by Samuel Bianchini and Erik Verhagen. Leonardo. Cambridge: The MIT Press, 2016
23. Foster, Hal. "An Archival Impulse." *October* 110 (2004): 3-22. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/3397555>
24. Fuchs, Rainer. "The Authorised Viewer," in *Felix Gonzalez-Torres*, edited by Julie Ault, 105-115 Göttingen: Steidl Publishers, 2006.
25. Gablik, Suzi. "Connective Aesthetics." *American Art* 6, no. 2 (1992): 2-7. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/3109088>
26. Hellstein, Valerie. "The Cage-Iness of Abstract Expressionism." *American Art* 28, no. 1 (2014): 56-77. <https://doi.org/10.1086/676628>
27. Thomas Hirschhorn. *Critical Laboratory, the Writings of Thomas Hirschhorn*, edited by Lisa Lee and Hal Foster. An October Book, Cambridge, Massachusetts: The MIT Press, 2013.
28. Huhtamo, Erkki. "Twin-Touch-Test-Redux: Media Archaeological Approach to Art, Interactivity, and Tactility" in *Media Art Histories*. Edited by Oliver Grau, 71-101. London: MIT Press, 2007.
29. Kear, Adrian. "Intensities of Appearance." *Performance Research* 13, no. 4 (2008/12/01 2008): 16-24. <https://doi.org/10.1080/13528160902875598>
30. Kester, Grant. *Conversation Pieces, Community and Communication in Modern Art*, Los Angeles, California: University of California Press, 2004.
31. Kosuth, Joseph and Felix Gonzalez Torres, "A Conversation" in *Felix Gonzalez-Torres*, edited by Julie Ault, 348-358. Göttingen: Steidl Publishers, 2006.
32. Kothe, Elsa Lenz. "Beyond Art Waitressing: Meaningful Engagement in Interactive Art Galleries." *Art Education* 65, no. 4 (2012): 19-24. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/23391482>
33. Krauss, Rosalind E. *The Originality of the Avant-Garde and Other Modernist Myths*. London: The MIT Press, 1986.
34. Kwon, Miwon. "Experience Vs. Interpretation: Traces of Ethnography in the Works of Lan Tuazon and Nikki S. Lee." In *Site-Specificity: The Ethnographic Turn*, edited by Alex Coles, 74-98. London, UK: Black Dog Publishing, 2000.
35. Lakin, Shaune. "The Maternal Line: Justine Varga." *Artlink*, December 01, 2017, <https://www.artlink.com.au/articles/4646/the-maternal-line-justine-varga/>.
36. León, Ana María. "Lygia Clark: Between Spectator and Participant." *Thresholds*, no. 39 (2011): 45-53. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/43876529>
37. Levi-Strauss, Claude. "The Principles of Reciprocity." In *The Gift: An Interdisciplinary Perspective*, edited by Aafke E. Komter, 18-25. Amsterdam: Amsterdam University Press, 1996.
38. Manning, Erin. *The Minor Gesture*. Durham: Duke University Press, 2016. <https://doi-org.ezproxy1.library.usyd.edu.au/10.1215/9780822374411>
39. Manovich, Lev. "The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?". *Critical Inquiry* 35, no. 2 (2009): 319-31. <https://doi.org/10.1086/596645>.

