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3LSE



Transart Institute is excited to announce the first issue of the annual journal Else!

ELSE Journal International Art, Literature, Theory and Creative Media Journal Inaugural issue 0, October 2014 "Trans-what? and Everything Else"

Peer-reviewed works, projects, and research thematically gravitating towards: Memory, Forgetting, Trauma and the Archive; Language/Image; Gender; Software, Materiality and Mediality; International Diaspora and Post-Colonialism; Cultural Engagement through Food; Role of Art in Peace Mediation; Performance Activism; Liminality; Space/Place; Temporary Architecture; Foreignness, Otherness and the Uncanny.

We would like to invite you to participate in the following calls with a January 1st deadline: submissions and peer reviewers

ISSN: (Print) 2334-2757 e-ISSN: (Online) 2334-2765

Else Journal is a 501C3 Not-for-Profit Cultural Institution.

www.elsejournal.org



The Recognition Problem (2012) by Michael Szpakowski. Found abandoned painting on board, encaustic, oil stick, collaged books, magazines, twine and plastic shopping bags.

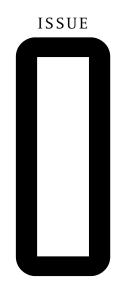


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dear readers,

HE INAUGURAL ISSUE OF ELSE begins by asking the simple question of what do we mean by the prefix "trans"? Indicating a movement across, beyond or between, like any prefix it modifies the meaning of what it is attached to and thus brings into question normalized understandings and practices. We might claim that it opens up paradoxes necessary for contemporary politics and action. The many examples in contemporary culture demonstrate its currency, if not its overuse, and it was this concern that prompted the symposium that proceeded the journal to ask how to account for the apparent normalization of its application, and to ask what sense of movement and mobility is inferred in artistic practice and research. The journal further explores some of these concerns, and points to some of the problems of universal concepts and the ongoing boundary disputes between the various power-knowledge systems within which artistic research operates. It provides an alternative in order to open up new ways of thinking, making and doing artistic practice and research beyond institutionalised understandings. Furthermore it does this under the auspices of Transart Institute, itself positioned in a name-space where art practice and research processes operate in dynamic tension - between, across, through, and beyond establishing paradigms. Indeed what ELSE is possible?

Geoff Cox, PhD

Advisor

There are many ideas, reflections, echoes and visions behind the material and the production of an art journal. People, research, creativity, imagination and multiple efforts related to a series of key concepts have built the images and thoughts that compose these pages.

Among those inspiring ideas developed both in the texts and in the artworks, I would like to stress the attention on the human and relational aspects: food as a primary element to be alive; geting in touch with others and with the nature; the essence of the gift and the practice of exchange and sharing; the magic of language and translational encounters; the strength, the energy, and the capacity of the human being to be at the same time a sole, unique, individual creature and a multiple, collective, combined element from all of humanity. These are some of the insights that we can breathe in this issue.

ELSE Art Journal is a transversal passage through the multiple sides of the creative humanity...and everything ELSE.

Herman Bashiron Mendolicchio, PhD

Managing Editor

In the year-end review of 2013 in Artforum, critics Buskirk, Jones and Jones proclaimed that we have entered the moment dominated with the prefix "re-." Their statement was a response to the over abundance of "re-" appearing again and again in titles, shows and other elements of creative and cultural productions in the year 2013: "Re-create, reanimate, recast, recollect, reconstitute, reconstruct, reenact" are but a sampling of the compiled list. The journal ELSE is not about re-hashing as it is about thinking differently. As suggested in the origins of the word ELSE, the journal endeavors to engage in a host of perspectives that will enhance and make us think differently beyond the "re-" and move toward the critical lens of "else" - as in elsewhere - to an endless moment of possibilities. The forthcoming issue "On Contemplation" will commence conversations about the in-between space of creative production. Not reducing or limiting it to process, but moving beyond to interrogate that area of liminality and to ponder what it means to dwell, to be still, and how does such influence creative cultural and intellectual production. Enclosed in ELSE one will find an endless and ongoing set of critical debates, conversations, and art projects that will encourage the "else" instead of the "re."

Myron M. Beasley, PhD

Advisor and Contributor

'Trans-what?' might also be posed as 'trans-where?' for it is the contextual, the situational, the event that provokes and challenges; that draws us to a (transitory) place to wrestle with the entanglement of encounter. In moving 'across' or 'beyond', deriving from the Latin meaning of trans, one needs landing sites – of perception, image and dimension – to construct worlds, to borrow from the radically joyful oeuvre of Arakawa + Gins. We must proceed beyond the initial definition of 'across' to gain the more significant understandings of trans, crucial for this contemporary world of exhaustive registers of intensity scored with hypertime signatures. It is the ensuing definitions of 'through', 'in order to change' that demand our attention.

So as we take off, we must take hold across and within these movements, we must feel it as (bodily) going through. And our work must also take up the charge to critically and creatively change, transform mad complexities through invention, proposition, and yes, more madness. Yet if the latter is taken on, it must be with the conscious necessity of derangement as a tactical approach to delirium, precarity, and the often threatening chaos of today's world (that in turn produces ever more forms of power that endeavor to secure stasis at any cost). We, as artists, theorists, historians, cultural critics, actors, readers, and repairers within a postmodern (should it be called 'transmodern'?) time are compelled to construct fresh meanings from our contingent positions beyond Why. ELSE is a new journal that takes on the How by creating place/s, landing sites wherein multiplicitous voices risk across practice and theory, through disciplinary fields, changing cultural terrain as we venture forth. This journal offers speculative proposal, scholarly inquiry, creative research and artifact found in a host of languages – text, image, media and more.

We at ELSE are provisional nomads willing to inscribe and to map possible nexts for indeterminate, and we think, propitious futures. We hope you will enjoy traveling with us.

Lynn Book, MFA

Contributing Editor

I was initially drawn to apply to the journal because of it's name- ELSE. I googled "else" in want of a precise definition, the definition of a word (or multiple definitions) often being more interesting than the limitation of the single word itself. The first definition that came up – "in addition, besides." I immediately liked this- a thing that circles around the periphery instead of being directly in the center. Something seemingly swept aside - a "beside" of little importancestrewn on the edge of the definition. It is the job of the writer to draw attention to theses edges; an object or person is only deemed unimportant because we refuse to pay attention to it. This is how Loften feel about the poets Llove, or the painters. or simply people generally - they only lack a kind of credibility or interest to us because we have not given them the proper focus. As writers, we have the power to decide what is important and share it with a reader. I see ELSE as looking on the fringes for artistic work that is imperfect, uncategorizable. Work that is difficult to pinpoint because it is still in process, a kind of living memory. In its permanence, the internet can appear perfect and untouchable. And yet authentic memories are some of the few things that are still restricted to a fleshly, sensory world; we are drawn back to them again and again out of a fear of being alone, of wanting, of needed them spoken. ELSE will draw us together in these memories, validating them, allowing work on the periphery to speak and be made important.

Anne Brink, BA

Peer Reviewer

Inspired by the question "Trans-what?," the inaugural issue 0 of ELSE Art Journal endeavors to embody an answer by presenting a transdisciplinary, transcontinental and transfixing approach to a peer-reviewed academic journal. Using the prefix "trans," often indicating "across" or "beyond," as an evocative point of reference, ELSE spans multiple subjects, mediums and fields of study from thought-provoking scholarly essays to transcendent art, even to video work.

As the premiere issue is published in an online format, ELSE's editors and peer-reviewers carefully curated its content with a bold sense of experimentation and exploration. ELSE's issue 0 includes essays with new and innovative methods of research and thought such as James Layton's consideration of the transformative power of Robert Wilson's site-specific performance Walking, Alanna Lockward's investigation of Sammy Baloji's Memoire and Wolfgang Sützl's philosophical analysis of sharing. From Cara DeAngelis' road kill and pop culture-filled still lifes that humorously subvert 17th century hunting tableaus to Ato Malinda's conceptually rich and emotionally devastating video piece Mourning a Living Man, ELSE also features emerging artists alongside illuminating explanations of their own work, providing a conceptual basis to the visual aspects of the journal.

Emily Colucci

Contributing Editor

What and why "trans"? As someone who sees themselves as engaging in transdisciplinary practice, "trans" signifies something beyond interdisciplinary. Art and Science can come together in countless different ways, but the one that interests me most is "trans" – not one educating the other, not one doing service to the other or demonstrating its ideas. Art x Science – trans art is uniquely poised as a critical

practice. By dissecting its very materials, this conceptually driven form utilizes a medium to reflect upon itself. It is an understanding that perhaps we can only come to know something by engaging it very deeply. We can only criticize that which we have lived. Such a double form comes from a place of passion for the beauty and elegance of science; of genuine love for the act of experimentation combined with an endeavor to realize its framing; of attempt to understand its flaws. limitations and biases.

Heather Dewey-Hagborg, PhD cand.

Contributing Editor

Trans-what?, Else journal's zero issue, is a mirror and an entry point. Like a looking glass, sometimes information is magnified, refracted, or confused, while at other times reflected perfectly. The publication itself is populated with images both physically and abstractly reminiscent of mirrors. As a digital publication, Else requires screen-mediated reading. For each reader, his or her own reflection is peering back from the surface of a computer, iPad, or other e-reader.

What you have before you is a dizzying array of information, subject matters, and perspectives. This issue of Else is a collection of voices with distinct points of view. As this is the zero issue, Trans-what? marks your entrance into the world of Else. We invite you to walk through the looking glass and enter this exploration of international art, literature, theory and creative media.

Justine Ludwig

Contributing Editor

Transpire turned out to mean sweat in German. "Klaus, quick we need a name for this thing, something that describes Transartists, a utopian journal, that exists at the edges and between things, independent, other..." Else! he exclaimed. I dedicate this issue to Klaus Knoll, co-founder of Else Journal and Transart Institute, neither would exist without him. His playful wit, compassion and sparkling mind made my world and everyone he touched richer and more joyful. He championed our truest selves and brought heart-felt support to our visions. He was an accomplished writer, photographer and inspiring, provocative teacher. He is deeply missed.

I'm honored to have the chance to work this first year with the contributors and staff of Else. I'm proud to see so many Transartists positively reviewed and included and excited so many other gifted and accomplished artists, curators and scholars have joined us in our zero issue.

ELSE is intended as a platform for sharing Transartists' creative work and research and providing a dialog via published works with artists, theorists and critics from outside the institute with common interest in the topics we gravitate to and of course others as the name suggests. The journal is here to instigate vital exchanges, a place for acknowledgement, experimentation, change and celebration. Thank you dear readers for your interest.

Looking forward,

Cella, MFA

Editor-in-chief



A Decolonial Reading of Sammy Bal

In a video interview for the exhibition "Contested Terrains" at the Tate Modern in London (2011), Sammy Baloji explains the genealogy of *Memoire*, 2006–2009 by concluding that his aim was to create "a new dispositiv, a new narrative". The translation, however, uses the term "slides" instead of the Foucauldian "dispositiv". And it is precisely in resonance with this misunderstanding—with this colonial misunderstanding, to paraphrase a film with the same title by French-Cameroonian documentary

filmmaker, Jean-Marie Teno—that I want to introduce a decolonial reading of this exhibition.

The modernity/coloniality research program was inspired by the groundbreaking contribution of Peruvian sociologist Aníbal Quijano. It offers a tool to dismantle the continuities of colonialism after formal decolonization. At the same time the program defines modernity as a rhetoric inseparable from the logic of coloniality (Mignolo 2008). This explains the



oji Memoire by Alanna Lockward

systematic exploitation of entire populations in the name of 'progress' and 'civilization'. The analysis and contestation of the inseparability of these processes gives birth to the modernity/coloniality/decoloniality research agenda. Decolonial thinkers consider postcolonial studies to be limited in scope since, in addition to omitting this inextricability, their genealogy is anchored in rather provincial theories of (post) modernity based largely on Eurocentric historical and intellectual genealogies.

Memoire has been exhibited in iconic venues such as the aforementioned Tate Modern and the Museum of African Art in New York and also received the prestigious Prince Claus Award in 2009. Some of the texts accompanying the series in its travels tend to preclude two pertinent aspects that I would like to outline. These two vacuums are linked to form and content, respectively. On the formal vaccum, it is surprising to find the lack of interest in reading Memoire as inscribed within the long-standing

tradition of photomontage as a political tool that started precisely in Germany with the Dadaists and, more specifically, in Berlin with John Heartfield. Considering that Baloji describes himself as self-taught, any reference to his inspiration in European and African sources in his formal education could be easily dismissed. Nevertheless, it is crucial to remember that art critique must consistently relate to canonical genealogies in order to validate itself. Even decolonial readings like this one must follow this respectable path.

The second vacuum is defined by the content and since I have named this presentation as a "decolonial reading" I will focus my comments on this particular aspect. Rather than describing such

a void as 'surprising', I will choose 'symptomatic' instead. Indeed this gap is very illustrative of the way in which European modernity has systematically fictionalized itself as completely independent from colonialism. Dismantling this narrative is the chore of decolonial thinking and it is the reasoning behind my interpretation of *Memoire* as a virtual 'manual on decoloniality'.

According to Bogumil Jewsiewicki, "The landscapes [that Bajoli] portrays are of a kind seen throughout the world, as factories and production, resources and profits, are moved from one continent to another due to the vicissitudes of globalization". In this judgement, globalization is presented as a "new" phenomenon, something that "inevitably" carries with



Sammy Baloji creates a series of tableaux-viv re-enacted, dismembered and rigorously port it the impoverishment of entire populations using the rather benevolent expression "the vicissitudes of globalization".

In opposition to this perspective, decolonial thinkers consider this pattern as representing the logic of the colonial matrix of power, a term coined by Aymara intellectual and professor of sociology Felix Patzi-Paco in 2004. There are four interconnected spheres in which the colonial matrix of power was constituted in and has operated since the 16th century, according to Walter Mignolo and Madina Tlostanova.

"In each sphere there are struggles; conflicts over control and domination in which the imposition of a particular lifestyle, moral, economy, structure of authority, etc., implies the overcoming, destruction, marginalization of the existing precolonial order".

These are the four spheres:

- the struggle for economic control (i.e., the appropriation of land, natural resources and exploitation of labor);
- the struggle for control of authority (setting up political organizations, different forms of governmental, financial and legal systems, or as it happens today, the installation of military bases);
- 3) the struggle for control of the public sphere (among other ways, through the nuclear family,



rayed as the macabre fiction that it is.





Christian or bourgeois, and the enforcing of normative sexuality and the naturalization of gender roles in relation to the system of authority and principles regulating economic practices based on sexual normativity and dual "natural" gender relations);

4) the struggle for control of knowledge and subjectivity (through education and colonizing the existing knowledges, which is the key and fundamental sphere of control that makes domination possible).









The colonial matrix of power went through successive and cumulative periods in which the rhetoric changed according to the needs and the leading forces shaping these four spheres. In the period from 1970 to 2000 neo-liberalism was consolidated in the wake of the collapse of the Soviet Union. The neo-liberal agenda translated the previous mission of development and modernization into the Washington Consensus of granting the market economy priority over social regulation".¹

In *Memoire*, Baloji creates a series of *tableaux-vivants* where neo-liberalism is simultaneously reenacted, dismembered, and rigorously portrayed as the macabre fiction that it is. We feel that we are

looking at different films where the actors only change costumes and the themes are repeated in a litany in which the interconnectedness between enslavement and wealth is presented over and over again. This work is a result of Baloji's own personal confrontation with the hidden side of modernity. In 2005, while researching Lubumbashi's colonial architecture and industrial sites which he has photographed extensively, the artist found the photographic archives of the Gécamines mining company, the main industry of Katanga Province for many years. These photographs were completely unknown in Katanga until then. Baloji never learned the stories portrayed in them at school. These images reveal the genesis of the forced labor that created the by now long gone 'economic success' of Lubumbashi. The ruins of the industrial backdrop operate as a signifier of an unbroken continuity. The landscapes are static but, in contrast, the dynamism



¹ Walter Mignolo and Madina V. Tlostanova, "Global Coloniality and the Decolonial Option" Kult 6 Special Issue, Epistemologies of Transformation: The Latin American Decolonial Option and its Ramifications, Department of Culture and Identity (2009): 134-136.

evoked by the subjects that are juxtaposed on them challenge any attempts to understand the different historical moments as ruptures. These are splendid illustrations of how the rhetoric of modernity and the logic of coloniality are inseparable or rather mutually inclusive. It is impossible to understand the one without fully acknowledging 'the Other'.

Since the orchestrated quality of these images reminds me of the different movements of a symphony and in order to avoid a misreading of his intentions (even decolonial misunderstandings should be avoided), I asked the artist how he would describe his work in musical terms. He answered by quoting Sun Ra´s "Concert for the Comet Kohoutek". According to Jesse Jarnow, this album was recorded in late 1973 and released in the early, 90s and "...captures a typically inspired night by Sun Ra & the Intergalactic Space

Research Arkestra since it is guided by a musical theme composed around the idea of the Comet Kohoutek, which was passing close to Earth at the time."

Sun Ra, an openly gay Black performer who dismantled many music industry clichés seems the perfect embodiment of challenging the coloniality of gender, economic control, knowledge and authority. By quoting this particular album by Sun Ra, Baloji is certainly outlining the liberating and decolonizing potential of his images because it is only by means of acknowledging the truth of inequality—the truth of our differences, as the Black feminist Audre Lorde comands us to do—that we will be able to materialize a true creative force for change. Only by decolonizing our understanding of history is it possible to forge what Baloji calls a "new dispositiv, a new narrative" and Sun Ra defines as "The fiery truth of Enlightenment".







Cara

The central theme in my work is the interplay between the Domestic and the Wild. This theme is embodied by my series on roadkill, which is presented through the rich and historically-loaded language of Still Life. The series began about four years ago, and the paintings have evolved to both emulate and satirize 17th century Hunting Still Lifes, using the roadkill in place of game animals. These works re-invent tropes used by the Flemish masters and give them a contemporary, political, and environmental perspective.

DeAngelis

The inclusion of dolls and children's toys in my roadkill paintings are used to symbolize nostalgia and the infantile. This creates a fascinating disparity between the two worlds, and also serves as a means of finding humor in tragedy through the inherent absurdity of the comparison. Similarly, other works in the series satirize aristocratic portraiture. In these paintings, the dead animals take the place of privileged lap-dogs on the knees of patricians. These paintings also explore and question the role of wildlife in an increasingly industrialized society, and the place for them in what's been now termed by some as a 'Post-Natural Age'.









Julia Moritz • Geoff Cox • Debbie Robinson •

Monika Jaeckel • Yuko Matsuyama •

trans-

Thomas Baugh • Rachelle Viader Knowles •

Christopher Danowski • Laura González •

Arianne Conty • Emile Devereaux • Helen Pritchard •

Michelle Lewis-King • Charlie Tweed •

Morten Riis • Francisco Javier Fernández Gallardo

The question "trans-what" is not a subject. It is a challenge, a call to entangle thought and work. I have always tried to commit my work to the tricky task of not only rethinking organizational and institutional structures, but also putting this thought to use, to actually apply speculation to action. What I will therefore attempt by way of a (now retrospective) prologue to the question "trans-what" as it has been asked by the Transart Institute in Berlin throughout a day of presentations, conversations and experiments, is a closer look to this peculiar "trans". I suggest to do this by contrasting it first to other possible prefixes and their careers, and second to some disputes in the visual arts (which is my field of work). So what is the essence of "trans"? And how to establish a definition of this prefix that does not succumb to relativism? This seems a quite contradictory task at first. However, venturing into the realm of the negative might help in fixing the meaning of the unfixed, I believe: What do we wish to abandon, when we opt for "trans" in contrast to other possibilities? Quoted from the opening remarks by Julia Moritz: "What Trans?" symposium 2013. Selected projects appear in *Else*, and the full symposium proceedings are available at www.transart.org/trans-what



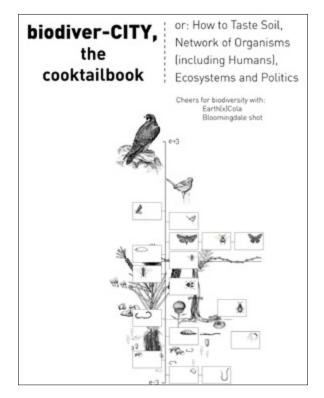


biodiverCITY,
the cocktail book,
notes on how to taste soil,
bees, ecosystems and
networks of organisms —
including humans





by Francisco Javier Fernández Gallardo



What is so special about biodiversity?

How do species below and above ground inter-relate, and why might these relations be of social, biological and technological relevance? By exploring dynamics of participation through two tasting interfaces some surprising conclusions emerge. The way in which taste/the tongue interacts with environmental health is also discussed through two temporary urban prototypes. In conclusion of these explorations, a cocktail book of recipes and social media outlets for its social and cultural relevance is devised.

THE COCKTAIL BOOK

The biodiverCITY cocktail book is ongoing research conceived as repository for "assemblages at work" (De Landa 2006), (bio)diverse ventures of savour, and collective experiments towards ecological governance. Using the cookbook format as a form of collecting evidence, biodiverCITY outlines specific culinary dynamics in each recipe in order to explore how social and ecological systems relate and perform and, more importantly, how to creatively re-imagine them. As an epistemological category, recipe-books are burgeoning devices within food studies. Most of them, however, have poorly engineered ingredients and processes. Additionally, taste is covertly portrayed as a performance of class not a visceral individual experience. In this respect, this cocktail-book addresses taste as complex and irreducible, yet a describable and directly traceable interface to social, cultural and technological milieus. Unlike mediating layers of silicon computation, taste makes for a productive site for intervention, complementing digital and analogical devices. Taste is an ecosystemic and biodiverse interface.

THE ENVIRONMENTAL HEALTH CLINIC; ON THE IMPORTANCE OF BIODIVERSITY

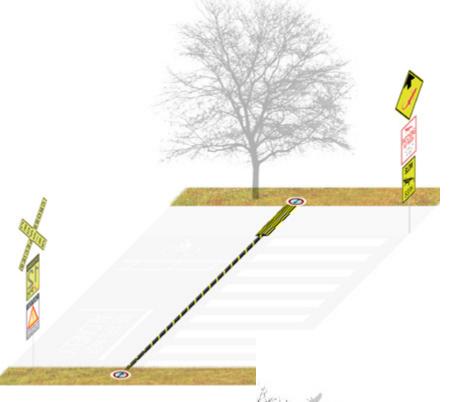
The biodiverCITY cocktail book is framed within the institutional context of the Environmental Health Clinic at New York University (or xClinic for short). Directed by artist Natalie Jeremijenko, the xClinic is a clinic and lab that formulates personal and environmental health rather than individuals' bodies or genetic susceptibilities as a matter of design for external urban ecosystems. Drawing from this context, and worded as composite of both, biodiverCITY acknowledges the critical and cultural value of promoting biodiversity in urban ecosystems.

Contemporary studies have stressed the importance of biodiversity as a crucial index of resilience in urban and ecological systems since resilient networks are more likely to buffer the destabilising effects in scenarios of climate change (Cardinale et al. 2006). Biologist Bradley Cardinale from the University of Michigan states that the effects of biological diversity loss rival the impacts of climate change as it reduces the available pool of genetic innovation (Hooper et al. 2012). Consider the institutional panic of the 2007 H1N5 outbreak. Avian flu's high pathogenicity

resulted from industrial methods that massively overcrowded genetically homogenous populations in poultry farms. When genetic homogeneity increases, the immune resilience of any species decreases drastically (Bonhoeffer et al. 1994)2. As a consequence, once the virus discovers a successful strategy to replicate itself, the transmission chain poses little challenge as all hosts respond in similar fashion. This virulent agent could be potentially responsible for collapsing entire farm populations and could also eventually incorporate humans in its repertoire. On the other hand, if virulence evolves too promptly, the virus would kill a host before jumping to next organism, terminating the transmission chain. It is in the interest of all actants, as in Latour's (2005) parlance, to participate in complex, resilient and biodiverse networks.

BIODIVERSITY IN A NETWORKED SCENARIO; THE RISE OF FOOD NETWORKS

How do mercury, arsenic, lead and other noxious chemicals find their way from oil-burning manufactories into human tissues all across the globe? Many complex pathways define the systemic imbrication of nutrient and contaminant circulations that constitute an incredibly vast network linking various habitats, resources and organisms. Most toxins and pollutants in ecosystems can be traced back to human activities such as industrial manufacturing and distribution biomagnified through various trophic levels in ecosystems. Biomagnification is usually described in this fashion: the further we move on the food web, the higher the accumulation of contaminants occurs. For instance, a famous study conducted by Brookhaven National Laboratory in Long Island City indicated that the fatty tissue of a seagull had accumulated during the animal's lifespan concentrations of DDT 200 times higher than its very primary sources (Woodwell et al. 1967). In the context of biodiverCITY, the accumulative and scalar effect of food webs are devised as movements from matters of concern to matters of design. They become a site of intervention, magnifying health in both individuals and sociological systems to better understand and re-design the intricate interrelationships in which they operate.



TASTING FAQ'S # 1

Where, how and by whom is my mood trained?

Chronic diseases such as autoimmunity, allergies, and other inflammatory pathologies are increasing in prevalence, alongside mood disorders or depression, in most "developed countries" (Landrigan et al. 2002). Modern industrialised societies are just beginning to account for the complex interconnections between biodiversity and mental health, or as it can be considered: environMENTAL health. This first cocktail, named "Earth Cola", is intended to make a direct address to perceptual experiences when interacting with biotically diverse environments.

The health of microscopic webs in soils and the instrumental neurogenesis effect of some its inhabitants are both engaged by the design of "Earth Cola". This ingestible soil is a nursery for germination—roots, microbes, various wildflower

seeds and other sexual materials of plants, insects, birds—though it is also contaminated by agroindustrial practices and transportation systems. According to the International Soil Reference and Information Centre (ISRIC), 70% of soils worldwide are degraded or severely degraded (MEA 2005). Nevertheless, soil is the space of possibility. As Darwin noticed when investigating the formation processes of mould, soil dynamics require large timespans to produce just a few inches of fertile dirt (Darwin 1881). On the other hand, by regular composting or use of biochar, two processes that foster biodiversity while creating true carbon banks, right where they are needed, at the ground-level, soil becomes fertile within a few months time.

"EARTH COLA"

The first ingredient for this recipe is the *Mycobacterium Vaccae*, a strain isolated from biotically rich soils. *M. Vaccae* is described by the neuroscience community as mood enhancing, stress relieving, and demonstrating the capacity to enhance learning, effects that were first discovered by Christopher Lowry from the University of Bristol. Details of the chemical pathways still remain unclear, but ingestion stimulates serotonin, norepinephrine and dopamine brain receptors within the brain-gut axis (Lowry et al. 2007).

The second ingredient is the Open Source Cola, a London based Cube-Cola spinoff. As with any open source system, the recipe is accessible for you to manipulate. For example: Do you fancy sugar? Sure, no problem, but first you should acknowledge the devastating social and environmental consequences of Monsanto's mono-cultured seed-corn monopoly (corn is main ingredient for most popular sweeteners), the tooth-decay epidemic in children, and the rise of "diabesis" (diabetes and obesity for short, as they are closely related) in developed countries. Choices made at the personal level have profound implications globally, what is called the "agential force of lifestyles" (Thourau 1854).

"EARTH COLA" RECIPE

Earth(x)Cola ingredients:

- 1) Open Source Cola concentrate (recipe originally developed by Kate Rich Cube-Cola) 7.50 ml orange oil; 7.00 ml lime oil; 2.00 ml lemon oil; 0.75 ml cassia oil; 1.50 ml nutmeg oil; 0.50 ml coriander oil; (12 drops) 0.50 ml lavender oil; (12 drops) 0.50 ml neroli oil; 20g food grade, instant gum arabic; 195 ml caramel colouring (D.D. Williamson Caramel); 65 ml citric acid; 18ml caffeine powder. Cube Cola GNU GPL
- 2) *Mycobacterium Vaccae*. Agar-agar, M. Vaccae strain NCTC 10916 alive (15 drops) .65ml

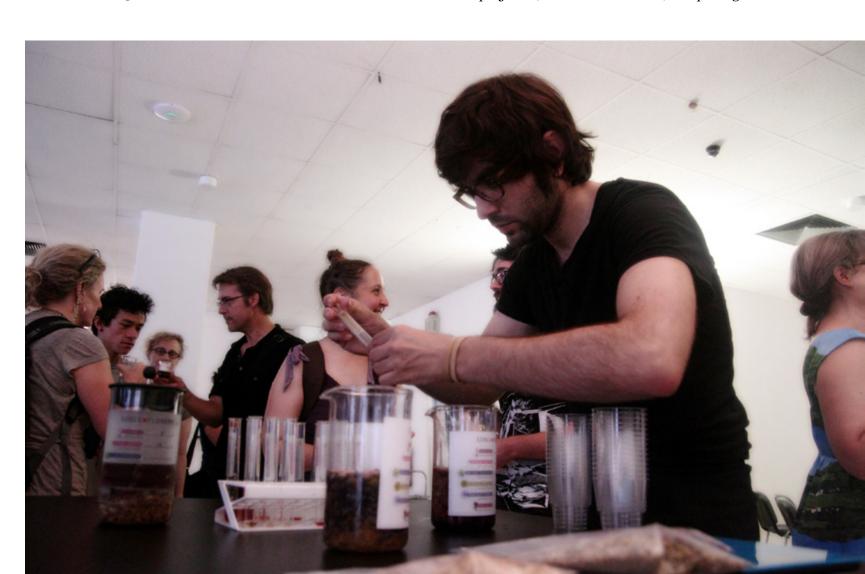
General Instructions: 56ml of concentrate makes 15L of Earth Cola.

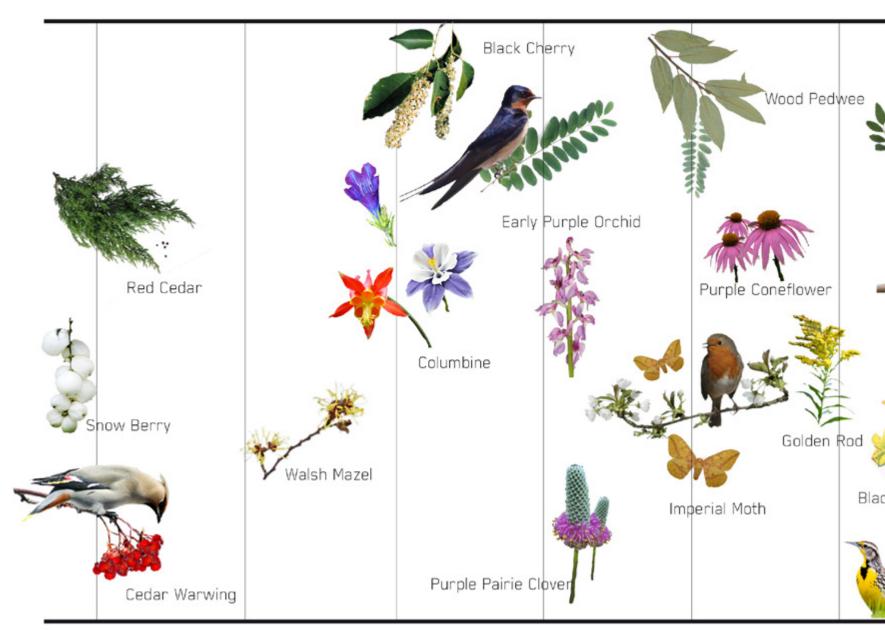
"BLOOMING COCKTAIL"

TASTING FAQS #2

Why is this spring one month earlier?

The relevance of phenological data is partly fuelled by a strong correlation between earlier flowering and warmer spring temperatures, therefore it is crucial to track fluctuations as a way to understand patterns in climate destabilisation as they display shifts in time and space of events as well as species ranges and abundance in response to environmental change. Greatly popular in the 19th century, phenology is considered one of the earliest "citizen science" projects (Walther et al. 2004). Requiring





Plant-Species phenology in Socrates Sculpture Park, New York City

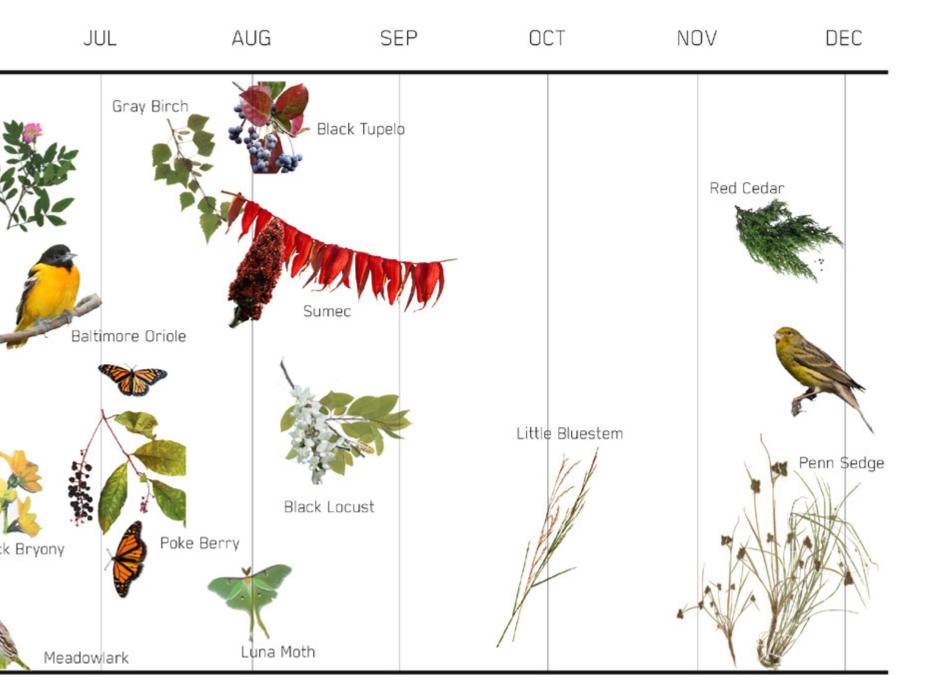
little specialist equipment, participation in this practice is as simple as annotating and uploading geotagged photographs of when trees bud or when bees fed on nectar from flowers. In this fashion, we can collectively track time in relation to ongoing observations of changing patterns in local habitats. The blooming cocktail recipe constitutes a performative act, one that re-designs the ways in which we produce, distribute and internalise (Big and Open) data.

The distinctive colors of flowering plants are determined by distinct chemical compounds with antioxidant and nutritional values that are often higher than many fruits and vegetables (Mlcek et al. 2011). Promoting the consumption of locally produced edible flowers has a net positive effect, as they sequestrate carbon dioxide through a high leaf index area (the only tried and true method for carbon sequestration and massive air quality improvement). Local flower consumption further reduces your carbon footprint as flowers can be collected from your backyard,

Farmacy¹, or community garden, avoiding the oil driven transportation toll on the environment. Finally, local edible flowers also promote biodiversity by creating attractive habitats for pollinators and other species and, most importantly, they can create an enticing, healthy and cross-species cocktail.

The graphic of the phenological clock (see next page) captures the expanding ripples of interdependence between species for specific neighbourhoods or habitats. Clock-like legibility reads from inside to outside, depending on species and scale: plants / insects / birds / mammals. Lines between show interdependence legible to expert biologists and lay urbanites equally. Local schools can incorporate the phenological clock in formal curricula to organise local seasonal events such as a stork welcomeback event marking a stork family's return from wintering in Africa, or redwing bird mating contest shows, or [noun verb] new tackling moves from the old Thames cod schools.

Farmacy is a project of the Environmental Health Clinic using a network of AgBags to create territory for urban edibles and nutraceutical from excess structural resources from our urban environment.



"BLOOMING COCKTAIL" RECIPE

1) Succession Drive. For adventurous plant-pioneers that regenerate the way for others

- Marigold- Blue Cornflower- Rose de Mai5g15g

- Non-flavoured Vodka 750ml (leave macerating for 8h)

2) Cross-Proboscis. A fine taste for nectar

- Lavender- Arabian Jasmine- Rose Buds5g12g10g

- Non-flavoured Vodka 500ml (leave macerating for 16h)

3) Edible Delight. Wishing bees well

Blue JasmineGerman Chamomile10g

- Non-flavoured Vodka 500ml (leave macerating for 24h)²

CONCLUSION

The two recipes outlined above briefly address how taste embodies much complexity that needs further study and experimentation. Our collective *tongue* is highly networked, dense and interactive, and yet it is a medium accessible to everyone, only comparable perhaps with the massive earth manipulation of 80-tonne Caterpillar trucks mining for phosphate-dependant agribusiness or with the formidable digestive capacities of worms airing and enriching dirt.

Through cocktail recipes, culinary interfaces, temporary urban prototypes, dinners and tasting sessions, *biodiverCITY* sketches possibilities of how to hack and innovate food systems so that they actually augment specie biodiversity, improve environmental performance, and remediate the urban-rural axis. By doing so, personal level interactions can be aggregated into a responsive systemic effect; or conversely, assembled into large social and cultural contexts with specific consequences on health and life-style.

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TABLE

Setting a place at the table for nonhuman inhabitants of our urban environment;

.... towards a biodiverse future



When we go to a museum of primitive art on a Saturday afternoon, perhaps we are filled with a patronizing humour or a hidden pride in progress as we gaze at other people's fetishes and marvel at the naiveté of the ignorant natives for foolishly believing that their fetishes made of stone and wood were powerful and alive. Thanks to a long history of conquest and colonialism, we have taken it upon ourselves to teach the 'natives' to separate their art objects from the force that they attribute to them. We educate them to separate subject and object, nature and

culture, essence and form. In anthropology, political theory, art history and philosophy, from Feuerbach to Marx and onward, Western modernity has been resolutely anti-fetishistic in understanding its *mission civilisatrice* as unmasking the alienation at work in projecting ourselves outside ourselves as reified essences. The agency attributed to the fetish truly inheres in the subject and must be reclaimed.

Once these objects have been rendered passive and dispossessed of their powers to communicate with the transcendent, they have been effectively transformed into art objects, commodities that can be found nicely lined up for our amused gaze in museums. We go to the art museum as an activity of bourgeois leisure, for the pleasure of artistic beauty or the mental stimulation of being accosted by the strange, whether it takes the form of primitive fetishes or of postmodern installations. We appreciate images today, but only within the domain of art, of representation, one of Freud's forms of healthy sublimation, precisely because we know it is an illusion, not real. We are neither fooled by Zeuxis' grapes, nor by Baudrillard's simulacrum. In a typical example of the dichotomous thinking that typifies modernity, we know the difference between the real world and a representation of it. Like the dead trophies of big game hunters, we embalm our art in archives and galleries, testimony to the creative genius of our humanistic ideal. The public might patronize the arts of a weekend, but then the weekend is over and it is time to get back to work, back to the truth of facts and figures. If we have overcome our own idols and devitalized everyone else's fetishes, it is because we know better; we live in the world of modern science, a world where we constitute ourselves as subjects over and against a world of the objects that we study, create and control. In this scientific world, we are led to believe that we interact directly with reality, a world of things-in-themselves immediately present to us.

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"They have mouths, but they speak not. Eyes have they, but they see not. They have ears, but they hear not." PSALMS 115

The birth of modernity thus coincides with the segregation of art, identified with representation and harmless illusion, from truth. And this separation is emblematic of modern ideology with its clear dichotomies between subject and object, nature and culture, reality and representation. Modernity segregates objects of nature existing in themselves and apprehended objectively by science from objects of culture that have only a subjective existence as human artefacts.

But what if this privileged modern subject capable of denouncing other people's idols were itself an idol? What if the facts that we learn about the things in our world, were themselves fetishes? In a felicitous play on words, philosopher of science Bruno Latour transposes the example of the fetish from anthropology to contemporary science with the neologism "factish". If fetishism refers to the attribution of life and power to inanimate representations of life (usually carved in wood or stone), factishism refers to the attribution of autonomy and agency to a scientific fact that has been reified as selfsufficient and cut off from its many causes and processes of transformation. Why is it that these processes and images have become invisible to us? 'We have eyes, but we do not see.'

In this essay I claim that we are currently undergoing an iconoclastic controversy in the scientific disciplines and that philosopher

of science Bruno Latour and many others are defending science over and against its misinterpretation as scientism. The difference between the two, I argue, lies in an iconophilic or iconoclastic understanding of the truth. An idol or fetish is nothing but a reified essence that has been attributed inherent existence, causa sui, cut off from the many mediations that bring it alive. With Latour's help, we will attempt a reevaluation of the image by realizing the crucial interdisciplinary role that images play inside and outside the art gallery in overcoming all forms of idolatry whether artistic or scientific. Iconophilia was able to defeat iconoclasm by teaching us that the value of the image does not lie in the image, but in its delexical function of pointing beyond itself. In this sense, though art is not in need of an apologia today, I will nonetheless hold that the universal, phenomenological importance of images is not acknowledged. And I will therefore plead for an understanding of art that does not confine it to representation of the world of things and of the mind of the artist. Today it is the task of art to show us the way out of the ideology of the modern worldview so that we can access an interconnected universe where each entity is attributed its rightful agency. Images, then, will need to move out of the museum and off the wall to re-inhabit our lifeworlds in the laboratory and in the street. They are, indeed, already there. But we no longer see them. This paper is about a certain



Saraceno biennale export arte (2009) video by Gustav Hofer, 00:01:38

cultural myopia and an a-modern *teoria*, or way of seeing that celebrates the trans- as the very meaning of the image. As Latour writes, an image is "any sign, work of art, inscription or painting serving as a mediation to reach something else" (2002, 16).

I. FROM FETISH TO FACTISH

Bruno Latour's work traces the many repressed images that reveal the processes of transformation mediating nature and culture, subject and object, form and idea. We are, indeed, constantly confronted with entities that are natural and cultural, political, scientific and social. From the AIDS virus to the ozone, the metro to whales fitted with radio-tracking devices, our lives are filled with what Latour calls "hybrid entities," which he defines as "imbroglios of science, politics, economy, law, religion, technology, fiction" (2002, 2). Yet while the media and our everyday states of affairs present us with these imbroglios of intersecting scientific, social and discursive threads, our "modernity," like impatient Alexander, cuts the knot into specific domains rather than attempting to understand the topology mapped out by these intersecting lines. Latour holds that these traditional cuts, nature-facts (represented

by Changeux), politics-socialisation-power (represented by Bourdieu) and discoursedeconstruction (represented by Derrida), cannot separately take into account our globalized and interconnected planet. He writes:

"Our intellectual life is out of kilter. Epistemology, the social sciences, the sciences of texts - all have their privileged vantage point, provided that they remain separate. If the creatures we are pursuing cross all three spaces, we are no longer understood. Offer the established disciplines some fine sociotechnological network, some lovely translations, and the first group will extract our concepts and pull out all the roots that might connect them to society or to rhetoric; the second group will erase the social and political dimensions, and purify our network of any object; the third group, finally, will retain our discourse and rhetoric but purge our work of any undue adherence to reality - horresco referens - or to power plays. In the eyes of our critics the ozone hole above our heads, the moral law in our hearts, the autonomous text, may each be of interest, but only separately. That a delicate shuttle should have woven together the heavens, industry, texts, souls and moral law - this remains uncanny, unthinkable, unseemly" (Latour 2002, 2).

For Latour, the subject/object divide that constitutes the modern worldview is created when a reified subject is placed over and against an objectified world, erasing from view the mediations that bring them into being. By claiming "we have never been modern", Latour seeks to emphasize that objectifying the world from the position of a subject was always merely a projection, a reification. His a-modernism is thus a return to what we have never left but have refused to see. Latour explains how this modern projection was used to frame constants, what he calls "immutable mobiles", which were projected as stable essences or objects, thereby reifying "what the thing is, unaltered, unmediated, uncorrupted, inaccessible" (1997, 427). This "freeze-framing" of the modern worldview falsifies the techno-scientific endeavor for Latour, by focusing on the *telos* or goal instead of the trans-, or what he calls "the movement, the passage, the transition from one form of image to another" (1988, 421).2 Within the bastion of science "instruments should be black-boxed, history forgotten, erratic moves erased, local and social circumstances eradicated" (Latour 1988, 423).3 This refusal to acknowledge intermediaries led to the reification of a constant that was "freeze-framed" through its transformations such that it became a "substance", something objectively real lying beneath the transformations and somehow unaffected by them. In other words, seeing the universe as if it were frameable means separating one element from its temporal duration and withdrawing it from the network of interrelations and transformations in space. This isolated exclusivity is of course fabricated, for form has no independent selfexistence and never stands alone. Yet thus has been the mauvaise foi of science, which sought to achieve direct access, what Bruno Latour calls "an unmediated access to truth, a complete absence of images" (1988, 421). Thus science stressed the Mind and the World, giving to the former the agency to directly control and dissect the latter, while obliterating all evidence of the optical framing, technological mediations and cultural dependency on perception that made this

But what about me, we might ask, the citizensubject, with my existential dread and my free-will? Aren't I special, an individual?

Having overcome idolatry long ago, the discipline of art has had plenty of time to understand, interpret and celebrate the importance of mediation.

relation possible. Scientists thus believe they gain access to the "thing in itself," an invisible world of objective truth, that, though accessed through its manifold transformations, somehow remains unaffected by them.

2. FROM TRANSCENDENTAL EGO TO PSYCHO-MORPH

Because all agency has been isolated inside the subject, which dominates a passive world from the summit of self-consciousness, overcoming the world as unmediated essence requires also overcoming this Cartesian subject. Rather than taking consciousness as the starting and end point and asking how subjects constitute objects, as the history of western philosophy has done, it is time to now ask ourselves how objects constitute us as subjects, how they return our gaze in a chasm of interdependent agency. Within philosophy, it is the discipline of phenomenology that has attempted to gain access to "the things themselves" and to allow them to appear or unveil their truth to us. Yet, grounded as it is in the transcendental ego, phenomenology does not go far enough for Latour because it is not able to relinquish the "black box" of intentional consciousness as a self-constituted and autonomous site. But what makes our feelings or thoughts our own is simply the imposition of a separation between those thoughts and feelings located in the mind and body and their agencies and sources outside the mind and body, without which these thoughts and feelings would simply not exist. "Nothing pertains to a subject that has not been given to it" Latour claims. Rather than in or -out, Latour prefers what is between, the "translating" or "networking" that opens the possibility of what he calls a new democracy where mediations and hybrid entities can be understood without being erased from view. He writes:

"We were right to extract ourselves from Cartesianism by refusing at once the *ego*



Tomás Saraceno - In Orbit video (2013), 00:04:00

cogito and the res extensa, in order to focus our attention on the middle ground, since this middle ground – practice, loci, inscription, instrument, writing, groupware – was the active part, and not simply, as we are told, "the means for a Mind to gain access to the world". By holding the mediation we do not miss the essential parts: what happens in the minds of scientists "in there" and what is the real stuff of the world "out there". On the contrary, by concentrating on the trivial aspects of the cooking of science, we may also end up accounting for its two vanishing points, res and cogito" (1988, 426-427).

But what about me, we might ask, the citizensubject with my existential dread and my freewill? Aren't I special, an individual? Latour responds:

"Of course I am, but only as long as I have been individualized, spiritualized, interiorized. It is true that the circulation of these 'subjectifiers' is often more difficult to track. But if you search for them, you will find them all over the place: floods, rains,

swarms of what could be called psychomorphs because they literally lend you the shape of a psyche..." (2007, 212-213)⁴

A gait, a tone of voice, a gesture, and even inner feelings have been given to us. Humanism, therefore, must be redistributed to include objects. Rather than being limited to the anthropomorphic, we are what Latour calls "weaver(s) of morphisms". We must cease looking at ourselves asymmetrically, limited to culture, cut off from the object of science, and begin to share our agency with the world of things. In Latour's words, "the human, as we now understand, cannot be grasped and saved unless that other part of itself, the share of things, is restored to it."

If objects have as much agency as human beings, then, to use an example from Latour's book *Reassembling the Social*, "Scallops *make* the fisherman *do* things just as nets placed in the ocean lure the scallops into attaching themselves to the nets and just as data collectors bring together fishermen and scallops in oceanography" (2007, 107). Likewise, in an

example from his book *Pandora's Hope*, when a speed bump functions as a policeman, forcing us to slow down, can we claim that somehow the police-man has more agency than the speed bump (Latour 2007, 188)? Or again, can we readily differentiate a 'citizen-weapon' from a 'weapon-citizen' (Latour 2007, 179)?

For Latour, if we (things, persons and tools) are all actors creating and created by and as hybrid entities, these entities must be understood as having no self-constituted essence because otherwise they become once more enmeshed in the modern constitution that they sought to overthrow. As Latour puts it "each entity is an event" (2007, 81). Or, rather, an essence is what is meant by a trajectory or what Deleuze calls a line of flight that links events together. The being of events is to constantly become; our consciousness must become attuned to the different forces that shape us and the pressures of different entities that lay claim to us constantly. As Latour writes, "And what if it were we ourselves, the moderns, who artificially divided a unique trajectory, which would be at first neither object, nor subject, nor meaning effect, nor pure being?" (2007, 89) These flows of agency can be charted like the mapping of an emergent territory, revealing hybrids of nature, discourse, society and being. For Latour, this mapping is a fundamentally creative endeavor, unveiling the truth of an interdependent universe where the syncretic sphinxes, angels, satyrs and cyborgs are given back their agency.

3. FROM ICONOCLASM TO ICONOPHILIA

Though he is an ethnographer of science, Latour has published a number of articles and books on art, and curated several exhibits.⁷ Indeed, one might say that he uses a strategy from the history of art to sound out the absolute truths of our modern worldview, subject and object, nature and culture, to see if they ring hollow. The inherent existence of the ego,

and the facts of our scientific worldview are understood by Latour as having taken the place of ancient fetishes and idols. And he therefore subjects them to a critique that was honed over the centuries in the history of art. Magritte's famous painting of a pipe entitled Ceci n'est pas une pipe, 1928-1929 is the fruit of this long history, and can thus be understood as the warning of an iconodule before a naive iconoclastic audience. To idolize, that is, is to worship an immediate presence without seeing the mediating tools that allowed it to come into being.8 In this sense, it is the iconoclast and not the iconodule who treats the image as an idol, by refusing to see that the image is a threshold, not a prison. Art historian Didier Ottinger elucidates this point nicely when he states that "iconodules (are) those who conceive of images as springboards of access to superior truths" (1992, 188).