40. Marsh, Anne. *The darkroom, photography and the theatre of desire*, Melbourne: Macmillan Art Publishing, 2003.
41. Massumi, Brian. "Realer Than Real: The Simulacrum According to Deleuze and Guattari." *Copyright* 1(1987): 91. <http://brianmassumi.com/textes/REALER%20THAN%20REAL.pdf>.
42. Massumi, Brian. *Semblance and Event: Activist Philosophy and the Occurrent Arts*. London: The MIT Press, 2011.
43. Mauss, Marcel. *The Gift; Forms and Functions of Exchange in Archaic Societies*, translated by Ian Cunnison. London: Cohen & West, 1969.
44. McHenry, Leemon B. *The Event Universe: The Revisionary Metaphysics of Alfred North Whitehead*, Edinburgh University Press, 2015. <http://www.jstor.org/stable/10.3366/j.ctt16r0j6g.4>.
45. Meiselas, Susan, Joachim Schmid, and Geoffrey Batchen. "Books, Photographs, and Personal Histories." *Art on Paper* 13, no. 3 (2009): 68-75. <http://www.jstor.org.ezproxy1.library.usyd.edu.au/stable/24556944>.
46. Meiselas, Susan, and Melissa Harris. "Susan Meiselas." *Aperture*, no. 133 (1993): 24-33. <https://www.jstor.org/stable/41552567>.
47. Morgan, Jessica. "Lygia Clark: Ritual without Myth." *Grand Street*, no. 63 (1998): 126-34. <https://doi.org/10.2307/25008267>.
48. Morris, Meagan. "Banality in Cultural Studies", in *The Cultural Studies Reader*, edited Simon During, 119-144. London: Routledge, 2007.
49. Pollack, Maika. "'Lygia Clark: The Abandonment of Art, 1948-1988' at the Museum of Modern Art." *Observer*, May 14, 2014, <https://observer.com/2014/05/lygia-clark-the-abandonment-of-art-1948-1988-at-the-museum-of-modern-art/>.
50. Rancière, Jacques. "Contemporary Art and the Politics of Aesthetics." In *Communities of Sense, Rethinking Aesthetics and Politics*, edited by William Kaizen Beth Hinderliter, Vered Maimon, Jaleh Mansoor and Seth McCormick, 31-50. London: Duke University Press, 2009.
51. Remes, Justin. *Motion(Less) Pictures: The Cinema of Stasis*, edited by John Belton. New York: Columbia University Press, 2015. <http://doi.org/10.7312/reme16962>.
52. Ross, Toni. "From Classical and Postclassical Beauty: Institutional Critique and Aesthetic Enigma in Louise Lawler's Photography." In *Communities of Sense, Rethinking Aesthetics and Politics*, edited by William Kaizen Beth Hinderliter, Vered Maimon, Jaleh Mansoor and Seth McCormick, 79 - 110. London: Duke University Press, 2009.
53. Scott, David. *Simondon's Psychic and Collective Individuation*. Edinburgh: Edinburgh University Press, 2014. ProQuest Ebook Central.
54. Shalvey, Thomas. *Claude Lévi-Strauss: Social Psychotherapy and the Collective Unconscious*. Sussex: The Harvester Press Limited, 1979.
55. Sheringham, Michael. *Everyday Life : Theories and Practices From Surrealism to the Present* (Oxford: OUP Oxford, 2006), 135-136. <http://ezproxy.library.usyd.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=156787&site=ehost-live>.
56. Stern, Nathaniel. "Interactive Art - Interventions in/to Process " In *A Companion to Digital Art*, edited by Paul Christiane John Wiley and Sons, 2016. <https://doi-org.ezproxy1.library.usyd.edu.au/10.1002/9781118475249.ch13>
57. Tallman, Susan. "The Ethos of Edition: The Stacks of Felix Gonzalez-Torres", in *Felix Gonzalez-Torres* edited by Julie Ault, 123-127. Göttingen: Steidl Publishers, 2006.
58. Teixeira, Maria-Teresa. "Process, Levels of Reality and Evolution." In *Beyond Whitehead: Recent Advances in Process Thought*, edited by Jakub Dziadkowiec, 59-64. Lanham: Lexington Books, 2017. EBSCO.

59. Weiermair, Peter. "Between Text and Photo." In *Photo Text Text Photo: The Synthesis of Photography and Text in Contemporary Art*, edited by Andreas Hapkemeyer and Peter Weiermair, 33-36. Zurich: Edition Stemmlé, 1996.
60. Wong, Ryan. "Art Cannot Provide a Way Out." *Hyperallergic*, August 01, 2012, <https://hyperallergic.com/55068/claire-bishop-artificial-hells/>.
61. Yau, John. "Drawing a New Line." *Art on Paper* 8, no. 3 (2004): 56-61. <http://www.jstor.org/stable/24559376>.
62. Young, Gillian. "The Score: How Does Fluxus Perform?" Review of *Thing/Thought: Fluxus Editions, 1962–1978, Fluxus Weekend*. *PAJ: A Journal of Performance and Art* 34, no. 2 (2012): 38-45. <http://www.jstor.org/stable/26206390>
63. Zukauskaitė, Audronė. "Deleuze, Simondon, and Beckett: From Being to Becoming." In *Dark Precursor: Deleuze and Artistic Research*, edited by Paolo Giudici Paulo de Assis, 272-278 Leuven University Press, 2017. <http://www.jstor.org/stable/26206390>



Tayla Tallis, *take one please leave a comment xx*, 2018. Five 50.8x60.96 cm silver gelatine prints mounted on acrylic with 120 (or less) 12.7x10.16 cm silver gelatine prints, 480 photo squares and pencil on wall - arranged in a 10x12 grid. Photographed by Tayla Tallis.