The image must thus be understood as a relation or movement that confounds every attempt to map it onto the wall of history as a static portrait or ontic reification. As Marie-José Mondzain makes clear in reference to the iconoclastic controversy, "the finality of the icon is not to be seen, but to be seen through" (1989, 29). Images, then, are attempting to show the meaning of a happening that must be understood as a transition from one perspective to another. Latour defines the terms as follows:

"Iconophilia is respect not for the image itself but for the movement of the image. It is what teaches us that there is *nothing* to see when we do a freeze-frame... and focus on the visual itself instead of the movement, the passage, the transition from one form of image to another. By contrast, idolatry would be defined by attention to the visual per se." (1988, 421)

We must thus redefine the iconoclast as the believer who worshipped the image as a copy of the acheiropoietic icon ("not made by human hands"), venerating it for a holiness that it could somehow contain in its own right. Admitting that somehow the image might have been made by the humble hands of a painter would have stripped the icon of its holiness, of its divine testimony. Today it is science that has replaced God as absolute guarantee of truth, and has retained this direct access to the world in itself. Like an iconoclast monk, the scientist sees the unmediated truth of the universe, "not made by human hands." Latour writes:

"If you show the hand at work in the human fabric of science, you are accused of sullying the sanctity of objectivity, of ruining its transcendence, of forbidding any claim to truth, of putting to the torch the only source of enlightenment we may have." (2002, 18)

In our understanding of science, we are only now coming to realize the importance of the trans-, of mediations, in constructing the truth that was still quite recently taken for granted as somehow coming to us like an acheiropoietic image - Look, no hands! Yet, as Latour has made clear, "the more human-made images are generated, the more objectivity will be collected. In science, there is no such a thing as "mere representation" (Latour 2002, 22). Though it has taken hundreds of years longer than art, and though it still has its diehard iconoclasts, science as well has come to recognize its dependency on tropes, images, representations and a vast array of tools that bring it much closer to art than it might like to admit. Latour lauds this recent paradigm in no uncertain terms:

"I think it would be fair to say that most of science studies (that is not denunciatory) can be defined as an aesthetization of science. This is not meant as a criticism, on the contrary it was done with the worthwhile intention to "elevate" the study of science to the level and quality of art history." (2002, 424)

The simplest acts of speaking to someone on the telephone, of understanding something about Berlin from a map of the metro, of measuring

the acidity of the earth from a patch of the amazon in a Parisian laboratory, are connected by intricate webs to underground and galactic worlds, networks of hidden tubes, pipes, scans, graphs, calculations, satellites, and radars that allow us to accomplish the simplest of our activities, like flushing the toilet, and sending an email. In the laboratory, there are hundreds of minute translations that must occur in order for the smallest scientific result to be demonstrable. With myriad actors, each with its own agency, scientific results depend upon the interpretation of very subtle and often anomalous images, which must be reenacted and translated in order to constitute a scientific fact.

In other words, science and art are not out to imitate or represent the world. What constitutes iconophilia, whether in art or science and makes these subjects interesting, is the movement or transformation from one form to another. Science, Latour writes:

"links us, by successive steps, to the world, which is itself connected, transformed, built... I can never verify the resemblance of my mind and the world, but I can, if I pay the price, lengthen the network where, by means of constant transformations, the sought after reference circulates." (2007, 82)

The shift from Mind and World to scientific mediations, means that the visual arts offer what Latour calls "a fabulous resource" for science, opening up what he calls a "vast common ground," an "enormous advantage" derived from "multiplying the connecting points between art history and the history of science" (2007, 422). Thanks to the allegiance between art and science, "science becomes rich in visualizing skills... and is no longer merely "accurate," because to be so it would also need to be unmediated, unsituated, and ahistorical" (Latour 2007, 428).9 For Latour, science is a creative endeavor, which has always connected, just as art does, the world of subjects and objects, of nature and culture.

Having overcome idolatry long ago, the discipline of art has had plenty of time to understand, interpret and celebrate the importance of mediation. Artists know that the so-called primitives were not dupe to the nature of their fetishes, that these fetishes channeled energy from other sources and were given significance precisely for bringing to vision something that could not be seen. Yet seeing these trans- formations, these mediations, as an externalization of the agency of our mind has led to the limitation of this truth to the socially constructed world of interpretation and representation. Somehow, understanding that all images require human hands has led us to conclude that they represent only the subjective truth of the artist. So if art history has overcome the idolatry of the object it may still be worshipping that of the subject, that of the creative interpretation of the autonomous soul. But this is not art! It is art-ism, as guilty as scientism in propagating a hollow conception of truth.

We must hope that the expansion of images and mediations to the world of science will help us to understand the interconnected, relational nature of all forms of life on this globe. And we must also hope that this will allow us to understand the role of art as being far more essential than we had hitherto thought, and far more broad than the boundaries of representation and subjective truth in which it has enclosed itself. Just as it is the threads that connect marionettes and marionettist, and the graphs, scans, maps and samples that connect the earth to the geologist's laboratory, it is the task of art to allow us to experience and bring to visibility the invisible threads connecting everything that is, outside the scope of teleology, utilitarianism, representation, and even subjectivity. Indeed, artist Peter Weibel believes that the presence of images in science will either make art redundant or inspire it to move in this direction. He writes:

"From mathematics to medicine, from computer supported proof methods to computer tomography, we see an iconophilic science trusting the representative power of the image. We therefore live in a period where art, as the former monopolist of the representative image, has abandoned this representative obligation.... Therefore, it could be the case that mankind will find the images of science more necessary than the images of art. Art is threatened with becoming obsolete because of its obsolete image ideology, and it is threatened with being marginalized if it does not try to compete with the new pivotal role of the image in the sciences by also developing new strategies of image making and visual representation. Art must look for a position beyond the crisis of representation and beyond the image wars, to counterpoint science." (Weibel 2002, 670)

The solution, it should now be clear, lies in locating truth not in the objective world of nature, nor in the subjective mind of the artist, but betwixt and between. Truth is trans-, and the dash placed after this prefix gives to be seen that truth cannot exist in itself, but only by virtue of what is other to it. It is the task of art, and the task of truth, to reveal this alterity.

4. CONCLUSION

I would like to conclude with an example of an artist living in Germany, who has moved beyond representation and whose art embodies the interdisciplinary methodology I have here described. I am referring to Tomas Saraceno, who has an important exhibit called "Orbits" showing from June 2013 until Fall 2014 at the Kunst Sammlung NordRhein Westfalen museum in Dusseldorf.

Tomás Saraceno - In Orbit video (2013)

"Orbits" is both an experiment and an experience that exists only to the extent that it is lived in. In Saraceno's own words, without

the suspended actors, there is "nothing to see". It allows the visitor to "have a nap in the sky" in one of the protected spheres while at the same time remaining aware of the web connecting that sphere to earth and sky. Saraceno reveals the relationality of ends and means, in and out, by embedding spheres or planets inside the web or network. Indeed, it is the very same web that is transformed into sphere at the points or nodes of most tightly knit connectivity. As if to say that nature/culture subject/object are nothing but knots at two ends of the same string.¹⁰ In his attempt to "weave space together" Saraceno has demonstrated and allowed his actors to experience what he calls the "co-dependency of movement". This weave is transparent from the actor's own point of view, yet becomes visible when watching the agency of another actor, as if to say that we can only see in relation to others. By allowing us to fly while remaining grounded, to inhabit a sphere that is made of more than itself, Saraceno's "Orbits" aptly illustrates the phenomenological role of art.

Saraceno's exposition at the Biennale di Venezia in 2009 entitled "Galaxies Forming along Filaments, like Droplets along the Strands of a Spider's Web," similarly undermines the notion that inside and outside can be understood in contradistinction to one another. In a feat of artistic engineering, Saraceno's exhibit reveals that the difference between sphere and network in not ontological but simply a question of complexity.

Saraceno biennale export arte (2009) video by Gustav Hofer

There is no separation between inside and outside, between the anthropo-technology of the sphere (our life-world in Sloterdijk's understanding) and the material conditions of inter-dependence necessary for existence in nature (Latour's network). Latour was so smitten by Saraceno's Biennale exhibit that he wrote a few pages paying tribute to his vision. As if to prove the hybrid, interdisciplinary nature of

Saraceno's art, Latour will link his filaments to politics and ecology, claiming that this divide between inside and outside has led today to many groups clinging to a solid identity in order to "resist globalization". And he concludes, "as if being local and having an identity could possibly be severed from alterity and connection" (Latour 2011, 3). Saraceno's art is self-conscious, it is aware of its responsibility in mediating between sphere and network, between the experience of an individuating life-world and the mediating forces that sustain it. Without recognizing the tensors connected to floor and ceiling, to earth and sky, we will remain alienated from our nature as weavers of morphisms.

ENDNOTES

- 1 I believe Latour borrowed this concept from Gilles Deleuze, who uses it in his book What Is Philosophy? (1991) to speak of the slowing down of flow as constituting science. He writes, for example, "Philosophy proceeds with a plane of immanence or consistency; science with a plane of reference. In the case of science it is like a freeze-frame. It is a fantastic slowing down, and it is by slowing down that matter, as well as the scientific thought able to penetrate it with propositions, is actualized." Gilles Deleuze and Félix Guattari. What Is Philosophy? (London and New York: Verso, 1994), 118.
- 2 Bruno Latour, "How to Be Iconophilic in Art, Science and Religion?" in Peter Galison and Caroline A. Jones, eds., Picturing Science Producing Art (New York: Routledge, 1988), 421.
- 3 Latour, 423.
- 4 And again: "And then there is the question of your inner feelings. Have they not been given to you? Doesn't reading novels help you to know how to love? How would you know which group you pertain to without ceaselessly downloading some of the cultural clichés that all the others are bombarding you with? Without the avid reading of countless fashion magazines, would you know how to bake a cake?...And what about putting on a condom, consoling your lover, brushing your hair, fighting for your rights, or picking out the right clothes?...Cognitive abilities do not reside in 'you' but are distributed throughout the formatted setting, which is not only made of localizers bu also of many confidence-building propositions, of many small intellectual technologies." (Latour 2007, 209-2011)
- 5 "The expression 'anthropomorphic' considerably underestimates our humanity. We should be talking about morphism. Morphism is the place where technomorphisms, zoomorphisms, phusimorphisms, ideomorphisms, theomorphisms, sociomorphisms, spychomorphisms, all come together. Their alliances and their exchanges, taken together, are what define the anthropos. A weaver of morphisms isn't that enough of a definition?" (Latour 1993, 137)
- 6 "the free agent, the citizen builder of the Leviathan, the distressing visage of the human person, the other of a relationship, consciousness, the cogito, the hermeneut, the inner self, the thee and thou of dialogue, presence to oneself, intersubjectivity. But all these figures remain asymmetrical, for they are the counterpart of the object of the sciences an object that remains orphaned, abandoned in the hands of those whom epistemologists, like sociologists, deem reductive, objective, rational. Where are the Mounier of machines, the Lévinases of animals, the Ricoeurs of facts? Yet the human, as we now understand, cannot be grasped and saved unless that other part of itself, the share of things, is restored to it." (Latour 1993, 136)
- See for instance: Bruno Latour, Sur le culte moderne des dieux faitiches, suivi de Iconoclash (Paris: La Découverte, 2009); Bruno Latour and Peter Weibel, eds., Iconoclash: Beyond the Image-Wars in Science, Religion and Art (Boston: MIT Press, 2002); "How to be Iconophilic in Art, Science and Religion?" in Peter Galison and Caroline A. Jones, eds., Picturing Science Producing Art (New York: Routledge, 1988); "Flot et défaut des images: de l'iconoclasme à l'iconoclash" in Dictionnaire des images Sous la direction de Laurent Gervereau (Paris: Nouveau Monde Editions, 2006), 200-205; "De l'art de faire de la science," Mouvements, (Janvier 2012: 90-93 (avec Sébastien Thiéry); "Thou Shall Not Freeze-Frame" or How Not to Misunderstand the Science and Religion Debate" in James D. Proctor, ed., Science, Religion and the Human Experience (Oxford: Oxford University Press, 2005), 27-48.
- 8 In the words of philosopher Jean-Luc Nancy: "It is thus not due to an understanding of the image as a copy or an imitation that the idol is condemned: it is rather an understanding of it as a full, thick presence, a presence of or in an immanence where nothing opens up (eye, ear or mouth) and from which nothing escapes (thought or word from deep in the throat or the gaze)." Jean-Luc Nancy, Au fond des images (Paris: Galilée, 2003), 65.
- 9 And again in an article that Latour co-authored with Antoine Hennion: "But we can inversely fully use the formidable resources of the history and sociology of art to understand the sciences. Art history has always been far superior to that of science until quite recently precisely because it has not been obsessed by the true truth. It has been able to develop chains of mediation without comparison in the other historic disciplines." Bruce Latour and Antoine Hennion, "Objet d'art, objet de science. Note sure les limites de l'art," cited in Sociologie de l'art 6 (1993), 8. Translation is my own.
- 10 Describing Saraceno's smaller scale exhibit at the 2009 Venice Biennale, Latour wrote that: "multiplying the connections and assembling them closely enough will shift slowly from a network (which you can see through) to a sphere (difficult to see through). Beautifully simple and terribly efficient." [2011.3]

Interview

by Linda Mary Montano and Nicolás Dumit Estévez

Linda Mary Montano and Nicolás Dumit Estévez use e-mail as the channel through which they engage in a Q and A on Montano's archive of four decades and the archive's recent journey from The Art/Life Institute in Kingston, New York to the Fales Library & Special Collections at New York University (NYU). During this discussion, Montano, a seminal figure in performance art and the art of everyday life, talks about her art/life in relationship to consumerism, the environment, the spiritual, aging, death and creative renewal.

"THE ARCHIVE FLIES THE COOP" says Linda Mary Montano

"More than anything I wish to thank everyone who mentored me, supported the archives over the years, encouraged me, helped me put things in boxes, hugged me, and on the last day videotaped and performed to celebrate the archive flying the coop."

—Linda Mary Montano

Nicolás Dumit Estévez (**NDE**): Linda, I had the opportunity to see the video documenting your recent celebration in Kingston, New York. Was this your official farewell to your archives as they got ready to journey from The Art/Life Institute to the Fales Library & Special Collections at New York University?

Linda Mary Montano (LMM): Nicolás, yes, this was a send-off of about 100 boxes to Fales, although I've kept back about 20 more boxes that will be sent there in the future and I am absolutely grateful to Marvin Taylor and Lisa Darms for inviting me into their art-safe-place.









http://www.lindamontano.com/14-years-of-living-art/more/credits.html

Because I've been thinking archive for some time. I have mused on why archives are so in the zeitgeist right now! Is it because as living baby boomer artists we are facing some inevitabilities as we:

- 1. **Look** around and see all of our tons of 'stuff' piling up around us...
- 2. **Realize** that paper, like dinosaurs, is 'over' and that the future of saving is virtual and Internet and invisible...
- 3. **Age** and know for sure that our relatives might landfill our art when we die...

- 4. **Watch** too many hoarding reality shows and don't want to be identified as one and really know we are one...
- 5. **Realize** that the next and next and next generation of artists might like to see what we were thinking...
- 6. **Call** our art our baby, our only child, and insist on finding a final home for her/him/them...
- 7. **Watch** global weather patterns and wonder how much longer our 'stuff' can survive undamaged in our studios...
- 8. Etc.





NDE I understand that your art practice of more than four decades must have generated a significant amount of material including photographs, letters, and props. How do you feel about parting with them and how does this endeavor relate to your concept of "Spring Cleaning" as an art and life pursuit?

LMM What an art colonic event that was, preparing every single item, paper by paper, document by document, letter by letter, because in cleaning out the amassed materials I found, yes, everything:

- Galleys of 5 books
- My letters home when I was in a convent, which might make an interesting book
- 100 never published interviews with performance artists from *Performance Artists Talking in the Eighties* (University of California Press, 2000)
- · Chicken Wing drawings from my MFA show
- VHS of my students' good-bye performance for me at UT Texas
- Mitchell Payne's photos of all of my early performances
- My father's incredible and Zen-ish paintings after he had a left brain stroke
- Former Texas Governor George Bush's letter of support for my performance art job at UT Austin
- Letters of apology to my mother when I was 4 years old
- · Lots of other things to laugh and cry over

But honestly, because I never had a child, I began feeling very precious about my past art adventures as I aged and developed some health issues... and I wanted my materials and documents to be safe and happy and secure. The added benefit

is that I now have a new openness, an actual and mental space, a feeling of 'been there, done that' and a chance to breathe in a new direction. It is a happy retirement feeling. The timing was organic and natural because years ago I would never have been able to part with the surrounding comfort of my creations and when it did happen and they drove off with those boxes, I wondered if this meant that death was right around the corner (which it always is), or if I was getting ready to live LIFE as ART.

NDE Archives together with social engagement and pedagogy have become a hot topic within the arts. How does the subject of archives fit into your seminal practice?

LMM My practice has always been to listen to my voices. Sometimes they are not correct, but in general they guide me to do what I need to do. For some 10 years I have been performing/thinking the word 'archive' and putting out the desire to have my work saved from the wrecking ball. My video ARCHIVE FOR SALE, was made maybe 5 years ago as a reminder to the 'air' that I was thinking archive-ly and whenever I put out a request to the 'air', then I feel a collaboration with the possibility of things happening. In some circles this is called prayer: put the idea out, visualize it as happening; don't doubt.

NDE Was there a specific item in the Bankers Boxes that was difficult to part with? Do you feel comfortable elaborating on this?

LMM So funny Nicolás, BANKERS BOXES!!! Don't you remember I was once a nun and grew up in war years and the depression mind? Those boxes are the correct way to do it...all lined up equally and strongly and

perfectly. Like BANKERS!!! The boxes I used were hippie-looking, arte povera, wine boxes and raggedy packing boxes from grocery stores. And the joy of collecting 100 of these was an action of consequence in itself because every day I would go to the liquor stores on my way to Kingston, get 4 or more, and that became such an important dance step in this process of performing the handing over of my things to NYU.

NDE I am curious as to the future performative lives your art archives may lead to at the Fales Library & Special Collections. Is the material culture that your art practice has generated open for reinterpretation? These days there is so much buzz about 're-performing'.

LMM Who knows what will happen. Someone might do things with it. But I have no desires right now for any re-staging or repeating or reseeding of my work. If it happens, fine. Performance is not a hidden Iron Mountain specialization anymore. Everyone performs and YouTubes their life...If my performance language from 40 years ago would be of value, then I hope it will be used; but what is happening now is just as insightful and inspiring. Basically I like going down in history as one of the elders and grandmothers of the 70's form. No big deal, just a grandmother talking a strange language.

NDE Only you, LMM, would think of biblical food in the context of a goodbye archives party. Can you talk about any possible connection between the two? I can't stop thinking about the biblical manna. After all, this item can be linked to the Israelites' exodus from Egypt, and it certainly speaks of pilgrimages and journeys through the wilderness.

LMM For the archive party, I indicated on the invitation that there would be 'biblical' food, popcorn (manna) and wine (Communion). Also there would be a prize for the best popcorn so that the opening would feel participatory. Women who want to be Catholic Womenpriests, as I always did, (there are now about 150) will do anything to link their art to the priest-priestess vehicle.

Nicolás, because you went to Union Theological Seminary and studied all of that theology, you are reading even more beauty-theology into my intentions, which I totally like. Popcorn had always been a symbolic food that I used in past performances because of its association with my father and his showing love for us by making popcorn. The love is in each kernel, till this day; and isn't that what Communion is all about?

NDE How does it feel to let go? Any advice for those of us artists and art and life practitioners still weighed down by file cabinets of slides, photographs, half-chewed loafs of bread and bits of scabs from past pilgrimages?

LMM Oh BABY! I wish luck to all archive-wanters. It is such a double-edged sword...making, storing, keeping, recording, saving, sharing, recycling. If only it was as easy as a SHARE BUTTON...which is actually the next life of all of these papers/documents and things. Yippee, a fast track to eternal salvation. There eventually will be a robot that can sort it all, archive it all. Wait a few years.

NDE I visited you once at The Art/Life Institute. Now that your archives are at New York University, how do you see the role of this space in terms of your art practice?

LMM Selling it, although I totally love this space. Paring down.

NDE Any tips for archiving art and life and the performative aside from video, film and photography?

LMM The Web. And pay the fee now, pay \$\$\$ ahead of time and reserve our website for the next 40 years and then we are guaranteed that it will always be there!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! Or is this just a deep, unconscious yearning for posterity and heaven, not hell.

Having an archive is really a way to dislodge a deep and abiding FEAR OF DEATH AND DYING. All this legacy talk about sharing my work with others is total bull. I'm really afraid of being totally nothing.

NDE You are one of those artists who have the capacity to keep reinventing themselves. What are the implications of this in your existing archives or in an incipient one?

trans-nostal Short filmfes

Nostalgia offers a comfort zone...nostalgia reduces our critical engagement with the past, history is not entirely real but is selected and mythical....nostalgia is based on either dreamy and subjective views of the past, or fantasy about the future. The screening aims to show selected lens-based work which is created with the ideology of recalling the internal and utopian world of individuals – either a nostalgic past or a fantasised future.

www and fest g/nostalgia



What I Ended Up With, 2011, Noura Al-Salem **Templehof, 2012, Damon Ayers** Aemilia, 2011, Basmati The Beautiful Strange Land, 2013, Sarah Bliss The Blue Distance, 2012, Shannon Brunette Texas, 2011, Jeff T. Byrd The Allure of Objects, 2012, Rosie Carr Floating Cities, 2011, Shu-Jung Chao **Goodbye Little Factory, 2012, I-Chun Chen** The Visitor, 2012/13, George DeChev **Mondo Ghillies, 2010, Sarah-Mace Dennis** Time Will Tell, 2009, Surbhi Dewan **Negotiations, 2012, Anna Binta Diallo** Carta a l'exilie, Alina d'Aliva Duchrow **Moments, 2013, Sharelly Emanuelson** A repeated walk..., 2011–13, Paul Goodfellow **Keep Frozen Part Zero, 2012, Hulda Ros Gudnadottir** Tales of a Digital Immigrant, 2013, Dennis Hlynsky The Secret Road, 2012, Natalia Jordanova Nostalgia/Liquid Life, 2011, Eleni Kolliopoulou The Adventures of Sissi and Sissi, 2012, Katze und Krieg Swing, 2013, Tzu-Chuan Lin To Have and To Have Not, 2011, Kevin Logan **Always Elsewhere, 2012, Tara Mahapartra** Apollo Risen, Julia Morgan-Leamon Fue, es, sera, 2013, Jeca Rodríguez Colón Gowanus Haze, 2012, Margaret Rorison Disturbdance, 2012, Guli Silbersteain Ice Cream, 2010, Sydney Southam The Invisible Wallpaper, 2012, Christopher Steadman Nostalgia for Art- Art is Dead, 2013, Darko Taleski One of Us, 2013, Toni Thomas & Fergus Firth Mnemosyne, 2009, Klaus Thymann

Ellipsis, 2012, Marion Wasserman

Digitality and Visuality of Nostalgia:

Trans-ideology

by Ming Turner

ABSTRACT

Trans-ideology: Nostalgia was a film festival curated by Ming Turner and screened in Berlin in August 2013. It showed a selection of new video works from international artists that covered a wide range of ideas surrounding the concept of nostalgia. Fabio DaSilva and Jim Faught suggested in their article "Nostalgia: A Sphere and Process of Contemporary Ideology" (1982) that nostalgia isolated and mythicised selected objects from the past so that we felt we were enjoying a more tranquil and conflictless past. This nostalgic past was somehow not completely reality, rather, it was ambiguous and purified. DaSilva and Faught indicated that the past was usually perceived as more tranquil than the present. The nostalgic past ignored real material conditions and tensions, and embraced an emotional utopia.

Nostalgia offers a comfort zone where we find a peaceful and conflictless past, and where we escape from the hectic and demanding real life in capitalist society. As nostalgia reduces our critical engagement with the past, history is not entirely real but is selected and mythical. Therefore, nostalgia is based on either dreamy and subjective views of the past or fantasies about the future. The paper introduces the screening, which was created with the ideology of recalling the internal and utopian world of

individuals – either a nostalgic past or a fantasised future. All selected works relate to the ideas of nostalgia in the genres of popular culture, politics, national and local history, personal narratives or the vision for the future.

INTRODUCTION

In August 2013 I curated the film festival *Transideology: Nostalgia* at Supermarkt Creative Resource Center, a hub for digital culture in Berlin, Germany. The curation of this film festival resulted from an invitation from Transart Institute based in New York, following my curation of another film festival, *Inbetweeners of Asia*, in Tanzfabrik Berlin in 2009. The curation of these two film festivals was initially an open call for international lens-based artists; and for the Trans-ideology screening, I received 77 submissions from emerging and established artists from five continents. In this paper I will explore the curatorial concept behind this project, Nostalgia, and will specifically analyse three selected pieces of work.

TRANS-IDEOLOGY

The film festival *Trans-ideology* was curated to visualise my long-term research interests in







Below, stills from Tales of a Digital Immigrant (2013) by Dennis Hlynsky, above video, 00:18:08

diasporic studies, which explore the ideas of travelling, nostalgia, memory and issues of identity. It also covers various themes of postcolonialism, including diaspora, the sense of belonging and authenticity. 34 artists were selected to show their animations, videos and documentary films in the project. To explore the curatorial themes, I will examine the concept of the main theoretical concern, nostalgia:

"Myth and symbol as sources of nostalgia appear more real than everyday experience, which itself is beset by ambiguity and flux. The past is compacted into a cohesive, unitary whole that appears as a kind of goodness-in-itself-totality, above reproach and criticism" (Dasilva and Faught 56).

In the article "Nostalgia: A Sphere and Process of Contemporary Ideology" (1982), Fabio DaSilva and Jim Faught suggest that nostalgia isolates and mythologizes selected objects from the past so that we feel we are enjoying a more tranquil and less conflicted past. This nostalgic past is somehow not completely reality; rather, it is an ambiguous

and purified past. Furthermore, they assert that the past is usually perceived as more tranquil than the present. The nostalgic past ignores real material conditions and tensions, and embraces an emotional utopia. Nostalgia offers a comfort zone where we find a peaceful and harmonious past, and where we escape from the hectic and demanding real life of capitalist society.

Nostalgia offers utopian imaginations of fantasy and myth towards our own stories and the environment in which we live. Nostalgia reduces our critical engagement with the past, where history is not entirely real but is selected and mythical. Therefore, the sense of nostalgia is based on either dreamy and subjective views of the past or fantasies about the future. The inspiration for this film festival came from the ideology of recalling the internal and utopian world of individuals – either a nostalgic past or a fantasised future of the participating artists, the visitors and myself.

Scholars of contemporary culture have critiqued nostalgia's role in perpetuating our everyday society, which is built upon excessively idealised





Nostalgia reduces our critical engagement with the past, where history is not entirely real but is selected and mythical.

and politically conservative visions of the past. As to nostalgia in a consumer culture, Dalia Kandiyoti argues that "[n]ostalgia is central to identity-for-purchase because it 'manufactures' collective history as a bygone, ideal experience of everyday life, community, landscape, and heritage to which the consumer presumably wants to return" (82). The longing for 'return' is implied in the very term nostalgia itself: a seventeenth-century doctor combined the words *nostos* (return home) and *algia* (pain) to describe extreme forms of homesickness (Kandiyoti 82). Consequently, nostalgia is the pain that we endure when longing for the 'good old days'.

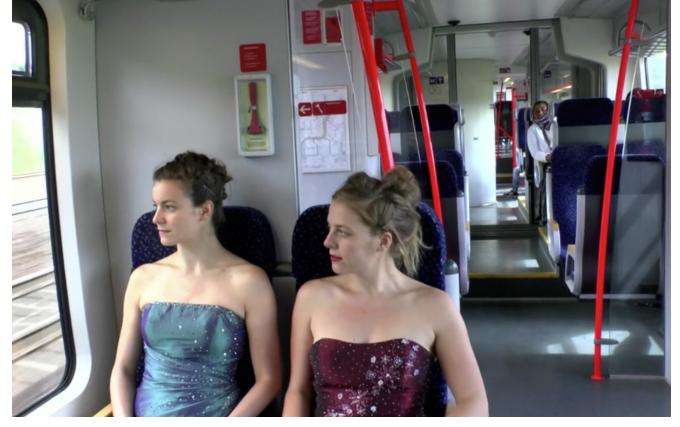
The first video to introduce is *Tales of a Digital Immigrant* (2013) created by Dennis Hlynsky, who is a professor at Rhode Island School of Design in the United States. *Tales of a Digital Immigrant* was created based on a series of first-person short narratives that form a portrait of the artist himself: a stranger in a digital land. In this work, Hlynsky reflects on moments of change in society and weaves a tale of himself as an aging American (artist's statement). This video acknowledges the fact that Hlynsky accepts the notion that the world has changed beyond his recognition, as was the case with his own grandmother who immigrated to America from the Ukraine in the early 1900s.

Regarding the term nostalgia, Ian Duncanson states that "[n]ostalgia may be a symptom of melancholy concerning what has been, or what is considered to have been, and subsequently lost, or it may be a neurotic fear of what either may be lost or of what valued object is likely to be lost" (23). In Tales of a Digital Immigrant, Hlynsky aims to express the fact that we live in a perpetually changing world and our digital culture moves with such speed that we often feel left behind. As the world changes so rapidly, we become foreigners by standing still, as if we are immigrants, just like his grandmother. Hlynsky's nostalgia lies in the loss of objects and memories from the good old days, so this video was created based on his personal recollections. In other words, it was created based on the artist's real memories. According to Hlynsky, this video began as a series of short stories written for a graphic novel entitled Drinking Beer with Robots, but then he shifted to video after being unable to secure a publisher (artist's statement). Since this video is a collection of his family documentaries and memories, the visual presentation of this piece is illustrative and surreal, which strengthens the mystical characteristics of his sense of nostalgia and crystallises his vague memories.

The Adventures from Sissi and Sissi, 2012 was created by katze und krieg, a performance duo







Below, stills from The Adventures from Sissi and Sissi (2012) by Katze und Krieg, above video 00:21:08.

consisting of katharinajej and Julia Dick, who have been working together since 2007 and who are currently based in Cologne, Germany. The Adventures from Sissi and Sissi is the visualisation of the artists' rediscovery of slowness and simplicity in our current rapid, accelerating and highly complex world, especially in urban spaces (katze und krieg, artist's statement). By creating this video, they celebrate very simple actions and glorify the quotidian moments of our everyday lives. Dressed up in elegant traditional ball gowns, katze und krieg asked members of the public and fellow passengers to film them enjoying their desire for tranquility and a slower pace of life. The conflict between the nostalgic slow pace of life and the present day encounters with our noisy and busy daily lives is a powerful yet contradictory scenario in this video.

Being completely engaged in tranquillity and peace, katze und krieg ignore all their fellow passengers and other members of the public who form a chaotic backdrop to each scene. The artists deliberately mixed the original background noise with soothing and classical music, mirroring the contradiction

between the artists and the real life in which they find themselves. The mixture of the noise from the traffic and people on the street and the classical music also responds to the psychological conflicts between real life and our internal desire towards a nostalgic past, which is long lost and impossible to return to.

The Israeli-born video art maker and video editor Guli Silberstein created the video Disturbdance, 2012, which deals with the political issues and the violent tension which exists between Israel and Palestine. Silberstein picked up a news clip online which portrayed a young woman trying to prevent two armed Israeli Defense Forces soldiers from shooting at a group of Palestinian protesters in the village behind her. Disturbdance is a poetic video work, dealing with the pain of the unavoidable violence of the Israeli-Palestinian conflict. The images are digitally processed and slowed down and the soundtrack has been replaced with lyrical music. The scene is removed to an abstract level where the soldiers and the girl seem to be caught in a poetic dance located between a cruel reality and a utopian dream (Silberstein, artist's statement).







Below, stills from Disturbdance (2012) by Guli Silberstein, above video, 00:03:20

Silberstein digitally processed the real images into a pixelated landscape and he stripped the clip from its original sound, replacing it with emotive yet suspenseful music. The surreal colours and slightly distorted shapes of the figures and objects in the video suggest a mystification of the reality. For Silberstein, the video is converted from journalistic to allegorical, taking on a poetic dimension, transforming the never-ending political tension into a quasi-dance, a myth (Silberstein, home page). Myths and symbols as sources of nostalgia appear more real than everyday reality. Perhaps, through mystifying the video clip, the diasporic artist Silberstein is longing for a utopian reality and denying real human complexity in his homeland.

Aside from the similarity of the themes of these three pieces, different methods and perspectives have been used in their respective creative processes. *Tales of a Digital Immigrant* deals with rather complex issues. Despite the fact that it was produced based on personal narratives, the rich sources related to American history, popular culture, fashion and even the development of technological innovation were its key references. Hlynsky paralleled family memories and objects with essential social and

cultural events in the United States, with some witty humour and a few surprises for the viewer. It is such a beautifully produced piece with various techniques employed such as digitally manipulated images, historical photographs, drawings, clips of old television programmes/films and acting by people. When recalling memories, they seem to appear in our mind randomly instead of in a chronological order and the events or short stories in *Tales of a Digital Immigrant* also follow this pattern, i.e. they do not seem to connect with each other through any specific order or theme. Rather, there are always a number of hints that appear in certain objects, things or people that become the topic for the next scenario in the video.

Unlike *Tales of a Digital Immigrant, The Adventures* from Sissi and Sissi is effectively a record of a performance in which the artists themselves dress up in costumes that express the theme of the video. Inviting members of the public to film them is an interesting strategy, especially when the task is taken on by those who are not familiar with filming. The video demonstrates the discomfort and nervousness of those people being asked to do the filming, and the film makers' dialogue with the artists and their





Myths and symbols as sources of nostalgia appear more real than everyday reality.

lack of skill in filming create rather amusing and unexpected effects. *Disturbdance* was created in a wholly different way than the previous two pieces. The adaptation of a real life video clip in a war zone suggests strong connotative references to reality and to the artist. The manipulation of the original video clip certainly mystifies the tension of the event, transforming it into a beautified yet powerful piece of art. Utilising background music is an important element in both *The Adventures from Sissi and Sissi* and *Disturbdance* as it strengthens the poetic components in the scenarios of the work and dilutes the distance between reality and nostalgic imagination of a homeland and a past that cannot be recovered.

the lost past, personal narratives, or de-materialising the reality of our lives. It is evident that the screening of this festival at this venue created some dialogue between the viewers and the works across cultural and political boundaries.

You can view the films at the following links:

Dennis Hlynsky, *Tales of a Digital Immigrant* (2013), 18 min 8 sec: http://vimeo.com/63536363

katze und krieg, *The Adventures from Sissi and Sissi* (2012), 21 min 08 sec: http://vimeo.com/82086608

Guli Silberstein, *Disturbdance* (2012), 3 min 20 sec: http://vimeo.com/36596277

CONCLUSION

DaSilva and Faught note that "[w]ith nostalgia the real time sequence of thought and material production is broken, while abstracted bits and pieces are reordered into an imaginary life context" (58). Hlynsky, Katze und Kreig, and Silberstein's works indicate this kind of ideology through an unfulfilled search for a utopian world, a longing for

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ABOVE Visual poem, Spelling Bee (2012) treats the role language in cultural assimilation, identity, and the experience of exile and transience. This floor-to-ceiling visual poem is composed in four languages and traces a young girl's linguistic journey across continents. It expresses her search for an individual voice in the remembered fragments of sound from birth through a landscape of multiethnic fairy tales, lullabies, and traumatic moments of phonetic confusion.

First tap wack snap air and papalapap.

Papi mein. Noapte buna Kindlein. 3 Lei Stück.

Lorelei. Polyphonic Hollywood nearby.

Moaşă-ta pe gheaţă and heaveho.

El burrito sabanero

Tuqui trucki lapte la copil

De Temesvar ins exil.

Cantando Silvio porque en seguida

Lo hermoso nos cuesta la vida.

Y como el gato en la obscuridad

Baje del cielo a la nueva verdad.

Honigkuchenpferd, kunterbunt, und Graben

Fressen Ihn im Schlarafenland die Raben.

"My Pony" lies over the ocean
With the thapatistas,
lay que cuh! and supamen(g).
Spelling bees test madeup words
Like marvalus, nees, and arkansaw,
But Ishmaels spleen, Jane, and Waugh
Unlock ephemeral — defluvium – peregrine;
Goethean Petals ere Frost unseen.
Thus seraphim, Heliotrope, and chrysalis
Save with a Hermeneutic kiss and elegance
Our 3 Lei tot from complacencys Garrote
Polishing this pariah into a blissful Groschen
Endlich in possession de su goschen.

MPPN Touching as Listening

ABSTRACT

This paper investigates Pulse **Project** (2011–2014) a digital performance-study series that utilizes creative practice to interrogate the epistemological approaches underpinning (western) modern medicine and technoscience by exploring their corollary 'others' - premodern Chinese medicine and music theory. This study brings informed touch together with traditional Chinese medical and musical theories and SuperCollider (a real-time audio synthesis programming language). By drawing upon my experience as an artist and clinical acupuncturist with training in biomedicine, I use pulse reading diagnostics to compose algorithmic soundscapes and graphic notations to create unique soundscapes expressive of the interior aspects of an individual's embodied being and therefore generate a new approach to embodiment and soundscape composition. These soundscapes are not sonifications of western principles of the circulatory system but offer another perspective from which to conceive of and listen to the interior spaces of the body (Lewis-King 2013).



1. INTRODUCTION

Pulse Project is a transdisciplinary and transcultural research project that uses pulse reading as a translational *medium* – as an instrument of convergence between art and medicine, east and west, past and present, self and other. Each participant's pulse is interpreted as a unique set of sound-wave images based on the theories of traditional Chinese pulse diagnostics (a complex set of 28+ waveform images corresponding to metaphysical/physical states of being) and also in accordance with traditional Chinese music theory as a means for exploring and making a sonic record of the intersubjective space/time between self and others. These soundscapes are not interpretative of the western notion of the circulatory system, but instead draw on Chinese medical and music philosophy in order to represent the body as a living cosmos pulsating with matter and energy.

In order to determine the ways in which *Pulse Project* offers a new approach to transdisciplinary practice, I first outline a contemporary relationship between art and science and some associated problematics of this relationship in section 2. In section 3, I discuss the problem of creating an equitable ecology of practices between science and its 'others' (Stengers 2010) and suggest that transdisciplinary practice is the best way to bridge the 'cultural divide' between art and science (whilst also situating my own creative practice in relation to this approach). In section 4, I discuss personal experience as a transdisciplinary practitioner (engaged in both arts and science practices). These experiences are explored within *Pulse Project* and its use of performance to restage the western clinical encounter outside of its normative milieu in order to translate the alchemical functions and actions from one code of practice (medicine) to another (art) and back again. In section 5, I outline Pulse Project and present sample audio files of the SuperCollider (SC) soundscapes generated from the study. In section 6, I conclude with making the case for why Pulse Project offers a unique approach to transdisciplinary practice.

2. ART AND SCIENCE TRANSDICIPLINARY PRACTICE: A TRULY NEW APPROACH TO AN OLD PROBLEM?

That growing collaboration between the fields of art and science is a major contemporary trend is undeniable. Even mainstream magazines such as *Time* have featured articles discussing this trend.¹ Though

See discussion on this theme in 'Buzzwords: "Art Science" Is the Newest Artworld Trend', Time, June 1st, 2012 or 'Small Worlds: Science Meets Art Under the Lens', Scientific American Magazine, December, 2012 issue to name but two in the sea of recent articles on this subject.

the actual diversity of collaborative practice between art and science is too varied to discuss in real terms, existing as they do on a spectrum that ranges from works which approach the arts from a mainly science-based perspective² to works placing scientific research within the contexts of arts-based research.³ Given the extraordinary interest in art and science collaboration taking place globally⁴, new projects and theories are continually materializing; therefore this discussion does not attempt to form a position of expertise on their cultural relationship but limits itself to the concerns that have arisen from my own professional experience as an artist and healthcare practitioner in relation to creative practice.

While there can be no doubt that disciplinary collaboration between art and science can provide incredibly rich sources for the production of new forms of knowledge for both disciplines, investigating a little deeper beneath the initial enthusiasms of this 'new' alliance reveals a tendency for certain older patterns to be repeated. The identification of patterns in this article will focus mainly on the power dynamics that operate between art and science in cultural milieus, the manner in which this dynamic functioned historically and how this history still shapes art science collaboration today.

That institutions such as the Wellcome Trust and its new associate the 'Science Gallery' place their emphasis on using art as a source of public engagement is a fundamental problematic explored in this article. 5 Speaking about the assumptions behind this recent development (of using the arts to visualize science and technology) in her recent lecture at the London School of Economics, Art for the Sake of Science: Artistic Visualization as 'Critique' (2013), philosopher of science Chiara Ambrosio calls attention to the fact that 'collaboration between artists and scientists still nowadays seems to involve the assumption of a sharp separation of these two fields: art belongs to the realm of creative inspiration, while science is about data, evidence and testability...I want to challenge this division, and in particular I want to question the idea that the role of art in art-science collaborations consists exclusively of "illustrating" scientific concepts' (Ambrosio 2013).

² For an example of this approach to aesthetics see the article, 'An Efficient Algorithm for Determining an Aesthetic Shape Connecting Unorganized 2D Points' in Computer Graphics Forum by S. Ohrhallinger and S. Mudur.

³ For an example, see, 'Media Study: Robert Irwin' in Artforum's 50th Anniversary issue: Arts New Media, (September 2012) for a Irwin's discussion on how his intervention into various spaces, the creation of sensory deprivation chambers, etc. transformed NASA's researchers approach to their research of conditions of living for a significant period in space.

⁴ See 'Science Art' project at Moscow State University which addresses science-art as a global phenomenon: http://www.science-art.ru/e.php.

⁵ Though the 'Science Gallery' say they support the areas where art and science collide, it is clear in their mission objectives that their main focus is on using art for public engagement of science, see: https://sciencegallery.com/international. Also, their board of directors is almost exclusively comprised of scientists, venture capitalists and technologists with a very low number of artists to inform curatorial and other important decisions. View their governance board: https://sciencegallery.com/governanceboard and their Leonardo Group: https://sciencegallery.com/leonardo.

Is there really a danger that science is simply not engaged enough in culture?

So why is that we need more and more artists to disseminate the concepts and practices of science? Is there really a danger that science is simply not engaged enough in culture? Sian Ede, Arts Director of the Gulbenkian Foundation and author of Art and Science (2005), also identifies this issue as a cause for concern when she writes, 'Contrary to the claims of some in the science community, the public is better informed about contemporary science than it is about contemporary art. Scarcely a news bulletin passes which does not contain the words, "scientists have discovered that..." (Ede 2005: 1). Ede argues that the contributions art makes to society is as vital to our existence as those contributions made by the sciences and that the range of diverse viewpoints and creative thought processes the arts offer to science are just as crucial to creating an understanding of our evolution. Ede argues that we live in a time where scientific exploration and explication is in the ascendant and that a 'new universalist belief system' regarding the evolution of the mind that is currently being promoted by the new sciences poses the risk of de-personalizing human experience, especially as the uniqueness of human individuality is increasingly mediated and replaced by mechanical processes (3).

The assumption that art can be used as a medium to disseminate the content of scientific research assumes a subjugation and passivity of artistic practice to the more important business of disseminating scientific knowledge. This stance (and the problems that attend it) finds its roots in an ongoing cultural battle between rationalist forms discourse and its Othered forms of knowledge production. The two most recent historic examples are the science wars of the 1990's and C.P. Snow's Two Cultures debate of the 1950's. Put simply, the science wars were a series of heated discussions that occurred at symposia and in academic journals between 'scientists and the social scientists who study them' (Beringer 2001: 2). The 'wars' started shortly after the authority of the scientific method and its capacity to produce certainties/truths were called into question by social scientists using postmodern and constructivist theories. The scientific rationalists who saw themselves as 'representing' science, i.e., Alan Sokal, Steve Fuller, Lewis Wolpert, etc. and social scientists representative of the academic left became embroiled in heated debates that sometimes became poisonous.6 These 'discussions' find their echoes in

an earlier disputation ignited by C.P Snow's Rede

Lecture in 1959 titled 'Two Cultures'. Snow's lecture

The cultural divide between the arts and sciences is further compounded by their opposing methodological practices and investigations into knowledge production (Ede 2005; Eisner 1981). In her recent ethnographic study on art and science collaboration, 'Across the great divide: Boundaries and boundary objects in art and science' (2011), Megan Halpern examines the methods of collaboration between artists and scientists by first providing a historical and theoretical context for her study which she identifies as defined by the 'two cultures' debate⁷. Halpern points out that this binary categorisation of the 'two cultures' has been mapped and re-mapped over time into 'arts and sciences', 'science and humanities', 'natural and social science', 'sciences and everything else', and writes that,

'These re-mappings point to an entanglement between the art/science and science/public relationship that neither scholars nor scientists have yet been able to tease apart. This entanglement suggests that no matter what we profess to know about science communication, the role of science, and of scientists, is still held conceptually apart from, and in many cases above, other forms of knowledge production, including the arts. In spite of efforts to integrate the arts and sciences, and in spite of efforts to transform the way science is communicated to the public, these boundaries have persisted (923).

Halpern examined collaborative practice between artists and scientists by analyzing the boundaries and boundary objects artists and scientists shared in order to realise their work, i.e., boundary objects such as drawing, writing, discussion, and debate

elaborated on the idea that the whole of western civilization is bifurcated into two opposing camps, namely science and humanities. Snow called attention to what he saw as the irreconcilable differences that existed between them, and with slight hostility, placed the agenda of science as superior to that of the humanities and bemoaned that the humanities dominated British society (1959) to which the literary critic F.R. Leavis answered by mocking Snow in a petty, snobbish manner in his response (Ede 2005: 5; Halpern 2012: 923).

⁶ See Ullica Segerstrale's discussion in 'Science and Science Studies: Enemies or Allies? In Beyond the Science Wars: The Missing Discourse about Science and Society' (2000), where she gives a personal account of attending the conference where scientists unfairly questioned panelist and feminist academic Donna Haraway (who was the only representative of the postmodern side of the debate) about her own and other feminist critics' scientific training. See page 7.

⁷ In the Introduction to her book, Art and Science Sian Ede also mentions the 'two cultures' debate as a defining event in the cultural relationship between art and science.

used to mutually explore a set of ideas. Among many of Halpern's findings was that artists and scientists still need to defend what they perceive to be their respective professional boundaries; and that these boundary distinctions create, on the one hand, a sense of professional security and social value, and, on the other, hegemonic dynamics within the collaborations. Here, Halpern discusses the boundary distinctions that occur within the collaborative relationship between two scientists (Itai and Holly) and the respective artists they worked with:

'Itai identified the relationship between science and nature by drawing a distinction between science and other production. Holly identified protocols of knowledge production that are unique to science. Though these were very different conversations, both cases incorporated ways of re-establishing science's authority and protecting its autonomy. The artists paired with the scientists seemed fairly familiar or comfortable with the boundaries established by the scientists, and did not directly challenge them. This may be because the boundaries within scientific research are more well established than those of the art world, and thus, more recognizable to those outside the field' (929).

I use Halpern's study in this article to outline some of the problematics that underpin current interdisciplinary art and science practice, i.e., the collaborative practice between two separate disciplines, that this research project attempts to address through a transdisciplinary approach to creative practice. In order for the arts and sciences to be truly more collaborative, I argue that artists need to engage with and understand in far more depth the processes and restrictions that characterise the fields of science with which they are working. Likewise, scientists must learn from artists about artistic methods in order to engage with the social imaginary. Without artists and scientists making significant incursions into each other's disciplines, art science collaborations will only repeat the refrain of the divided 'two cultures'.

3. CREATING INROADS AND NETWORKS TO BRIDGE ART AND SCIENCE

'A Navajo sand-painting ritual for a sick child is a mystery – we literally cannot read the signs nor subscribe to the belief, let alone the science, that she can be made better this way. Are we to dismiss this cultural practice? This is shaky ground and what appears to be dogged cultural relativism infuriates scientists. Unfortunately, their own track record isn't too persuasive. Who can say what is 'natural' for women at the beginning of the twenty-first century when scientific expert got it so wrong at the beginning of the twentieth? Even when we greatly respect their methodologies, it is always important to take cultural context into account'. (Ede 2005: 7)

How can an ecology of equitable practice be brought between the two often-opposing practices of art and science? Ostensibly, artists are not responsible for providing a set of findings/carrying out a set of interventions that empirically improve or save the lives of others. Likewise, scientists may not have the freedom to explore the diversity of thought processes and ethical queries that artists continually explore and feed back into social discourse. Philosopher and historian of science Isabelle Stengers has written extensively on this dilemma of translation and achieving accord between the sciences and other communities in Cosmopolitics I & II (2010), a series of seven texts that form a critical engagement with the science wars and offer radical strategies for reconciling their inherent conflicts by examining the basis on which these conflicts are epistemologically grounded. Stengers arrives at the centre of the conflict between science and its others by examining the ontological premises for the creation of certain criteria that the sciences and other communities employ to ensure their validity. Using the term obligations (55), Stengers describes these criteria as constraints, 'responsibilities' and 'rights' – as entities that are internally agreed upon and enacted within each particular community, an activity which confers upon that group a worth or validity as well as an authorial license to intervene on behalf of another individual or community.

But what of science's Others? What of the participants being acted upon? It is at this juncture where Stengers' critique unravels the coherence of scientific criteria and its obligations through revealing their limitations:

'The term "obligation" also reflects a principle of nonequivalence, but this time one that affects the "typical behaviors" or ways of proceeding of the practitioner herself, or the difference between that which, in her own practice and that of her colleagues, will excite, satisfy, disappoint, or be rejected as unacceptable. Obligation refers to the fact that a practice imposes upon its *participants* certain risks and challenges that create the value of their activity' (Stengers 2010: 55).

In this way, Stengers asks us to slow down our incessant 'mobilisation' towards assembling 'coherences' and taking actions so as to provoke divergent thinking and a deeper awareness of the complexity of a situation (2010). Stengers wishes for us reconsider the rationales

and directions of scientific intervention and accord and calls upon communities (scientific communities in particular) to open themselves up to those for whom they are acting on behalf of. She specifically asks for (scientific) communities to make their decisions more inclusive and equal to the diverse requirements of communities outside their remit. Stengers asks science to embrace the inherent creativity of working together with other communities by creating at the very least an interactive bidirectional methodology – instead of simply adhering to singular protocols that act in one direction, i.e., the practitioner via their knowledge tradition acting onto/ on behalf of the 'patient' (55).

It is at the site where practices are open to individuals and other communities that my project takes place, at the epicenter of the encounter between art and science. For me, creative practice is a testing ground for embodying the complexities of the temporal world — an open space for rethinking history, society,

make it possible to provide a new commentary in order to produce the kinds of contributions that are central to contemporary transdisciplinary praxis. This is not a unique strategy; after all, John Cage used Zen Buddhism to inform his approach on making compositions (Larson 2013). Along similar lines, philosopher Francois Jullien asks to 'what extent' as a civilisation have we ever been able to disembark from the 'European schema' we have inherited in order to think outside the perpetual reification of thought processes that stretch back to early Greek civilisation. Jullien states that these schematic processes are so deeply embedded in our thinking that we no longer see the foundations for such schema, but use them continually to construct cultural goals and then go about fulfilling them as if they were a matter of fact (Jullien, 2004: 1). To exit this endgame, Jullien asserts that he uses his scholarship of early Chinese thought as philosophical tool. Here Jullien remarks during an interview that he studies Chinese philosophy to:

The 'wars' started shortly after the authority of the scientific method and its capacity to produce certainties/ truths were called into question by social scientists using postmodern and constructivist theories.

human, nature and technology. Instead of existing as passive commentators on the actions of science, what if art could be decoupled from its normative market and institutions and could instead intervene into the territories normally occupied by science — where matters of life and death occur (with all the ethical problems that creates)? What could science become if it embraced the complexity and plurality of (artistic) creativity and ceased excluding phenomena for the sake of establishing a generality as the means for determining 'truth'? These are some of the questions I address in my research series, *Pulse Project*, through my examination of the clinical encounter and my attempt to extend the outcomes of 'standard' diagnosis towards more creative possibilities.

4. DISCUSSION: CREATIVE PRACTICE AS CULTURAL ALEMBIC

From the position that has been directed by the experiences and requirements of my own transdisciplinary practice, it became necessary to think laterally to the modern constructs of Western art and science themselves in order to gain an alternative perspective. To understand something from 'other' perspectives is to create a discourse, to '... get out of the Indo-European zone, notably the great Indo-European language, by breaking with its syntactic modes and etymological roots... Whereby China provides us with an exteriority which enables us to tackle European thought from the rear...to discover other modes of intelligibility... which does not mean that I presuppose them, and to conversely probe the prejudices of our reason' (Zarcone 2003).

Whilst taking care to avoid 'Orientalism' and in a similar spirit to Jullien, I use my clinical practice of Chinese medicine within a western biomedical context as an object of inquiry and critique. By using my research and myself as the researcher as a *medium*, I use my role as a *scholar-physician-artist* (Scheid 2002) to situate my research at the junctures of self and other and science and humanities. This study inquires into the intersectional micro-worlds of embodied individuals and their encounters with external, social, natural and technical worlds.

As a practicing fine artist who undertook medical training and established a clinical practice, ⁸ I subjected myself to the rigors of studying biology, anatomy,

⁸ I studied biomedicine and Chinese Medicine: Acupuncture between 2002–2005 and Chinese Herbal Medicine and biochemistry 2008–2009 and had a full time clinical practice between 2005–2010.

physiology, pathophysiology, differential diagnosis and evidence-based medicine research, obeying strict clinical protocols and ethical codes; whilst at the same time, I studied bodily process from the metaphysical approach of early Chinese medicine – where the body can be understood to be an assembled cosmological landscape, shaped and altered by continuous alchemical processes of yinyang9 wuxing.10 According to early Chinese philosophical thought, all phenomenal processes are organised into an erotic continuous interchange between yin and yang. The interplay of yin and yang forces are in turn affected and shaped by the interrelated and uninterrupted movements of wuxing (Kaptchuk 2010). For example, within the human body there are five zang (yin) organs: the Heart (including the "Pericardium"), Spleen, Lungs, Kidneys and Liver; and six fu (yang) organs: Small Intestine, Large Intestine, Gall Bladder, Urinary Bladder, Stomach and Triple Heater. 11 These organs have an associated energy reservoir or "network" that runs between the internal (yin) organs and the outer (yang) periphery of the body (Unschuld 1986: 408). The zangfu pairs are also each associated with wuxing – or the five elements: Fire, Earth, Metal, Water and Wood. For example, the Stomach/Spleen is associated with Earth, the Lung/Large Intestine with Metal, the Kidney/ Bladder with Water, the Liver/Gall Bladder with Wood, the Heart/Small Intestine with Fire and the Triple Heater/ Pericardium with "Ministerial" Fire (Unschuld 1986: 256; Lewis-King 2013).12 The Chinese observed these yinyang wuxing processes to be animate within all forms of being-in-nature - including animals - as a cosmological process (Imrie et al 2005).

This situation of practicing Chinese medicine within a Western biomedical clinic placed me in a unique position from which to look at the person/body from two cultural worldviews. One system privileges rational and transcendental action whilst the other privileges an embodied metaphoric action. According to Foucault, the 'medical gaze' within the modern clinic privileges sight over other senses and serves as a mechanism in which to objectify the other. In The birth of the clinic (1973), Foucault contends that within the sight/touch/hearing 'sensorial triangulation' of 'anatomo-clinical perception', its main emphasis "remains under the dominant sign of the visible" and that the diagnostic relationship is powered by the "triumph of the gaze that is represented by the autopsy: the ear and the hand are merely temporary" (Foucault 1973:165). Whereas Elisabeth Hsu writes in Tactility and the Body in Early Chinese Medicine

(2005), 'If visual inspection of corpses was central to the development of anatomy in modern Europe, one may ask which of the senses was important for the emergence of the predominant currents of scholarly medical knowledge and practice in third- and second-century B.C.E. China?' (2005: 7). Hsu argues that it was tactile perception prompted by a tactile exploration of living bodies (Lewis-King 2013).

It was these divergent approaches to the human body within my clinical education that enabled me to understand the body-in-being itself as an artistic medium for me. From the critical and expanded perspective of a contemporary art praxis, my participation in the clinic as a performance artist and ethical healthcare practitioner enabled me to approach the Other within the clinical encounter from an alternate creative dimension of thought. Working between biomedical and early Chinese medical principles, clinical practice became highly performative in all senses of the word – a crucible for experimental and intimate exploration into the indeterminate spaces between self and Other, of healing and transformation. The clinical encounter is co-performative act as it involves the interplay of at least two live actors (Conquergood 1991). From the position of an artist practicing science from within the dynamic space of the clinic, I began to understand the interior spaces of the other person within the clinical encounter as existing beyond the forensic site of the Cartesian autopsy. The self and Other became for me a site of live embodiment, alchemical transformation and ultimate creativity. This experience was informed by clinical experience from the perspective of Chinese medical practice, where the Other is not a separate entity from the self. Instead, an acupuncturist works with the life-force that exists between us on a microlevel as a healing medium.¹³

From these experiences, a central theme of my research has become the 'artistic' translation of the 'scientific' clinical encounter from the point of view of an arts practitioner who has experience from both within its structure as a 'scientist' as well as from outside this structure as an 'artist'. Through practicing Chinese medicine, I question the notion of what science can be if not strictly tied to a western tradition. Indeed this question of what 'science' could be should also be asked from an inverse angle – through the consideration of the special situation which allows for the practice of 'traditional' Chinese Medicine (by a contemporary artist) within the contexts of biomedicine (Scheid 2002). In my research, I employ my clinical training within my creative practice as a

⁹ Refer to the Glossary for a brief explanation of these terms

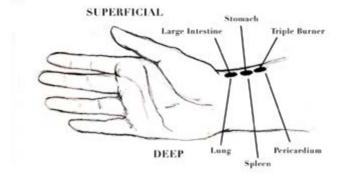
¹⁰ Refer to the Glossary for a brief explanation of this term.

¹¹ The organs as conceived of by Chinese Medicine are capitalised here to differentiate them from the same organs that we conventionally recognise within biomedicine.

¹² Also, there is no separation between the mind and body but they are understood to form one continuum - the bodymind. See Ted Kaptchuk's *The Web That Has No Weaver* (2010).

¹³ In Chinese medicine, this is described of as Qi. Please refer to the Glossary for a definition of this concept/term.

Right Hand



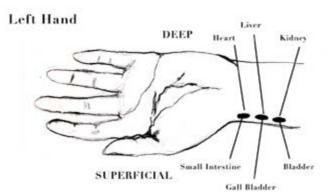


Figure 1: Chinese Pulse Positions (2013) © Michelle Lewis-King

means of expanding the reach of arts and science praxis to extend beyond their normal confines and this study attempts to make unique inroads between them. In this way, I use my sonic study *Pulse Project* (my creative research which includes experience of a healthcare worker) to bridge art and science practices.

5. CASE STUDY: PULSE PROJECT

Pulse Project explores Chinese pulse diagnostics as a unique source for connecting art with science and for connecting performance with sound studies. This project investigates the use of intimate touch as a means for connecting with others and for producing embodied sounds that explore the intersubjective space/time between self and Other. Aligned with Isabelle Stengers' argument for the development of equitable ecologies of practice (practices that are inclusive of their relationships with the objects of their studies), this study addresses the notion that the participants in the research are of equal importance to the aims of research and the role of the researcher within the study (Koski 2011). This study also explores the sonic possibilities of the interior of the body when considered from a perspective alternative to standard practice in western medicine and technology.

In using pulse reading to touch upon the internal oscillations of others, touch is used as a method of intensive listening that enables me to translate the oscillations of subtle energies and flowing of blood within the interior universe of another into an

Pulse positions from the Nan Jing

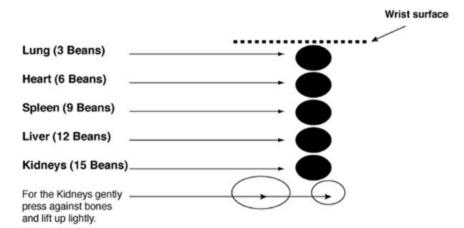


Figure 2: Nan Jing Pulse Classic Diagram (2013) © Michelle Lewis-King.

unique soundscape. The palpation of pulses requires many years of practice to develop the sensitivity and perceptual knowledge to enable the practitioner to read pulses with accuracy (Hsu 1999).¹⁴

Each wrist has three positions where the practitioner's fingers are placed to palpate the pulse, totalling six positions altogether (as demonstrated in Figure 1). From each position on the wrist (indicated by the dark circles) the practitioner registers at least two levels from which the pulse waveform qualities can be felt and that are referred to as "superficial" and "deep." These levels are also associated with organs and networks (see Figure 2). For the purposes of differentiating the traditional Chinese conception of the organs from those of occidental medicine, Chinese "organs" are capitalized in this text and are not to be confused with the western biomedical understanding of these organs (Lewis-King 2013).

In Figures 1 and 2 above, each of the black disks display the positions where pulse waveforms are palpated, interpreted and compiled together to produce an overall "portrait" unique to each participant.

There are multiple methods for pulse diagnosis in Chinese medicine. For example, according to sinologist Paul Unschuld's translation of the ancient text *Huang Di nei jing su wen* – a text that is attributed to having been formulated between 206 BCE and 220 CE (Unschuld et al 2011) – each pulse has a position and depth at which it is meant to be palpated (Adams 2006; Unschuld 1986: 117). For example, at one end of the spectrum, the Lung waveform is ideally palpable at the pressure level of three "beans" and at the other, the Kidney is ideally at the pressure level of fifteen "beans" (see Figure 2). If the wave-image arrives at



the "wrong" position, i.e., other than where it is meant to be, it is clinically significant. For instance, if the practitioner feels a percussive "bowstring" sensation, which belongs to the register of Liver/ Gall Bladder wave-images, at the level of 3 beans (which is at the level of the Lung/Large Intestine) instead of the location of 12 beans (at the level of the Liver/Gall Bladder pulse), this means a discordant relationship is developing between the Liver and Lung organ networks (Adams 2006: 26). Each of the organs and networks (known as zàng $f\check{u}^{15}$) are also associated with an element, color, tone, etc., which is further discussed in the "Composition" section below (Lewis-King 2013).

5.1 PERFORMANCE PROCEDURE

The performance itself is staged in a public space using the simple props of a table, chair, notepaper, ink, brushes, acetate, a laptop and a white coat. Participants' pulses are individually recorded and interpreted. The collection of data is modeled on a medical history or "case-study" basis. Clinical impressions of the pulse are first notated under diagnostic categories (see Figure 4), e.g., "bowstring," "slippery," "replete," along with the speed, vibratory qualities, fullness, emptiness, etc.

Figure 4: Clinical Notation 1 (2011) © Michelle Lewis-King. Photo: Barbara Butkus

Comes

Then, each organ-network (channel) is illustrated and hand-drawn into a graphic notation. Participants are given an individualized graphic notation during the performance and a SuperCollider (SC) soundscape file (composed solely for them) post-event (see Figure 6).

¹⁵ See the Glossary for a definition of this term

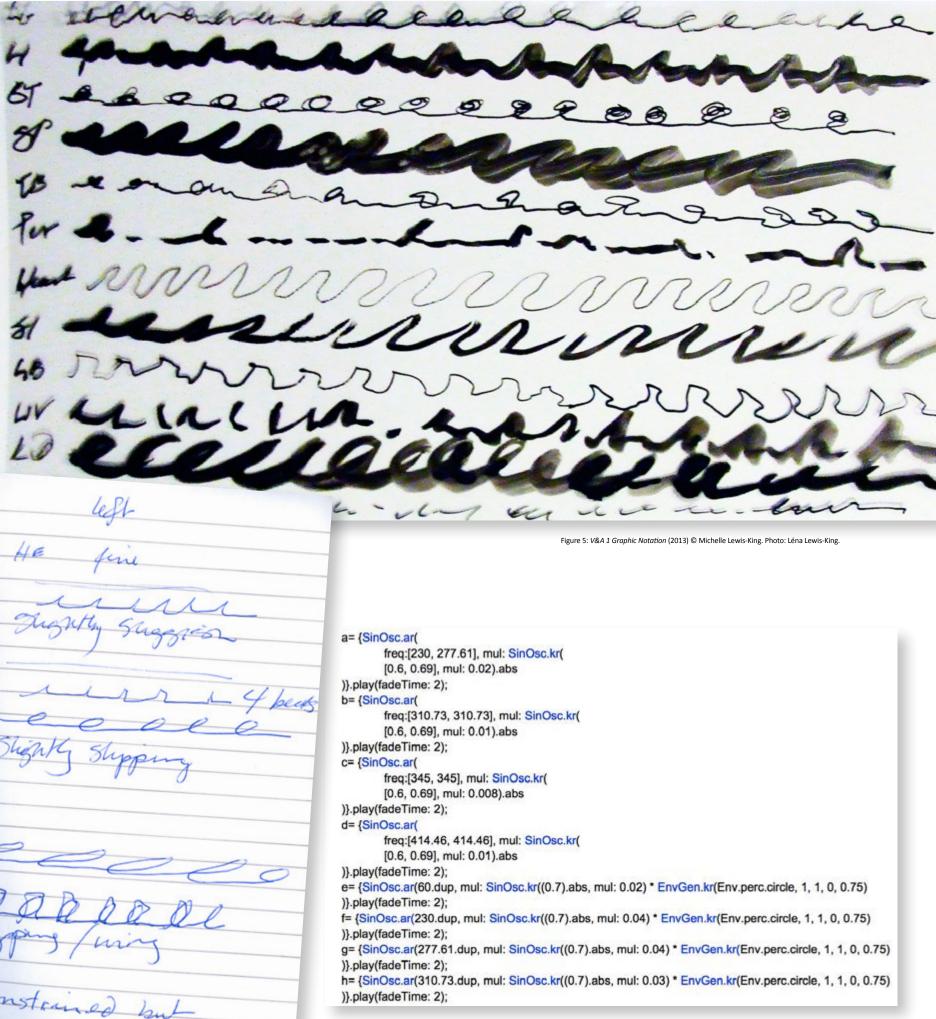


Figure 6: Leeds_3 SC Composition Code Sample (2013) © Michelle Lewis-King.

The graphic notations and "clinical" notes are used post-performance to translate each person's pulse into algorithmic compositions assembled from modulated sine waves using SC (refer to Figures 4, 5 and 6). The notations and compositions of each participant

constitute individual samples of a larger overall research project that is archived online¹⁶ (Lewis-King 2013).

¹⁶ An archive of "anonymized" SC compositions of participants can be accessed on soundcloud (see: http://soundcloud.com/cosmosonicsoma/sets).

5.2 SUPERCOLLIDER SOUNDSCAPES

As mentioned in section 4, each zàng-fǔ pair is associated with one of the five elements: Fire, Earth, Metal, Water and Wood. These pairs are also associated with fundamental colors: Fire = Red, Earth = Yellow, Metal = Silver/White, Water = Indigo/Black, Wood = Green (Unschuld 1986: 256). Each of these elements possesses a fundamental musical tone that is associated with the traditional Chinese pentatonic scale: gōng, shāng, jué, zhǐ, yǔ. The frequencies I use in SC are calculated using these pentatonic tones (Cheng-Yih 1995: 44-48). The fundamental tone used for each overall composition, from which other tones of the pentatonic scale are calculated, is related to the element that most represents the participant. For instance, if the vibrations arriving from the Stomach position in the wrists form the dominant feature of the pulse, then the tuning will be determined by the frequency that represents the Earth tone as the fundamental tone for the pentatonic scale (roughly 440 Hz, as this forms a "central" tone). The tuning calculation for the pentatonic scales can be seen here in Figure 8 (Lewis-King 2013). Also, the twelve channels outlined in section 4 comprise the fundamental structural basis for my graphic notations and SuperCollider compositions (refer to Figure 5).

Instead of using SC to create logical musical arguments (as is standard), my use of SC intensifies its focus on listening as the basis for composing each landscape – adjusting the sine wave shapes and functions within each programming command by 'ear' in order to create sounds that match the fluid and electric-like nature of the vibrations I feel within people's pulses. Clinical notes, drawings, and graphic notations generated from the performance are used to compose each SC command line so that the vibratory qualities of the drawn lines associated with each pulse position can be rendered as faithfully as possible. There is also an interpretative and intuitive element to reading peoples' pulses which is central to my composing a sonic "portrait" of others and this allows me to place the traces of the "human" in dialogue with mechanical (Lewis-King 2013).

In order to faithfully convey the landscape of the body according to Chinese Medicine pulse diagnostics, each sine wave is carefully modulated to exemplify the signature qualities of pulse waveforms as described in the notations. For example, the



igure 7: Acupuncture chart from the Ming Dynasty: The Pericardium Meridian of Hand-Jueyin. Ming Dynasty

	Ш	L	12	Ratios	Calculate	Calculate	Calculate	Calculate	Calculate	Calculate	Calculate	Calculate	Calculate				+=
			Lü	Used for	from	from	from	from	from	from	from	from	from				律
			Names	Calculations	440.00	469.86	495.00	528.64	556.88	594.39	62648	00.00	704.79	742.50	792.86	835.31	5 3.750
ı	I		Huang Zhong	1/1	440.00	469.86	495,00	528.64	556.88	59439	626.48	660,00	704.79	742.50	792.86	835.31	黃鐘
Ι			Da Lü	2187/2048	469.86	501.75	528,60	56452	594.67	634.73	669.00	704.79	752.63	792.89	846.67	892.01	大呂
			DaCu	9/8	495.00	528,60	556.88	594.73	62648	668.68	704.79	742.50	792.89	835.31	891.97	939.73	大蔟
I			Jia Zhong	1968/1630	528.64	56452	594.73	635,15	669.07	714.13	752.70	792.97	846.79	892.09	952.59	1003.60	夾鐘
I			Gu Xian	81/64	556.88	594.67	626.48	669.07	704.79	752.27	792.89	835.31	892.01	939.73	1003.46	1057.19	姑洗
			Zhong Lü	1771/1311	594.39	634.73	668.68	714.13	752.27	80294	846.30	891.58	952.09	1003.46	1071.06	1128.40	仲呂
T			Rui Bin	729/512	626.48	669,00	704.79	752.70	792.89	846.30	892.01	939.73	1003.51	1057.19	1128.90	1189.34	蕤賓
	П		Lin Zhong	3/2	660.00	704.79	74250	792.97	835.31	891.58	939.73	990.00	1057.19	1113.75	1189.29	1252.97	林鐘
Ī			Yl Ze	6561/4096	704.79	752.63	792.89	846.79	892.01	952.09	1003.51	1057.19	1128.95	1189.34	1270.01	1338.01	夷則
Г		Г	Nan Lü	27/16	742.50	792.89	835.31	892.09	939.73	1003.03	1057.19	1113.75	1189.34	1252.97	1337.95	1409.59	南呂
ı			WuYi	5905/3277	792.86	846.67	891.97	952.59	1003.46	1071.06	1128.90	1189.29	1270.01	1337.95	1428.70	1505.19	無射
I			Ying Zhong	243/128	835.31	892.01	939.73	1003.60	1057.19	1128.40	1189.34	1252.97	1338.00	14099.59	1505.19	1585.79	應鐘
					Yu scale on Huang Zhong base freq.		Shang on Da Cu base freq			Gong scale Zhong Lû base freq.			Jue scale on YI Ze base freq.		Zhi scale on Wu Yi base freq		

Figure 8: Chinese Music and Gamut and Scales. (2011) Joseph C.Y. Chen and Patrick Edwin Moran. Wikimedia Commons. https://commons.wikimedia.org/wiki/File%3AChinese_Music_Gamut_%26_Scales.svg

```
//Intermittent/Irregular 6bpb Female: 70's - Zhi Scale (Low)
a= {LFPulse.ar(99,0,LFTri.kr(0.6,0,0.7,0.5),0.02) }.play(outbus:1);// sawtooth effects
b= {LFPulse.ar(98,0,LFTri.kr(0.6,0,0.5,0.5),0.02) }.play(outbus:0);// sawtooth effects
e= {SinOsc.ar([530.29, 530.29], mul: LFNoise0.kr([4, 4]).max(0) * 0.05)}.play(fadeTime: 7);
f= {SinOsc.ar([589.06, 589.06], mul: LFNoise0.kr([3, 3]).max(0) * 0.05)}.play(fadeTime: 7);
g= {SinOsc.ar([657.95, 657.95], mul: LFNoise0.kr([2, 2]).max(0) * 0.05)}.play(fadeTime: 7);
 h= { var ctl = HPF.kr(LFSaw.kr(0.3), SinOsc.kr(XLine.kr(0.03), 60, 20, 22));
       SinOsc.ar(ctl * 116 + 130.81, mul: 0.07);
}.play(outbus:1);
i= { var ctl = HPF.kr(LFSaw.kr(0.3), SinOsc.kr(XLine.kr(0.03), 60, 20, 22));
       SinOsc.ar(ctl * 116 + 130.81, mul: 0.07);
}.play(outbus:0);
j= {SinOsc.ar(657.95.dup, mul: LFNoise2.kr(5, 4).max(0) * 0.05)}.play(fadeTime: 5);
k= {XFade2.ar(Sin0sc.ar(399), LFPulse.ar(0.6, 0.2, 0.03, 0.08), LFTri.kr(0.1, -0.1), 0.007)}.play (outbus:1);
l= {XFade2.ar(SinOsc.ar(530), LFPulse.ar(0.6, 0.3, 0.03, 0.08), LFTri.kr(0.1, -0.1), 0.007)}.play (outbus:0);
```

Figure 9: V&A_1 SC Composition Code Sample (2013) © Michelle Lewis-King.

command "{SinOsc.ar(439.dup, mul: LFNoise2. kr(4, 3).max(0) * 0.009}.play;" corresponds to an aspect of a pulse emitting a "fine, slow, and irregular" oscillation along the "Spleen" channel and corresponds with the $g\bar{o}ng$ tone (refer to Figure 9).

As 'LFNoise2.kr' is a command for a 'random' sound object, I utilise and modulate this sound object to match the irregular pattern felt in an individual's pulse (Lewis-King, 2013).

5.3 PULSE PROJECT SOUNDSCAPE SAMPLES

In the audio files 1–4 above, each sample varies in volume that represents the strength or faintness of each pulse impression. Some soundscape samples are more layered, and therefore certain sounds will only be audible at certain volumes. Please use headphones and adjust volume to obtain the desired "full" sound.

AudioObject 1: V&A 7 (2013) © Michelle Lewis-King. AudioObject 2: Leeds_7 (2012) © Michelle Lewis-King. AudioObject 3: Reading 1 (2013) © Michelle Lewis-King. AudioObject 4: Huddersfield 3 (2013) © Michelle Lewis-King.

In utilizing touch as a translational tool and medium, I can connect art, science and technology with the complexity of 'being' in unique ways.

6. CONCLUSION

In using touch to blur the distinction between self and other as separate entities, an intersubjective space is created for exploration and study. By focusing on sound as a medium and the interior landscapes of the body in time as a 'subject', this research enacts a resistance to the primacy and fixity of vision and culturo-scientific themes which prioritize transcending the body in favor of the mind or the 'general' and 'universal'.

In this way, this study seeks to provide a new means for producing and understanding sound relative to embodied experience and offers an examination of the unique means with which sonic research can form a translation and synthesis of different disciplines, e.g., medicine and art, eastern and western practices, etc. Pulse Project is also used as a relational tool, i.e., using touch as a method for deep listening¹⁷ and also as a method for creating sonic portraiture. Pulse Project introduces a new method for touching and transposing sound that uses ancient and pre-modern approaches to the body to reconsider contemporary practices. Through my sonic portraiture, I attempt to convey my findings on the "living" body. This internal-medicineas-art portraiture is created as a contradiction to and

disruption of the Cartesian notion of the body-asmachine and the fixed representations of the body that were formulated from conducting dissections during the Enlightenment era – an ideological framework that continues to influence biomedical and technological conceptions and approaches to the body to this day (Vaccari 2012; Hsu 2005).

Also, as human touch blurs the distinction between self and other, the development of a new 'science' of touch based on the model of early Chinese pulse diagnostics is being used in this study to challenge and widen contemporary medical and technological discourse. This approach is in answer to the earlier question of how art can inform and open up uses of the scientific method. I use scientific method within the framework of an artsbased methodology (instead of the other way around) to challenge and redirect the dominant paradigm of using scientific method to legitimize arts-based research and to create new layers of meaning.

In utilizing touch as a translational tool and medium, I can connect art, science and technology with the complexity of 'being' in unique ways. This use of touch as a translational medium allows me to create sonic expressions that are faithful to the complexities and mysteries of human experience and existence. Rather than creating another human/machine

¹⁷ American composer Pauline Oliveros is credited with coining the term in 1991 according to an interview conducted by Alan Baker for American Public Media in January 2003.

interface that is "interactive" and "user-focused" (thus mediating participation), this study publicly explores direct participation through the creation of intimacy between the artist and audience as a context for exploring the intimate relationship between art and science. As a method which attempts to include and be responsive to the participants of the research and in response to the participant offering themselves to be part of the research, the graphic notations and bespoke compositions are given freely as a "gift" to each participant. Each set of works exists as a unique form of visual and sonic portraiture of the participant, as an aesthetic document of the intimate and temporally significant encounter between practitioner and participant (Lewis-King 2013).

GLOSSARY

Qì – Described as an all-pervasive life force, this energetic substance is the basis for Chinese medicine and science. It is the material of transformation itself and the range of transformations could be understood to be as wide as the cosmos itself, traveling from the density of a white dwarf to the briefest emanation of quantum particles. In Chinese medicine, practitioners try to manipulate the flow of this energy to assist healing based on Chinese Medical principles (Eisenberg and Wright 1995).

Wŭxing – Often called the 'five phases' or elements (Earth, Fire, Metal, Water and Wood), this term describes a systematisation of phenomena into five distinct movements or phases. These phenomena could describe the movement and characteristics of the changing seasons of spring, summer and so on. These elements have a specific relationship and order in relation to each other. One element may generate or control another, i.e., winter generates spring, whereas autumn is in contrast to spring. These elemental phenomena could describe the phasic interaction between cosmological entities or between the organs of the body as the early Chinese saw them (Rochat de la Vallee 2009).

Yīnyáng — Describes two opposing yet interdependent and interconnected primal forces that are characterised by such phenomena that are cyclical or on a spectrum, such as 'day and night', 'hot and cold', 'internal and external', etc. This continually shifting pair of opposites constitutes the fundamental basis for early Chinese philosophy and science (Sivin 1995).

Zàng-fǔ – Zàng refers to the five yīn organs of the body: Heart/ Pericardium, Spleen, Liver, Lung, Kidney. Fǔ refers to the six yáng organs: Large Intestine, Small Intestine, Gall Bladder, Urinary Bladder, Stomach, Triple Burner. These zàng-fǔ each have an associated channel that extends the energy of the organs along points across the body. A simple definition of the functions of the zàng-fǔ: the five yīn organs are said to "store" and produce essential fluids, while the six yáng organs transform essences into production of movements/energy (Unschuld 1986).

Sclang – SuperCollider programming language that uses an object-oriented and functional language syntax similar to C programming language (Wilson et al 2011).

Scsynth – SuperCollider synthesis server which supports multiple input and output channels and uses a "bus system" to match programming commands with sound objects (Wilson et al 2011).

ACKNOWLEDGMENTS

I would like to firstly acknowledge the *Cultures of the Digital Economy Research Institute* at Anglia Ruskin University for their generous support of my research. I would also like to thank my supervisors Dr. David Ryan, Dr. Richard Hoadley and Dr. Milla Tiainen for their excellent guidance on this project.

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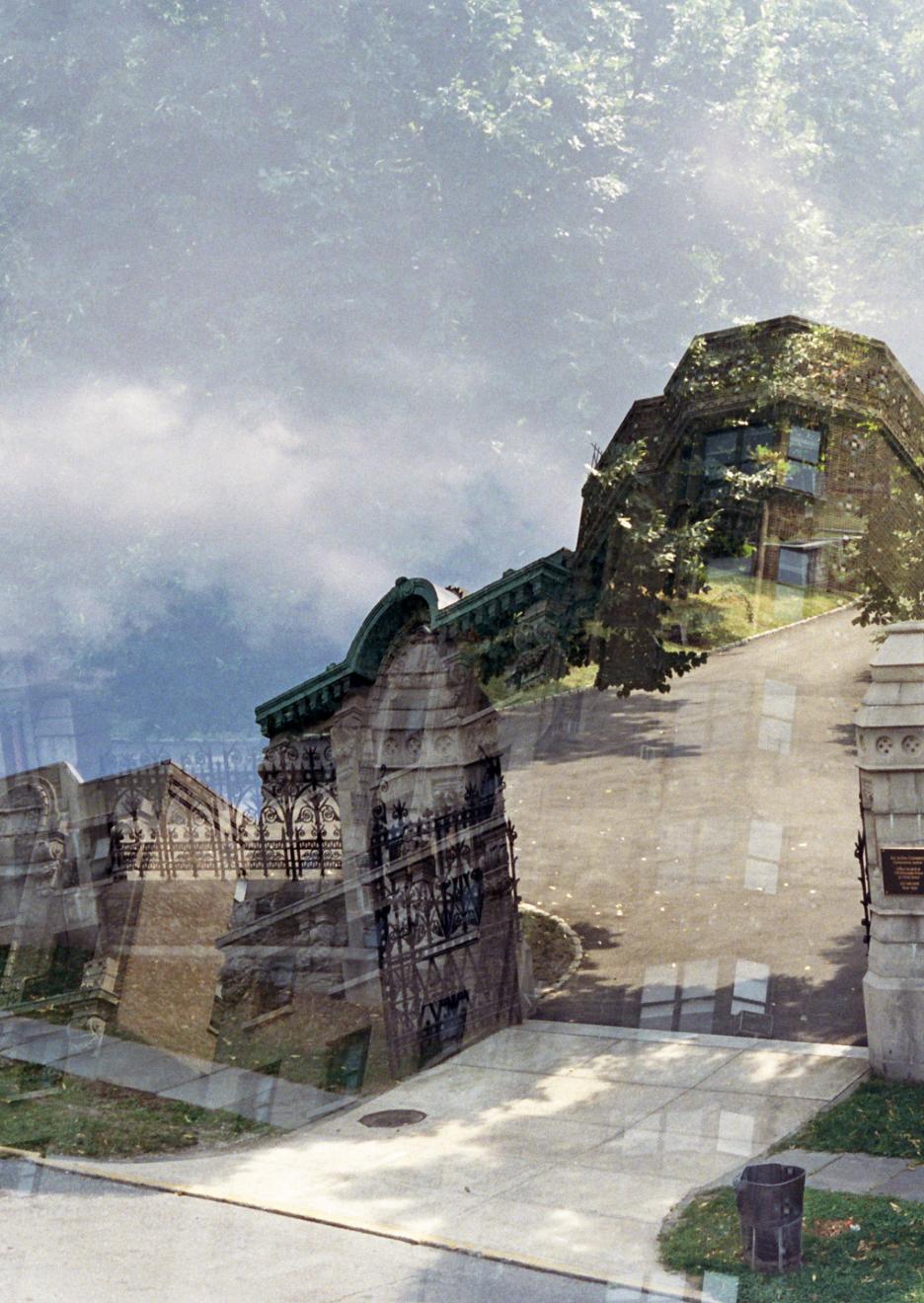
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ranstormation

In 2012, avant-garde American director Robert Wilson staged two major works in the United Kingdom (UK). London's Barbican played host to a revival of his seminal opera Einstein on the Beach, a visually and aurally multi-layered performance lasting almost five hours. In common with other durational works, Einstein on the **Beach offered the possibility of** transformation. Having witnessed this performance I was drawn to Wilson's second offering to the UK. Walking, a site specific, participatory walk along the North Norfolk coast also offered the possibility of transformation and what Henri Bergson would have described as 'pure, unadulterated inner continuity' (Bergson 1946:14). In other words, the piece offered the chance of experiencing real or pure duration. Upon arrival, the participants are asked to 'surrender their time', leaving watches and phones behind and to engage with the landscape, punctuated with a series of installations, and to experience the passage of time without precise markers. Guided by 'angels' dressed in yellow ponchos, the participants embark on a slow, meditative walk alongside occasional encounters with installations and soundscapes?¹

Despite its simplicity, Walking

has the elements of a transformative experience through its rudiments of ritual. Richard Schechner identifies some of the components of ritual as containing: symbolic time, audience participation and belief, collective creativity, and results – all present in Wilson's piece. Victor Turner suggests that ritual is 'a *transformative* performance revealing major classifications, categories, and contradictions of cultural processes' (1987:157). *Walking* does indeed offer a contradiction to the everyday process of **walking**; using an extremely slowed down practice of an activity usually associated with getting from A to B to get C done as expediently as possible.

Approaching *Walking* from an autoethnographic perspective, I examine how transformation occurs whilst drawing on theories of temporality from Bergson and observations of ritual experience and theory from Schechner, Turner and others. I will also explore how *Walking* was a liminoid encounter that offered the possibility of transformation through spontaneous communitas, despite the participants being in a solitary, meditative state.² Through the experience of communitas in *Walking*, the cultural framework within which normal ways of measuring time are typically adhered to become dismantled and allow for transformation to occur.³

According to Victor Turner, ritual is comprised of three states: separation, liminality, and reincorporation. Walking does indeed seem to follow this pattern. The choice of landscape separates the participants from an external social structure as well as the surrendering of mobile phones and watches - symbolic and functional objects of a social framework. The removal of the participants from a starting place (the car park) to another starting place (a dirt track adjacent to a field) is a further separation from a set of cultural conditions. In the liminal stage that stretches for the majority of the walk, our sense of duration is altered and temporarily realigned with a far more innate sense of being, something Turner likened to 'death, to being in the womb, to invisibility, to darkness...the wilderness, and to an eclipse of the sun and moon' (1969:95).

Despite the significance attached to the liminal phase of betwixt and between, we remain separated, despite separation being the opposite of communitas, until we are reaggragated into our former culture with new conditions. Crucially, the reaggragation or reincorporation phase exemplifies the changes we have undergone. It is only through emerging from the other side that we are able to recognise the results. Once this process has been completed, we can acknowledge a new status.

Arriving at the car park at around 1.45pm on Friday 31st August 2012, I am asked to wait and surrender my time, leaving belongings in the car such as watches and mobile phones. The landscape of the North Norfolk coast is, so far, fitting with the absence of markers of time. Before this last day of the summer expires, the area is busy with dog walkers, families, couples and lone walkers plugged into their iPods or simply absorbing the natural sounds as they travel leisurely towards the beach via woodland paths. In this piece, time is surely intended to be symbolic; we have the opportunity to experience 'timeless time - the eternal present' (Schechner 2002:80). In some contrast to Bergson's pure duration, that which '...excludes all idea of juxtaposition, reciprocal externality, and extension' (1912:26), the symbolic time of ritual is marked, albeit delicately in the landscape and the actions of the participants.

After 'checking in' I am told to take a seat and wait for a member of the Walking volunteer team, known as 'angels', to transport us to the next stage. We are taken on a short drive in a minibus to a dirt track next to a field where I observe that a few seats are scattered around as we, once more, are randomly selected to begin the walk. At this point, there is a clear sense of removal from one culture and being on the threshold of another. As I am slowly enculturated into the piece, there is a distinct feeling of separation from myself, from others, and from homogenous clock-measured time as we begin a journey towards augmented worth and oneness. Despite the fact that some of the participants were still engaged in friendly and eager conversation, the prevailing tone was one of anticipation and

preparation to become part of an experience that offered collective creativity and belief. As the piece was billed as being concerned with heightening 'senses and thrillingly [altering] your perceptions of space and time' (Norfolk & Norwich Festival 2012), *Walking* conjured ambitious participant expectations, at least for me.

An angel dressed in a yellow poncho speaks to me quietly and softly, explaining that I should walk across the field, following the white stones on the ground. At this stage there is no indication of the pace that we should maintain. However, I set off slowly and deliberately, anticipating and willing a meditative experience. My observations of others suggest this was a collective belief, as Walking required a physical and cognitive investment that was difficult to fake. It may be that a sense of communitas was beginning to emerge. As equal participants in the process, boundaries, identities, and status had already been gently scoured away and eroded. Whilst it may seem somewhat implausible that such simple actions can have such a powerful effect, the whole environment had a potent effect on me.

Writing in 1969 Turner cites a wide range of binary opposites associated with status in liminality. It is apparent that many of these can be applied to *Walking*, including: equality / inequality; anonymity / systems of nomenclature; absence of property / property; absence of status / status; silence / speech; simplicity / complexity; heteronomy / degrees of autonomy; and perhaps most significantly; communitas / structure. For the majority of the participants, the awareness of external status would not have been entirely eradicated and that casual and inadvertent observation of others would have a bearing on any sense of communitas or equality. It is worth noting that Turner makes a number of distinctions between liminal and liminoid - the most significant being that 'optation pervades the liminoid, obligation the liminal' (1982:43). For the participants in Walking, the experience was not a rite of passage or absolute necessity to gain a new status in society; it was a choice that made it a liminoid encounter of spontaneous communitas that could lead to transformation.

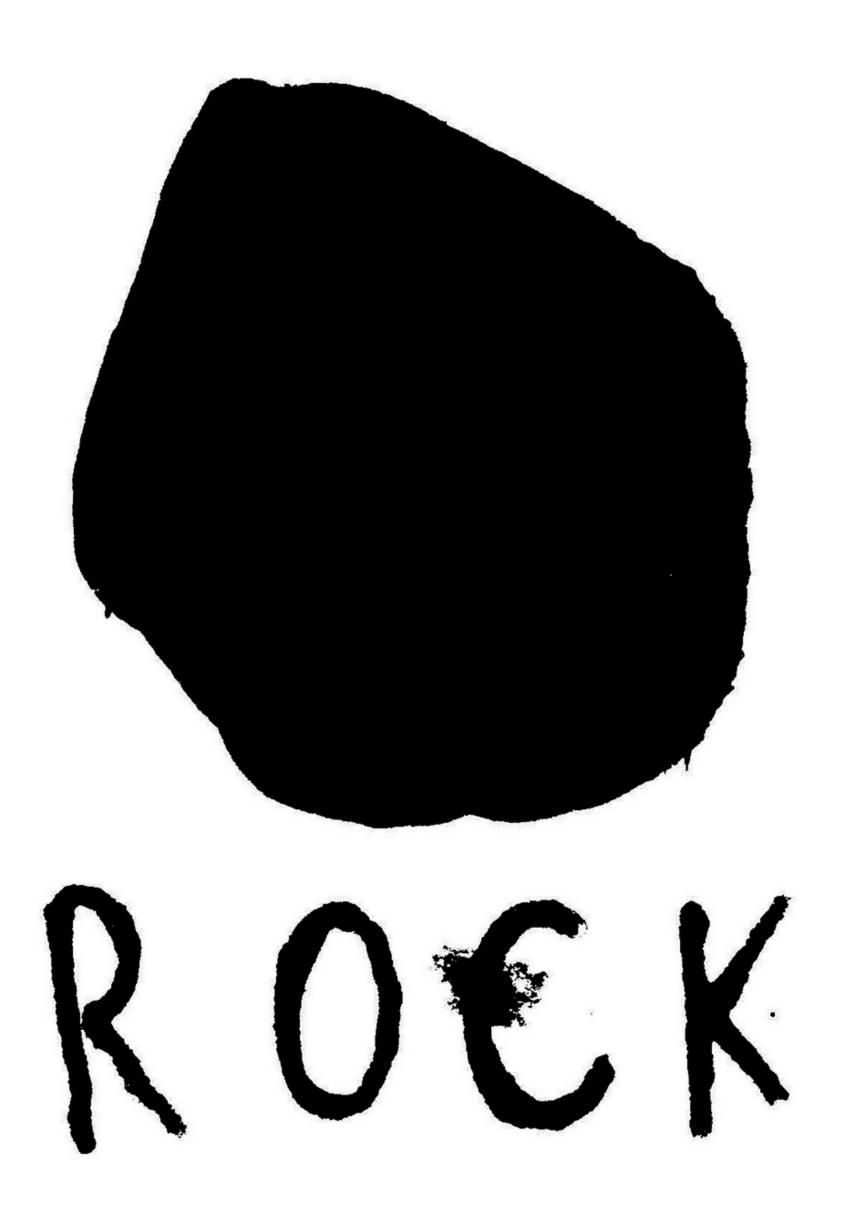
After this first short **walk** I arrive at an installation. Outside there is another angel who instructs me to step inside, saying that 'the way out will reveal itself when the time comes'. I enter a pitch-black room and wait.

As the door opens on the other side of the dark room an angel leads me into a large installation. Square in shape, the high walls are covered by a brown material akin to straw or reeds, swaying in the wind. Sand covers the floor around a central circular pit that seems to burrow deep underground. Seven people, including myself, stand around the circle in a contemplative manner. Whilst my eyes absorb the visual textures of the place – the grains of sand, moving gently and almost imperceptibly in the calm breeze, my ears connect with the low humming sound that surrounds the participants, mixing serendipitously with the external sounds of birds singing and planes overhead.

It is at this moment that the first sense of communitas becomes apparent. Using Martin Buber's definition of community, Turner suggests that it is a dynamic process; one that maintains a sense of flow – 'community is where community happens' (Turner 1969:127); it is a sense of being, not doing (Turner 1982:48). Perceiving the other participants, this sensation of a dynamic in progress became increasingly evident to me. By directly juxtaposing my phenomenological experience with a memory of the cultural processes I had been separated from, I became aware of the potentiality of communitas and that it involves 'the whole man in relation to other whole men', often being 'in the subjunctive mood' (Turner 1969:127).

Exiting through the other side of this installation, I am informed that this is where the **walk** begins. **Walking** for a moment with a poncho-clad angel, I learn the pace and set off on my own.

As I cross a bridge over a stream I become aware it is arid and overgrown with weeds and brambles. Coincidental as it might be, I cannot help thinking about it being a metaphor for the absence of seeing the flow of time in this experiential, interactive piece. Instead, we sense time flowing



by – corporeally, intellectually and intuitively. For Bergson, 'intuition is what attains the spirit, duration, pure change' (Bergson 1946:33). He felt that intuition was an effort, something to be worked at; in *Walking* the participants must invest in the process to be able to access the 'pure change'. The arid and lifeless trace of a river represented metaphorically the symbolic nature of time, whilst also drawing attention to the way in which symbols replace lived duration.

walking, there is a remarkable sense of structure to the piece that highlights the dialectic presented with spontaneous communitas. This is recognised by Turner in that 'the immediacy of communitas gives way to the mediacy of structure, while, in *rites de passage*, men are released from structure into communitas only to return to structure revitalized by their experience of communitas. What is certain is that no society can function adequately without this dialectic' (1969:129).

As I walk along the pathway, guided by small white stones I notice that there are occasional divergences.⁴ I think about temporality and about how we judge the passing of time in different ways. Regardless of how we measure duration, it is heading in only one direction; in this case our time is measured with the path we take, directed towards a goal of transformation. Once again, the notion of communitas returns to me as I imagine the occasional divergences leading towards a collective convergence or communitas. However, it is not straightforward to suggest that communitas is a single tier ideology, with Turner making clear distinctions between spontaneous, normative and ideological communitas.⁵

Walking through the woods, I think of trees as being a metaphor for life, time and growth.⁶ Like tree roots, leaves and branches there is an interconnectedness associated with time and duration. In clock-measured time, we are joining seconds to minutes and minutes to hours, placing and organising events in a temporal context. In Bergson's real duration, however, there is a flow that, despite its lack of visible connections, moves

from one point to another with seamless progress. There is an 'unadulterated inner continuity' (Bergson 1946:14) in *Walking* that makes the possibility of transformation a genuine prospect. Bergson's notion of duration as one of becoming, of being lived in the moment is analogous to the liminal state of betwixt and between. The moment we attempt to describe has already passed by the time its description is articulated; the liminal state is only at the forefront of the mind when safe passage has been made through to reincorporation.

Moving towards something unfamiliar in the distant landscape I begin to accelerate somewhat. It is almost as if I am racing towards an event or marked occasion, as we do in real life. It is with ritual and ceremony that we mark our lives and, consequently, the passing of time. In the absence of deep ritual in a Westernised societal structure, we seek out ceremony as a way of marking and recording our rites of passage. Turner, however, made a distinction between ceremony and ritual in that 'ceremony indicates, ritual transforms' (1982:80). It is the deficiency of ritual that suggests a scarcity of liminal experience, and so it is to the liminoid that we turn.

The qualities attributed to liminoid encounters are all applicable to Walking, viewing the collective participants as a society in microcosm. The sense that the process of communitas had 'organic solidarity' has some evidence in that participants held a shared belief that was developed and cemented throughout the experience. Whilst the piece was very much about a collective experience (even allowing for the solitary nature of each individual walk), there was an absence of anything cyclical. Even the route of the walk did not suggest a process of returning to the start; similarly, there was no sense that this would happen again in exactly the same way with the same group of individuals. The idea of being removed from 'economic and political processes' was, for me, a significant aspect of my participation in Walking. The exclusion of the dominance of the clockmeasured, economic and social structures of the external world was the presiding factor in allowing transformation to occur, and to some extent exposed the 'inefficiencies and immoralities of mainstream

economic and political structures' (Turner in Counsell 2001:208).⁷

So far the terrain has been largely grass and woodland, so it is notable that we now move onto the sand dunes. The softness of the sand contrasts with the harder woodland floor. As I **walk**, the sand moves lightly underfoot, tiny grains cascading beneath my feet like time falling through an hourglass.

About halfway through the **walk** we are given bottled water and an apple. Invited to sit in a woodland clearing, I take my place on a soft, square grey seat that is perched on an uneven bank. This is a time for quiet reflection, listening to the natural sounds mixed in with a soft, warbling choral music drifting through the air. As I sit and slowly eat an apple, I am lost in time; it is not that I am simply unaware of time but that I am unconcerned with its passage, having surrendered my time in exchange for a unique experience. Distinct from **walking** as a recreational activity, Wilson's performance utilises the simple act of **walking** and frames it as such that we become increasingly aware of each step, our surroundings and the imprint we leave.

As I continue my walk into the woods an angel leads me for a few steps, as the pace is reestablished. The walker ahead of me seems to race into the future as I attempt to maintain a deliberately slow pace. As I walk on I wonder if this route was chosen for the multitude of broken trees. They seem to be falling into each other, unable to remain supported by the solidness of the earth; their roots no longer able to connect to the ground and, as a consequence, appear to melt and meld into their nearest neighbour. I smile as I imagine the trees being a reference about the distortion of time and duration on this walk, and I begin to wonder whether the sense of transformation is being experienced, imagined or even pre-imagined. Ritualistic acts and transformative experiences are often associated with rites of passage, where an individual or group exits an experience having achieved a pre-determined goal. In other words, they have become what they set out to become. Did I want the experience to have some kind of transformative effect?

I think about temporality and about how we judge the passing of time in different ways. Regardless of how we measure duration, it is heading in only one direction; in this case our time is measured with the path we take, directed towards a goal of transformation.

PHASES OF RITUAL	SEPARATION	LIMINAL	REINCORPORATION	TRANSFORMATION
Indications of change	Emotional and/or cognitive change	Emerging (spontaneous) communitas	(Confirmed) communitas	
State of participant	Separate	Separate	No longer separate	

Can transformation only be possible if one believes it is achievable? In order to recognize change or transformation one must be aware, first of all the state they are in before and after a transformation in order to recognise that such a process has taken place. Furthermore, transformation often only occurs once one makes a distinction between what is secular and what is sacred. In her discussion of the ritual theatre of Nicol Nunez. Deborah Middleton suggests that our sense of the sacred is forged on phenomenal experience that removes us from the mundane of everyday existence (2009:44) - '... the 'sacred' represents for us a ground of being that the world of daily, subjective existence cannot provide' (2009:45). By destroying the 'illusion of separateness' (Middleton 2009:45) that dominates secular experience, a transformation can occur. In *Walking*, the separateness of clock-measured seconds, minutes and hours were erased and replaced by a sense of duration Bergson felt was closer to intuition rather than intelligence, impacting on the 'continuity of the flow of the inner life' (Bergson 1946:32).

For the first time in the **walk** I catch a glimpse of the sea through the sand dunes. In the distance there appears to be a cone shaped construction rising out of the sand. Having **walked** alone for a while, the appearance of other participants makes me realise the role and potential of solitude, but also the presence of others in the sharing of an experience.

I am now once more part of a train of walkers, equidistant and moving somewhat somnambulistically. Intermittently, the train of people slows down or halts, as the distance between each walker is re-established. Occasionally, it is necessary for our natural rhythms to be realigned with that of other participants, the landscape and the sea.

We stop as we approach the conical shaped building. By now, the transformative possibilities of this piece are becoming increasingly apparent, with a clear sense of emerging from the other side of this liminoid experience, and of being reaggragated into normative experience.

When I reach the conical building an angel invites me inside. As I enter through a low circular doorway, I look upwards to gauge a sense of its height. With a simple gesture, the angel requests that I wait inside. As I stand listening to serene music, I feel a sense of an ending being near.

On the other side of the pyramid is the beach. An angel leads me to an upright wooden bed. I stand and look out to sea as I am slowly lifted via a pulley system into a horizontal position. A view of the sea is superseded by a view of the sky, although the smell of the salt stays with me. This seems to be the end or, at least it feels like the end.

Returning to vertical normality, it appears that the formation of walkers has dissolved; the measured pace no longer being enforced. Despite the dissolution, I maintain the former pace, as it seems somehow appropriate. In this manner, the stage of reincorporation in the ritual process is continued.

As I **walk** along the beach towards the minibus, an angel greets me. 'Do you know where you're heading?' he says, looking up from his book. 'Towards the minibus' I reply. 'OK – just **walk** along the beach for ten minutes and you'll be there' he

LIMINAL	LIMINOID			
Predominated in tribal and early agrarian societies	Flourish in societies with organic solidarity			
Collective, concerned with calendrical, biological, social- structural rhythms or with crises in social processes	May be collective, but not cyclical			
Centrally integrated into total social process representing negativity and subjunctivity	Develops apart from economic and political processes			
Reflect on collective experience, over time	Tends to be more idiosyncratic and generated by specific named individuals and particular groups			
Ultimately functional	Exposes injustices, inefficiencies and immoralities of mainstream economic and political structures			

says, looking down at his book once more. I am smiling as I continue **walking** as it occurs to me that I have no idea how long ten minutes feels at the moment.

Arriving back at the car park, I check the time as I switch on my BlackBerry. At 5.50 pm the whole experience has lasted around four hours. At this final point, there is little external sense of a transformation having occurred. To the incidental observer, the scattering participants are coincidental entities of the landscape. This thought directs me towards considering the subjectivity of the whole experience and of the experience of duration. The spontaneous communitas that has occurred has, like Turner suggests, disappeared in a cloud of transience. The trace it leaves behind in its wake, however, has a far more permanent legacy; in that it supports a structural realignment of the phenomenal self. The experience has provided an alternative encounter with duration even though I fall too easily back into the accepted societal temporal structures of time. As Turner suggests 'it is the fate of all spontaneous communitas in history to undergo what most people see as a "decline and fall" into structure and law' (1969:132). The ritual-like liminoid experience of Walking has brought about communitas in which pure duration was achieved through an effort of intuition, leading to an ultimately transformative experience.

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ENDNOTES

- 1. Of course, the effects of a piece like Walking can be as varied and diverse as the participants attracted to it. Wilson's reputation and the nature of his work is such that audiences are more likely to expect a certain kind of experience and this may well have a bearing on any transformative effects. Whilst I approached this performance from the perspective of an informed spectator/participant with a specific agenda, I believe that this has little bearing on the possibilities of transformation. It is a specific agenda, I believe that this has simply that my awareness is heightened.
- 2. Victor Turner makes a distinction between liminal and liminoid in relation to their social functions For example, her argues that liminal phenomena are bound up with calendrical rhythms that are part of a collective process. Liminoid phenomena, conversely, often arise from individual activities that have collective effects. The liminoid is often associated with a leisure activity and are not cyclical.
- 3. Communitas, to a large extent, implies structure and order even in unstructured and chaotic circumstances. Perhaps it is the *possibility* of communitas that fulfills a need for structure and order. In the concept of play, the opposite is true. Communitas is responsible for generating and supporting structure; play provides opportunities for testing this structure.
- 4. Walking is a piece that explores a psychology of measuring, appreciating and valuing t duration. Its contemplative nature is exemplified further as I walk along a stream that flows into a river and then into a sea – seconds into minutes and then into hours. First of all, I am reminded of Heraclitus's claim that one can never step into the same river twice, and then of Merleau-Ponty's analogy of time as being 'similar to a river', flowing 'from the past towards the present and the future' (Merleau-Ponty 1945:477).
- context of a society where rebellion against
 - "normal' structure was becoming part of the culture. He writes:

 (1) existential or spontaneous communitas approximately what the hippies today would call "a happening,"...; (2) normative communitas, where...the necessity for social control...[results istential communitate Communitations, which are reducing social system; and (3) ideological initias, which is a label one can apply to a variety of utopian models of societies based on tial communitas' (1969:132). inl...existential c
- 6. Of course, writing from an autoethnographic perspective I am giving privilege to my own experience and 'reading' of the performance. Whilst I am attempting to offer an analysis of my temporal experience and a feeling of communitas, there is a wider question of how performances are perceived by others but this is a wider discussion encompassing notions of audience reception, which I am not experience with hore. cerned with here
- 7. I recognize that Turner uses the term 'communitas' instead of 'community' to distinguish this modal-Integrate that until december the term communities instead of community to using using this industry if yof social relationship from an area of "common living" (Turner 1969-96), which would suggest that economic, political and social factors are intrinsic parts of this. However, in the framing of Walking in its chosen landscape and as a performance, the participants begin with a greater equality than in normative society or community.

Borderlines, Orientation, and Acoustic Space: Art as Locative Media that Saves Lives by Jesús O. Elizondo & Carolyn Guertin

ABSTRACT

This paper shows joint research on the concept of 'space' within the work of Marshall McLuhan. We believe that this is a guiding concept that permits us to understand his work from an innovative perspective, especially for developers of locative technologies. As shall be seen in this case study, these may encourage solidarity and, in extreme cases, save human lives. We will discuss the way in which an artistic project developed in open space – territory and map – helps spatial orientation in dramatic contexts of survival. We will elaborate on the effects of locative technologies in the conception of new cultural grounds in the context of the Mexico-US border. We refer specifically to the Transborder Immigrant Tool developed by professor and artist Ricardo Domínguez. Then we will discus the "relational aesthetics" in the case of Mexican-born Canadian artist, Rafael Lozano-Hemmer, and his use of relational architecture to create interventions and social sculptures with electric light in public and open space.

1. INTRODUCTION

One of the most innovative and coherent approaches recently proposed in the study of the work of McLuhan has to do with the concept of space. This concept appears in McLuhan's thinking from the very beginning of his work and evolves as his research widens its scope in topics and complexity, surpassing the natural limits of literature, on one hand, and communication theory, on the other. The concept establishes a bridge between the theory of the visual space, which characterizes the first stage of his research, and the theory of the aural space (audio-tactile) of the last stage. It represents one of the least analyzed contributions, yet it stands among the most enlightening within the work of the Canadian scholar.

Our starting point is the hypothesis that space is the only and most consistent conceptual category in the work of McLuhan, and that space is the notion that binds together the multiplicity of elements proposed in his thinking. McLuhan's initial interest about the effect of the alphabet as a technology that transformed the concept of space was complemented by the finding of the notion of the acoustic space and by the concepts

of tendencies or spatial and temporary biases proposed by Innis, which reveals the Canadian's considerable interest in spatial problems shown all along his intellectual career. Regarding the nature of acoustic space in particular, it is essential to understand that we are dealing with a hybrid concept, resulting from the oral and literary or alphabetic modes, and that the notion is more material than abstract. The materialist tradition results from Innis's influence. However, we shall see a split between the two, stemming from the nature of the relation between space and time. Nevertheless, tackling McLuhan's work and considering him as a 'theorist of space', as Cavell (2003, 4) does, can be considered innovative, inventive, but above all, creative. McLuhan discovered Siegfried Giedion's ideas about architecture: open and closed space. Since then, he assumed that visual space was only one of the multiple forms of space (Cavell), such as the sensorial experience of a blind person in open spaces. Based on the former example, McLuhan would later develop the notion of acoustic space. He had found a way of incorporating time in a relational way, within the spatial configuration through the dynamics of acoustics. If space is considered as the 'world created by sound', then we shall have to be aware that its characteristics will be totally different from those of visual space. It won't have fixed limits or a center, and an inhibited sense of orientation, besides being more directly connected to the central nervous system than any other visual element: the image is not as forceful as the direct spatial sensation.

In a second stage of this work we will discuss the way in which an artistic project developed in the open space - territory and map - helps spatial orientation in dramatic contexts of survival. We will elaborate on the effects of locative technologies in the conception of new cultural grounds in the context of the Mexico-US border. We refer specifically to the *Transborder* Immigrant Tool developed by professor and artist Ricardo Domínguez. Professor Domínguez and his team at the University of California, San Diego, are concerned with orientation in space. Inspired by the Virtual Hiker project by Brett Stalbaum, which reads the field to create a walk around the topography of the zone in question, Domínguez wonders whether he could adapt this GPS-based tool to help people cross the Mexico-US border. The tool should be universal, in other words, so it could be utilized by any type of

user. The interface was designed so as to resemble a compass and is more pictorial or iconic than textual. The tool also works as a danger zone or element locator, as it is activated – it vibrates – when the user approaches water, wells or roads. Orientation is indeed a problem in the border between the two countries, where authorities carry out a permanent monitoring of the movement and behavior of individuals. The tool for transborder immigrants reveals that knowing one's location within space is of vital importance, and also underlines the relevance of the elaboration of a mental map of one's location and the route to follow. While Domínguez and his team define and defend the project and the tool as a humanitarian device designed to help save lives, it is not surprising that the American extreme right labeled it a declaration of war. Named one of the most interesting people in 2009 by the CNN news network, Domínguez is Professor of Visual Arts at the University of California, San Diego. He has not only had to face the threat of legal prosecution, but has also been the victim of threats against his life, as a result of the project. This work has been possible thanks to the international collaboration done in the context of the Born Digital and Transcultural Issues research project by Dr. Carolyn Guertin (Augmented Reality Lab, York University) and Dr. Jesús Octavio Elizondo (Culture and Digital Systems, UAM-C).

STATE OF THE QUESTION

Jorge Luis Borges' tale, On the Rigor in Science, is the story of a fully detailed and life-sized map that "eventually tore and weathered to shreds across the actual territory it covered." James Corner, a specialist in mapping, says this tale is frequently quoted in essays on science, cartography and mapping. Not only does the tale beautifully capture the cartographic technical imagination, it goes to the heart of a tension between reality and representation, between the territory and the technology used for its scientific representation. This assumption makes another point that Corner in his book *The Agency of Mapping* states very clearly: "Reality, then, as in concepts such as 'landscape' or 'space', is not something external and 'given' for our apprehension; rather it is constituted, or 'formed', through our participation with things: material objects, images, values, cultural codes, places, cognitive schemata, events or maps." (Corner). This form is mapping and cartography. From Cultural Studies we can say we are in the presence of new relationships between cultures and technologies; the concept of national and the transnational; nations and migrations. This new context demands a fresh approach to new phenomena; new tools are needed to think new problems. Often we find the issue of migrations and their relations to culture within political, economical, and artistic discussions. As Nestor Garcia Canclini (2009)

puts it "it is difficult to explain what it is happening with migrations or with nations, without considering cultural processes". Science, technologies, territories, maps, art, people: We live among the tensions between the territorial conception of nation and other concepts of nation that are not any longer territorial. Where are the new boundaries? Are there any between art and politics? For instance, how do they emerge between augmented realities and law enforcement? These are some of the questions we are interested in.

2. BEYOND BOUNDARIES: FROM VISUAL TO ACOUSTIC SPACE

One of the most innovative and coherent approaches for the study of the works of McLuhan has to do with the study of space. This concept appears in McLuhan's thought from the outset and evolves along with his work as it grows into broader issues and complexity, beyond the natural limits of the scope of the literature on the one hand, and the theory of communication on the other. This concept provides a bridge between the theory of the visual — characteristic of the first period of McLuhan's work — and the auditory space of the last period. It is also one of the least studied concepts and one of the most enriching.

McLuhan and his work have been studied and criticized from many different perspectives, but few have placed emphasis on the importance that the notion of space has had on the totality of his work. What is attractive about the notion of "acoustic space" is that it describes an open space and therefore allows discussing measurement and movement through "space-time" and speed. The notion of acoustic space developed by McLuhan is derived from the description of "auditory space" of the behaviorist psychology of E. A. Bott at the University of Toronto. Bott's idea, of an auditory space which has no center or margins since we can hear sounds coming from all directions at the same time, attracted McLuhan immediately who was already working with Sigfried Giedion's ideas on the subject. As we will see later, McLuhan will develop the idea of "auditory space" until reaching the notion of "acoustic space", so as to make its abstract nature more dramatic, as suggested by Donald Theall (2002).

McLuhan In Space is the title of the book written by Richard Cavell (2003). Here Cavell sets the hypothesis that space is the only and most consistent conceptual category in McLuhan's work and that space is the notion that interlinks the multiplicity of elements throughout all of his work. We subscribe to this idea and use it as a premise for this work. To begin the search for the origins of this idea we must take a look at the influential book by the writer, artist and cultural critic Wyndham Lewis Time and Western Man (1927).





Lewis' thinking was a distance from the analytic philosophy of Alfred N. Whitehead, and from Bertand Russell's ethnocentric approach, as well as William James' pragmatism. During his graduate studies, Mc-Luhan became acquainted with the post Einsteinian's ideas about space, time and energy, that were beginning to revolutionize the whole discipline of modern physics. He also became familiar with the work of the historian and Swiss architect Siegfried Giedion, in particular with the concept of "enclosed space" (cited in Elizondo, 2009). The enthusiasm for these studies was gratified with the reading of the work of Harold A. Innis, who put forward the idea of the spatial and temporal trends in the media, thus bringing McLuhan's attention to the field of transport and communication technologies.

Cavell suggests that collaborative work between McLuhan and Edmund Carpenter—who was then studying the sense of space in the Inuit communities-took place. Theall noted the importance of this collaboration to the arts, poetry, geometry and physics: "Carpenter contributed Aboriginal, especially Inuit, conceptions of an acoustic space; McLuhan worked out its relation to the contemporary arts and poetry affected by four-dimensional geometry and the new physics." (Theall, 2002). We believe that McLuhan and Carpenter's collaboration had no precedents in that it put the former in contact with indigenous groups and their way of life – in which acoustic space acquires an essential dimension – and triggered McLuhan's idealized vision of the (oral) tribal life, which became a constant reference in his work.

On the nature of acoustic space, Cavell stresses that it is a hybrid concept between oral and literate—or literary—modes, and that it is a material rather than abstract notion (Cavell, 2002, xiv). This argument differs from the general perception that scholars have about the subject. Cavell's materialist viewpoint is due to the influence of Innis. However, a break between the two emerges because of the differences on the nature of the space-time. Even so, dealing with the works of McLuhan and considering him a "theorist of space" as Cavell does (Cavell, 2003, 4), provides a fresh and especially creative approach, given the fact that McLuhan's work has been studied almost exclusively within the framework of the communication sciences, far away from geography. McLuhan's initial interest in the effect of the alphabet as a technology that transformed the concept of space, came to be complemented with the discovery of the notion of acoustic space. Furthermore, the concepts of spatial and temporal bias exposed by Innis, let us see McLuhan's broad interest in the problems of space. Cavell says "the development of these interests into a broader concern with spatialization is coherent with the overall trajectory

of his intellectual career, and with the broader cultural currents of his time" (Cavell, 2003, 4).

In the field of literature, McLuhan pointed out that the modernist movement represented the transition from a culture oriented by the visual and the written word, into an electronic culture with a tendency towards the acoustic. In a similar way, the Renaissance was the step between the spoken word, which already faded in time, and the birth of a culture in which the eye would be called to dominate. There is a tendency to emphasize simultaneity in linear texts, like in the works of James Joyce (*Ulysses*, 1922, *Finnegan's Wake*, 1939) and Stéphane Mallarmé (*Un coup de dés jamais n'abolira le hasard*, 1897). These writings are a constant referent in McLuhan's work.

According to Cavell, McLuhan had a "revelation" when he came in contact with the ideas of Giedion on architecture, open space and the enclosed space. Thereafter, he assumed that visual space was just a form of space. Thus, the sensory experience undergone by a blind person in open spaces, as for example in stadiums, is one in which an auditorium space has no physical limits and is multi-linear. From this idea, McLuhan will develop the notion of acoustic space. He had found a way to incorporate time in a relational manner through the dynamism of the acoustic, as Cavell very rightly points out (Cavell, 2003, 21). This concept will be fine-tuned later in The Global Village in the concept of audio-tactile space. If we see the space as "the world created by sound", then it must be clear that its characteristics are completely different from the visual space. It has no fixed limits, there is no centre and a poor sense of direction. In addition, the visual space is more directly connected with the central nervous system than anything visual: the image is not as powerful as the direct spatial sensation. When in the context of electronic technologies McLuhan says that the auditory force annihilates space, he actually is referring to visual space. This view approaches the post Einsteinian conception of space-time (where both collapse). To Cavell, McLuhan's Understanding Media, is the statement that time and space disappear into the electronic age of instant information. Thus, "acoustic space encapsulates time as a dynamic of constant flux" (Cavell, 2003, 22).

Both McLuhan and Innis were critical of modernity and to undertake this criticism they invented a particular version of critical theory with a strong Canadian trait: a fusion of political economy and some of the critical rationality of the Frankfurt School. McLuhan, however, did not advocate a return to the values of the spoken word / temporality as Innis wished. On the contrary, he tried to spread the *Innean* idea that the characteristic of contemporary society was space, to reconfigure the space (visual) in terms of the acoustic,

which is the effect of electronic technology on visual culture. In fact, Cavell cites a sentence from *Understanding Media* where McLuhan says that the effect of contemporary technology is to leave us speechless, mute (Cavell, 2003, 25).

The Marxist critic of the theory of space stresses the argument that by studying space and leaving the concept of time – which organizes human labour – in the background, McLuhan is overlapping the material environment with historic evolution. This emphasis on the environment is the essential materiality of the contemporary social and cultural production (Cavell, 2003, 24). The environment is not anything except the context created by the electronic media that we seem not to perceive. It seems that McLuhan was criticized because his idea of space could sound static, and only labour, money and social action would be dynamic processes within it. But this critique [Cavell's argues] reveals that the dynamic nature of space posed by McLuhan is not understood properly. "It was visual space, thus, that McLuhan critiqued. It was visual space that was static, not the spatial per se (...) he saw himself working within the spatial bias, but against visual space." (Cavell, 2003, 26). McLuhan developed his critique from the spatial qualities of the sound, a space that incorporates the temporal as one of its dimensions. For him the global village was constituted by a fundamental paradox that is situated in a simultaneously dynamic and spatial location, which implies an embodied and located concept of space and time. Thus, if space in Modernity was synchronous, in Post-Modernity space is diachronic, since juxtaposition of stories will be its main feature. From here we can say that Nature happens to belong to Culture for which there is no longer possible to speak of both as separate phenomena. This will be the dynamics of the Global Village.

McLuhan sought to analyze not only the way in which society produces space but also how space technologies produce society itself.

3. TERRITORIES AND BORDERLINES: ART AS LOCATIVE MEDIA THAT SAVES LIVES

If the basic question that McLuhan asked was "What effects does any medium, as such, have upon our sensory lives?" (Nevitt, 1995, 143), the answer lies in the changes that are generated in the perception of space, and in the notion that space is the means of communication. Spatial relations are more than simply perceptual; they involve perspective as well. McLuhan argues that the "effects of technology do not occur at the level of opinions or concepts, but alter sense ratios or patterns of perception steadily and without

any resistance" (1964, 33). Artists, unlike other people, he argues, see this clearly. According to him, they are the only people who master the technological transitions because they have an innate understanding of the mechanics of sensory perception (1964, 33). For McLuhan, it was the medium of print – not the content - that produced a split sense of auditory and visual experiences. This medium produced a sense of individuation and a sense of continuity between space and time (1964, 86-87). For another theorist of time and space, novelist Gertrude Stein, the only thing that she believed changed from one generation to another was our sensory perception, or what she called our 'time-sense'. She defined vision as the dynamic in the creative system that transformed our sense of time and produced new schools of thought and art ("Composition" 513). McLuhan too awards a special place to the role of the artist in transgressing and subverting order: '...It is possible to relate to the environment as a work of art...', he wrote? How does the function of the artist subvert the spatial order? In the Renaissance, art, architecture, and horticulture used a single focal point as a means of depicting perspective, but this single viewing point negates movement. Newer technologies have an ongoing effect on our notions of perspective as something dynamic and located. The science of the body in motion in the spaces of the world creates multiple, shifting points of view, and trajectories of the subject, which, by definition, cannot be fixed except in place in time, that is in a particular location in the 'now.' This is why the new media do not use perspective as an orientation, but choose instead the disorientation of linking. Point of view has always been by definition fixed in time, but the dynamic nature of disorientation invites in transformative spatial dimensions out into limitless moments in space — like the network. Motion is disoriented perspective in the new media.

The taming of geographic space through its data is something that we take for granted – and even welcome – in a data-rich world. History has taught us, however, that the "systematization of land information routinely results in a centralization of control and a loss of local self-determination" (Butt 3). Michel Foucault was bang on the money when he deemed the contemporary panopticon as operating from within ourselves. We now live within surveillance cultures where everything is mapped, observed, monitored, recorded, policed and controlled. Between 1989 and 1993, the American military launched 24 satellites into orbit around the earth to establish a global positioning system or GPS – a mapping system now apparently deemed innocuous by most and happily embraced by individuals on the move around the world with mobile technologies. In May of 2010, the first replacement for that aging network was sent skyward. Where the original satellites gave





accurate 3D cartographic accuracy to 20 feet, the new and improved versions will increase our ability to see accurately to three feet (*Google Earth Blog*). It is no accident that this latest cartographic technology was devised by the military. The experiences of being found or being tracked are quite different from that of orienting one's self.

3.1 THE TRANSBORDER IMMIGRANT TOOL

California-based artist Ricardo Dominguez and his team were concerned with mobility and orientation as an aspect of art. Inspired by Brett Stalbaum's Virtual Hiker project, which reads the terrain of an area and generates a hiking path around the topography, Dominguez wondered if he could adapt this mobile tool to serve people crossing the Mexican-U.S. border. What they created they named The *Transborder* Immigrant Tool. Dominguez sought a cheap cell phone that had GPS functionality without a data plan. He adapted the Motorola i455, and used it to hack the GPS system. The tool had to be so universal that any user – literate or illiterate, Mexican or chicano, Spanish-speaking or not – could use it. It has an iconic visual interface that resembles a compass. The tool is also acts as a virtual divining rod, vibrating when it approaches water or safety beacons, and warning the user when she nears a road. The group had funding to build 500 units and has been working with Border Angels and other humanitarian organizations, who provide water and other supplies to walkers in the desert, to alert would-be walkers to the existence of the device.

The tool has multiple uses and features that are being developed one by one: Dominguez's group is acquiring jealously guarded data that will enable them to GPS map the Mexican-American border; it is researching current transborder policing networks and infrastructures; it is mapping the support community food and water drops; writing the code and testing the accuracy of the maps and units; creating dual linguistic interfaces in English and Spanish; testing the tool; and distributing it to the communities most likely to attempt crossings (Ho). By hacking stolen satellite data and making it available, the *Transborder Immigrant Tool*

add[s] a new layer of agency to this emerging virtual geography that would allow segments of global society that are usually outside of this emerging grid of hyper-geo-mapping-power to gain quick and simple access with this GPS system. The Transborder Immigrant Tool would not only offer access to this emerging total map economy — but, would add an intelligent agent algorithm that would parse out the best routes and trails on that day and hour

for immigrants to cross this vertiginous landscape as safely as possible (thing.net).

Orientation, motion in space, is continually a problem in this border zone between the two countries where surveillance is the *modus operandi*. All movements are surveilled and behaviour monitored. The *Transborder* Immigrant Tool reveals that "simply to know one's location is a privilege" (Ho) and demonstrates how dangerous taking charge of one's own mapping and route really is. While Dominguez and his team define the device as a humanitarian tool designed to help save lives, it is not surprising that it has been viewed by the American extreme right as an act of war. Named one of the most interesting people of 2009 by CNN, Dominguez is a tenured professor of Visual Arts at the University of California at San Diego. He has not only been threatened with criminal action, he has received death threats and is in danger of having his tenure revoked on account of this tool and other projects. This tool, however, is perfectly legal. It builds on:

a long history of walking art, border disturbance and locative media. At issue here is an interesting linkage that is made between humanitarian value and artistic value. While ... Dominguez states, "All the immigrants that would participate would in a sense participate in a large landscape of aesthetic vision" due to the multiple layers of communication (e.g., iconic, sound, vibratory) and the way the tool's algorithm would help the user find a "more aesthetic route," [He says,] I would suggest that the artistic value emerges from its very linkage with the humanitarian aspect. The Transborder Immigrant Tool subverts the usual idioms of locative and interactive media (such as "virtual reality") to reveal the virtual virtual – in the Deleuzian sense (which is very different) - of locative media. And that virtual, here, is war (Ho).

Today in many cities, digital media artists continue to be so preoccupied with place and this internet of things, that it is not just devices they take over, rewrite, reinvent, flatten, divide and remap. Some cities have such complex histories that mapping its stories become the subject of works of digital media, locative media and site-specific art. Digital media possess unique abilities to "transcend the boundaries of time, space and even language...to mediate historically produced ruptures that link past and present" (Faye Ginsberg, qtd in Meek 21).

3.2 GEO-SPATIAL PRACTICES

Place is clearly becoming more and more important in art, business, and thought. As the layers of data in our everyday situation become increasingly complex, it is

through locative media that we can reinsert ourselves back into the landscape of the city. McLuhan locates the birth of the city in writing (1964, 99), and Bruno Latour sees maps as a way of annotating the world. In information space, however, text and image-based maps have merged to birth a new kind of coordinate: a subject in motion who is writing in space. Where mapping sought to fix the city, urban encounters explore its fluidity. Countercultural movements in urban space from graffiti to geocaching to psychogeographic wanderings to the acrobatic explorations of parkour re-embody urban experience in dynamic ways.

Despite digital media's bad rap as a disembodied form dispersed over a network, they are now demonstrating "a trend toward 're-enacting the importance of place and home as both a geo-imaginary and socio-cultural precept" (Thielmann 5). Locative media is the antithesis of the "Live Borderless" philosophy that LG and other multinational companys want us to believe we want. Locative media has emerged in the last decade as a response to the immateriality of code-based net. art and the deregulation of the world under globalization. Abundant geo-spatial data and cheap handheld mobile technologies have made cartographic information freely accessible. For a long time, one of the big buzz words was 'virtual reality' and people were struck by the notion of simulation, of creating alternate worlds. Now the hype is all about 'augmented reality', a real world with digital data added to it. This is a world we can write ourselves into: "As opposed to the World Wide Web the focus here is spatially localized, and centred on the individual user; a collaborative cartography of space and mind, places and the connections between them" (qtd Tuters and Varnelis 357). In fact, in some circles, the geo-spatial web has been heralded as the next big thing with locative media artists being ground breakers for the coming third wave of Internet technologies (Tuters and Varnelis 358). Locative media uses three different kinds of mapping: 1. The annotative, which adds something to the world; 2. The phenomenological, which reveals space by documenting the movement of an object or subject in the world; and 3. the movement of engaging in locative media could clearly be connected to the Situationist practice of wandering to get lost, a psychogeographic act. Marc Tuters and Kazys Varnelis equate the first two types of mapping-annotation and phenomenology—with the other "Situationist practices of détournement and the derive" (359). The Situationists were a group of radical artists and philosophers who lived in and around Paris in the 1950s through 70s. Their leading thinker Guy Debord defined the movement as "an ephemeral project: anti-aesthetic, nonobject-, nonartifact-based, collective creation with a new emphasis on the self. Its goal is the creation of a new politicized 'you'" (Debord 99). In his manifesto Society of the Spectacle, Debord calls for a participatory art form that will release the masses from the numbness that mass media imposes on them. Because Situationism's goal was to break the fourth wall of specular culture, their ideas are back in vogue as participatory culture has arisen alongside user-generated or Web 2.0 culture.

While these three geo-spatial practices do not necessarily map neatly back onto locative-media activities, they do free us from the Cartesian grid and render maps dynamic. Static maps privileged space and downplayed time. The new data maps, however, raise special problems too, for, as Coco Fusco has observed in a critique of the dangers of locative media, "the very act of viewing the world as a map 'eliminates time, focuses disproportionately on space and dehumanizes life" (2004, qtd in Mitew 5). Locative media can start us down a road where we put the emphasis back on place (over data), opening up a time-lag or a gap between real geographies and our interactions with information space, a gap where we might insert countermappings of official narratives and fixed histories. It is in this opening that we might become not merely participants, but authors of our own space. Bruno Latour and other theorists take it one step further asking whether maps precede the territory they "represent" or do they produce it? (November 2) "[D] igital technologies," they argue, "have reconfigured the experience of mapping into ...a navigational platform" (November 4). Digital interfaces, which include databases, touchscreens and mobile phones, act as "dashboard[s] allowing us to navigate through totally heterogeneous sets of data which are refreshed in real time and localized according to our specific queries (November 4). Convincing arguments have been made for the unofficial aspects of the Web demonstrating the ability to operate like graffiti in urban space. A kind of public art, it is countercultural, raw, undisciplined, political and situated:

The interchanges between contemporary graffiti and new media encompass a range of technologies (digital photography and video, websites, mobile phones, locative media, gaming)... As a cultural practice, graffiti also enables a remapping of urban space, providing new media with fruitful models for the negotiation of actual urban spaces and decentralized networks of information." (MacDowall 138).

4. RELATIONAL AESTHETICS, PUBLIC ART AND BODY MOVIES

Screens can create new public relationships or what Nicolas Bourriaud calls "relational aesthetics"—where the aim of the work is to foster a interactivity in an environment and social connections between users. Mexican-born Canadian artist, Rafael Lozano-Hemmer





uses relational architecture to create social sculptures or what he calls "anti-monuments." He has a series of seven pieces in his "Shadow Box" series that create "platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks" (ICM). Lozano-Hemmer has come to international fame (creating the light show for the Vancouver Olympics, for instance) by designing works that combine computer controlled lighting displays with robotics and surveillance technologies to produce a 2.0 version of shadow puppets. Alpha Blend, the seventh piece, uses a computerized tracking system in intimate gallery space to blend an interactor's picture with those of earlier users. "A game of 'reverse puppetry' ensues, where a portrait from the past is animated by a live presence, in a similar perceptual mechanism" to the one used in Lozano-Hemmer's most famous "Shadow Box" installation, Body Movies (Alpha Blend). Half the time Alpha Blend merges a user's image with that of the previous user and the rest of the time with an archived user's image that can date as far back as ten years earlier. By contrast, Body Movies (2001) is large scale public art:

Thousands of portraits taken on urban streets are back-projected onto a giant screen using robotically-controlled projectors. Those images are then entirely washed out by blindingly bright lamps placed at street level. Anyone who crosses the square interrupts the light source, simultaneously projecting their own shadow and revealing the figures underneath. Once all the images in a single scene are exposed through shadows cast by people in the square, the scene changes. A camera-based tracking system monitors shadows in real time, giving auditory feedback in response to their efforts when they match their shadow to the original scale. Up to 60 people can participate at one time "creating a collective experience that...allows discrete individual participation" [44]. This entirely reinvents the notion of the city square for the 21st century and gives us space to reassess dramatizations of public and private space within the context of public art. (Guertin 10-11).

While shadow puppets undoubtedly predate Homer's famous cave as the earliest form of projection art, *Body Movies* invest them with new meaning. His works investigate what he calls "the crisis of urban self-representation. The piece attempts to create an anti-monument of alien presence and embodied relationships" (Lozano-Hemmer), enlisting participatory culture as a medium for projecting the crowd's own movements in space (Lozano-Hemmer). This site harnesses playfulness and the willingness to suspend disbelief in order to work together for collaborative results. It is *social space* rather than

an *objet d'art* that is the emergent experience out of these interactions.

Users are immediately arrested by their shadowy counterpart. They stop, crouch, jump and stretch, move closer and further away as they try to match the figures on the screen. Interactors toy with the scope and scale of the piece, with a giant shadow pretending, for instance, to pour liquid into the mouth of a tiny person or by giving a seated senior shadowy biceps. What is so remarkable about these interactions is the way people are completely uninhibited when it comes to playing together for visual ends. (Guertin 11).

Often play starts with rude gestures and then gradually develops into genuine public cooperation and collaboration, which is indicative of how universal a play space his works are. The kind of public that would never engage with art in any other environment, become fully-engaged citizens in these public works. Public art is an essential element in urban space, adding not only beauty and utilitarian spaces to urban environments, but also opening a space for art practice to those sectors of society who might not otherwise participate.

CONCLUSIONS

The days when public art consisted of a neglected monument or lone fountain in a square are long gone. Social sculpture, locative media and public art break boundaries between the art object, its use, and its emergent properties thereby engendering relational aesthetics. It is comforting to know that on November 12, 2010, Domínguez posted on the Web page b.a.n.g. lab (Bits.Atoms.Neurons.Genes): "Dear communities of support, We (EDT/b.a.n.g. lab/me) are happy to report that the FBI Cyberdivision has ended its "investigation" of the March 4th, 2010 VR Sit-In performance. [...] Certainly [it is], something that we in the UC [University of California] communities should take into account next time we create any art that contains some expression of institutional critique-as-direct-action (at least in the worlds of augmented realities). We once more thank all the communities of support at UCSD/ UC and around the world. Mucha [sic] gracias, EDT/b.a.n.g. lab and me. P.S. La Lucha Sigue! [The Struggle Goes On]" Indeed.

Dynamic data surrounds us everyday in just about every aspect of our lives. Video surveillance, locative or wireless media, and computer and video displays are entirely ubiquitous. At the same time as urban landscapes are information rich, they are networked, layered with multiple histories that can be mapped

along racial, gendered, geopolitical and cultural margins. These are the information trails that comprise psychogeographic space. How might this richness of place be united with urban wandering to create life-saving engagements with urban space? Debord saw in psychogeographies the potential for counteracting the anesthetizing effects of the mass media because they are "the point at which psychology and geography collide, [providing] a means of exploring the behaviorial impact of the urban place" (Debord). In contemporary terms, psychogeographic engagement is not dissimilar to participatory culture—a culture that eliminates the audience (à la Alan Kaprow) and reinserts us back into story spaces as authors and interactors. Kaprow in his 1966 work entitled "Notes on the Elimination of Audience" explores his invention of 'happenings,' artistic events in which the audience participates. These events were intended to create a heightened experience of the everyday where interactors could fuse with the space-time of performance. He advocated that all audiences should be eliminated entirely and individuals should become participants. Not to be confused with theatre or performance art, Kaprow's Happenings were improvised in the moment like children's imaginative play while following the parameters of a predefined script. Digital technologies could enable this kind of engagement with a location or event in personal, virtual ways.

Mobile technologies that have emerged since 2008 are now putting locative media, augmented data mapping and social media tools within reach of any networked individual. Their potential as a vehicle for spatial navigation is profound. Locative media endow us with the ability to "shape and organize the real world and real space" (Ben Russell quoted in Tuters and Varnelis 357). "Real borders, boundaries and space become plastic and malleable, statehood becomes fragmented and global; Geography gets interesting; Cell phones become internet-enabled and location aware, everything in the real world gets tracked, tagged, barcoded and mapped." (Russell qtd in Tuters and Varnelis 357). Novelist Peter Ackroyd speaks of the "chronological resonance" of cities, the space where place, history and identity converge. Bringing together information richness, spatially complex histories in geo-tagged locations and personal journeys, the creation of alternate histories and visions in real space will continue to pile up and be readable and writable to anyone who chooses to wander in information rich space. "The artist is a person who is expert in the training of perception" McLuhan wrote. The definition is perhaps adequate to Domínguez and Lozano-Hemmer and many others who, like them, have transformed the ways in which we conceive the environment, the territory and the spatial relations that individuals construct in their

constant transit on diverse forms of frontiers and borderlines, physical or cultural.

This article was originally published under the title "Acoustic Space, Territories and Borderlines: Art as Locative Media that Saves Lives" in the *McLuhan Galaxy Conference Understanding Media Today* conference proceedings, edited by Matteo Ciastellardi, Cristina Miranda de Almeida, and Carlos A. Scolari, and published by Collection Sehen, Editorial Universidad Oberta de Catalunya, Barcelona, España, May 2011 under a Creative Commons License.

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OS ESE O

FROM HAITI Gounda Gounda, The Ghetto Biennale and the Performance of Possibility

by Myron M. Beasley

ABSTRACT

The Ghetto Biennale took place in Port-Au-Prince, Haiti in December 2009, only weeks before the devastating earthquake. The Ghetto Biennale and its performance of possibility was a striking backdrop to the national disaster, despair and international politics that followed. What is left are fragments, trauma, and narratives of things to come.

2009 November 18

The Performance of Possibility— Downtown Port-Au-Prince

In the midst of a circle of people at a building next door to the Unibank branch in downtown Port-Au-Prince, Haiti, is a man, insalubriously adorned in baggy white pantaloons covered with multicolored splashes of paint, held together at the hip with a necktie. His slacks are cupped above his ankle, exposing his mixmatched socks; his white collared shirt has a red, white, and blue–striped bodice attached with only one button. Slits along the backside of the sleeves expose both the flesh of his chest and his back. His movements rhythmically mirror the syncopation of the



What has been lost is the continuity of the past...What you then are left with is still the past, but a fragmented past, which has lost its certainty of evaluation.

—Hannah Arendt¹

Haitian Kanaval music emanating from the nearby portable CD player—he freezes with each break in the music and grins at the crowd before employing a prop: a single crutch that once rested against the building, in a playful and bawdy gyration. Some people join the gathered crowd that watches with excitement and laughs with encouragement at this busy intersection, while others walk in front of the performer signaling that this is an everyday scene in the bustling Port-Au-Prince. Others participate in this seemingly spontaneous public performance: one passerby slaps the performer's buttocks as he shakes it before the audience in a suggestive manner.

My companion Miracle, a 20-something who was born and has lived in Port-Au-Prince all of his life,

whispers, "this is what Haiti should be about... this is what we need, its what we used to have." Miracle both laments a romantic past of his city and clings to a future of possibility. The performance, for those of us who witnessed it, evoked a moment of escape, a temporary relief from the harsh daily life in the country of Haiti. The nation island dubbed the poorest in the Western Hemisphere, Haiti has been plagued with self-serving leaders who have depleted its national treasury, and left a population struggling for the basic human rights, to food and education. Haiti is a country where more than fifty-five percent of the population is considered illiterate and the average daily income is two dollars a day. A country with little if any infrastructure, Haiti's stability is always in flux.2 Always on a fault line.



Yet, during this November day, as the performer entertains the crowd, it had been months since any type of protest, the existing government has been in place for five years, and Bill Clinton, appointed as the special UN commissioner to Haiti, lead business leaders to the island nation to help jump start the economy. The performer, noticeably clad as a pauper (as most of the onlookers were not) and carefully situated in front of a building of commerce, signals not only an advertisement, an invitation to purchase, he also signals a future, a possibility.

Like the pauper's performance in the center of Portau-Prince, the Fault Lines exhibition signaled a break in the circularity of the art world. Fault Lines was the title given to the African Diasporic exhibition at the 50th Venice Biennial in 2003. The exhibition included 15 artists from Africa and the African Diaspora, whose work ranged across media (painting, architecture, performance) and attended to issues such as migration, dislocation and post-colonialism, all of which generally revealed narratives of black life in this shifting global and contemporary world. The exhibition was also a rhetorical nod to the absence and continued marginalization of artists of African descent whose work speaks to contemporary and experiential politics of everyday life in the Diaspora (as opposed to the expected "traditional native art" encouraged

from a colonial perspective). The western art world has privileged art that reflects a certain romanticism of a colonial past, with artwork characterized by tropical forestry, exaggerated silhouettes of the natives, and their ritual masks. Such works devoid of political and critical insight that accurately reflects both the historical and recent struggle of the lives of people in the African Diaspora.

The geological term evoked in the title, according to the curator and art critic Tawadros, connotes "a sign of significant shifts, or even of impending disaster," the artists in the exhibition "trace the outlines of fault lines that are shaping contemporary experience locally and globally." Further, he contends, "fault lines reveal themselves as fractures in the earth's surface but also they mark a break in the continuity of the strata."3 Both the solo recital at the busy intersection of Port-Au-Prince and the Venice Beinnale exhibition are performances of possibility. They are events or moments that evoke feelings of hope—a belief in a sheer promise of what could be, even against an undercurrent of proclaimed despair. The performance of possibility claims more than just an idyllic sentimentalism, it is a practical concept of the here and now that informs a visualizing of a promise, a yearning of what can or will come.

2009 November 12 – December 15

"Worlds Collides/Performing in the Junkyard"

The Ghetto Biennale was an art happening that occurred in Port-Au-Prince from November 12-December 15 2009. The question posed on the prospectus of this event was, "What happens when first world art rubs up against third world art? Does it bleed?" An invitation was extended to artists from around the world to converge and work along side the artists of the Grand Rue neighborhood of Port-Au-Prince. Tagged as a literal red zone by the U.S. and U.N. officials, four major streets pin the neighborhood in; its main corridor is situated on Blvd. Jn. Jacques Dessalines, a massive thoroughfare:

The true width of the street is disguised for the spillage of people and cars pushing their way through the bustling boulevard. The narrow sidewalks are claimed by the street vendors selling everything from lumber, automobile fragments, to fresh fruits and freshly fried goat from the street vendors hovering over the piping hot cauldron of





into deranged, post-apocalyptic totems." 5 The conversation that surrounds the Grand Rue artists' work cuts across remedial readings and wraps itself in discussions between modernity, postmodernism and identity politics; Such work produced by these Haitian artists is far more generative, asking for a host of complicated questions, toward a futuristic moment of possibility and an often overlooked critical lens charting the hierarchies of power. So, the computer entrails are so much more than just parts. Recalling Said, the artists perform a "counterpractice of interference" one that, "restore[s] the non-sequential energy of lived historical memory and subjectivity as the fundamental components of meaning in representation."6 Their work, dedicated to the Vodou energy of Gede, incorporates fragments (dead objects, including human bones) of the past. Assembled they create monuments pronouncing a future of possibility. A future that results from a rubbing of the developed against the undeveloped, the discarded objects with the cosmologies of the dead, a massaging that foretells a moment of the-notnow but the here-to-come.

As one of the co-curators of this unconventional biennale, foremost was my desire to engage in intercultural dialogues, to evoke a spirit of creativity and in the words of John Keiffer, to create a "'third space'[...] an event or moment created through

oil. But only steps away, peering through the hustle and clamor and movement of bodies the entrance of the Grand Rue neighborhood could be easily be passed as it where not for the tall sculpture figure of Gede with an extended penis dangling at its entrance. The sculpture serves as an invitation to a performance space...⁴

Led by Andre' Eugene, the Grand Rue sculptors have perfected the art of refashioning rubbish, dumped in the city from the industrialized countries, into statuesque markers of beauty. Their work has been exported and desired internationally, but the artists themselves, in some instances, are unable to attend their own art shows and openings The requirements for Visas and other documentation, not to mention the cost, make it challenging for some of the artists to leave the country. The work of the Grand Rue artists forbids a beckoning of the traditional faux naiveté art and touristy Caribbean fancy of tropical trees and fruits and instead manifests itself, in the words of Gordon, as a "hybrid of classic woodcarving, metal sculpture and assemblage. Their muscular sculptural collages of engine manifolds, computer entrails, TV sets, medical debris, skulls and discarded timber transform the detritus of a failing economy





a collaboration between artists from radically different backgrounds."7 Itinerant textile worker and performance artist Frau Fiber (aka Carole Frances Lung) worked along side Haitian tailors to refashion "pepe" (recycled clothing that is bundled and exported from the industrialized countries to Haiti to be sold on the streets) to a "Made in Haiti" brand that was shipped back to the USA and sold.8 Environmental artist Situ Jones worked with a group of Haitian youth from Aprofisa, a community-based art collective, to bring attention to environmental concerns by making seed balls. The group created more than 1,000 balls that were a mix of floral and grass seeds with native soil that was then dispersed in exposed areas throughout the city of Port-au-Prince as a way of greenlining the city. Bill Drummond staged his international community performance 17 (the first location in the Americas) that included working with elementary school students in Port-au-Prince who were paired with students in London. The performance culminated in the children, lining the entire perimeter of the neighborhood, each uttering a sound to create music. Jamaican artist in Ebony Patterson, known for her gender juxtapositions of known Jamaican drug kings in which she casts them in female drag, in Haiti she worked with two Haitian

flag makers to produced five large sequined flags, each one dedicated to traditionally female vodou spirits. And photographer Laura Heyman, whose roaming formal portrait studio configured in middle of the neighborhood, invited families and individuals of the community to sit for a free portrait as they, the subject of the images, selected how they wanted to be photographed. Reminiscent of the Age D'or movement of African photography, the stunning images were given back to the subjects. In all, more than 30 artists from the U.S., Britain, Italy, Germany Norway and Tasmania arrived with proposals in hand. However, in most instances the invited artists had to reconfigure their projects to adhere to Haiti's, particularly the Grand Rue's, cultural and physical fault lines. The general ethos of this happening was negotiating collaboration and dialogue.9

The day of the opening brought much excitement.

Artists from all over Haiti arrived and displayed their work, which included The FOSAJ Collective's film screening in the Grand Rue hounfour (vodou temple); spontaneous embodied performances by Nancy Mauro-Flude held in the "Trash Church," a temporary church made of used plastic water bags; videos by Roberto Peyre projected on the wall of ruins; and

a Rara band, a Haitian vodou marching band that marched through the limited open space of the Grand Rue. In addition, a group of Grand Rue youth—Alex Louis, Jean-Pierre Romel, and Steevens Rimeon—with their faux video camera made from a used plastic oil canister and a microphone created from a bundle of wood and wrapped with duct tape, roamed through the event all day, interviewing people about the event. Calling themselves "TeleGhetto," their performance was captivating as they, adorned with their homemade press badges, garnered a spot alongside the national and international media to interview Haiti's Minister of Culture, Marie-Laurence Lassègue. The mission of the group, according to Romel, is to "witness life in the Ghetto and to tell the world its stories."10

The day after the opening, a group of international scholars invited to witness the event responded at a daylong conference. As the TeleGhetto roamed the room of the conference filled with people of the Grand Rue neighborhood and other Port-Au-Prince communities, U.S. Embassy officials and participating artists, the event (though planned in accordance to most academic conferences) was not immune to the "break in the continuity" that was to occur. After the first two panels it became apparent that the mere language used by several of the scholars excluded a large population of the audience—a language that even the translators had problems interpreting. Midway through the conference, I reconfigured the panels, replacing scholars with the young people and community members of the Grand Rue to share their experiences about what it meant to have artists from around the world come to work and dwell alongside them, to a panel of invited artists to reflect on what it meant for them to be in Haiti and to do this work. Poignant and at times emotional, the conference moved from "high theory" to honoring a grounded knowledge, a grounded theory. The academics became the audience with the Grand Rue community members becoming the theorists, theorizing their lived experience, and the crevices of the faultlines. The earth shifted.

2010 January 12

Thirty-Five Seconds

At 4:53 p.m. The fault line, the earth's surface shifts. A 7.0 magnitude earthquake shakes the country of Haiti and radically changes the landscape and the lives of many in thirty-five seconds. There is a break in the continuity of life.

2010 July

Gounda Gounda, "I was not prepared for Haiti"

I return to Haiti for the first time since the earthquake. Though I had planned two earlier trips, they never materialized. I understand now that I too was ensconced in a state of melancholia, afraid of what I might see yet realizing that I had to return. As the plane glides into its final descent, my routine is to gaze out of the window as we fly over Cité-Soleil, then over the commercial ports with the neatly stacked saffron cargo boxes. My usual moment of anticipation is eclipsed with awe at the much-changed landscape. The saffron mixed with the brown and green mountains, and sometimes-rusty roofs are dwarfed by the prominent visual display of blue. The tarpaulin in its array from blue to turquoise to grey are bundled en masse and dispersed throughout the metropolis.

the reality of the shifts in the earth. My driver, Evens, greets me with a cheerful salutation, but his mood turns sullen as we proceed into the city. We make it down the winding road through the Delmas neighborhood. As we cruise down the hill I see only fragments of the National Cathedral, one of the lasting prides of the city; nothing is left but the skeletal frame with the remains of the huge stained glass windows dangling. It looks as if the earthquake just happened. "I want to forget about it," Evens says. I think, "He will never be able to forget" as we skirt the debris, the rumble and stones in the middle of streets are a constant reminder, encouraging a not-forgetting. I remember the first sentence etched in my field-notes from my initial visit to the island in 2000, "I was not prepared for Haiti." And now recalling the moment of the Ghetto Biennale, a performance filled with possibility, I find myself again feeling: I am not prepared for Haiti.

While checking in to the hotel in Petionville, the attendant utters the password for the Internet, Goundou goundou. Shocked, I reply "did you say goundou goundou?" Goundou goundou is the colloquial, the slang word for the earthquake. The formal kreyol word is tranbleman de te, but to connote how traumatic the event was on the lives of Haitians, they use the words, "goudougoudou", shake shake, rumble rumble—an onomonopeiac word to describe the event, what and how they felt, the sound they heard during the earthquake—a word that best recalls the physical awe of those thirty-five seconds. Now, at the hotel in the center of Petionville with a tent city in front of the entrance, a hotel whose primary clients are U.N. officials to international aid executives, the phrase goudougoudou must be used to access the Internet.

I return to the Grand Rue. The sculpture garden of beautiful artwork is now morphed into a different type of garden, a different type of art. The debris mingles with the effigies to Gede, themselves made from debris and wreckage, and creates a hardly discernable landscape between the art and reality. What was around the corner is suddenly in the front yard. I thread my way into the space; the already small sliver of open space is replaced with supposedly temporary housing, kay ble (blue houses), more apropos tant ble (blue tents). All branded, "USAID: From the American people," "CHINA" and "UNICEF" all making for themselves a "beautiful" display of ostentatious announcements of power from the developing countries vying for power on the island. However, the most appropriate by design and suitability to the climate and landscape are from the country of Venezuela with their open ventilating panels. The group of sculptures that once greeted visitors off the busy thoroughfare now competes for space with the tarpaulin monuments, the sculptures are now places for the dislocated to drape their clothing to dry.

"Nothing will ever be the same," says Andre Eugene, "but I live in Haiti, we survive." I ask about various community members, and then make my way through the neighborhood to visit people with whom I have worked, the realization of the shifting of the physical landscape unraveling itself to me on another level as I attempt to visit sites that no longer exist. Happy to see friends, some of whom I now consider almost family, the conversations quickly lapse into narratives of trauma. As psychoanalytic theory might suggests, trauma is situated in the remembering, not just the event itself. Sitting in Eugene's space, what used to be a small yard in front of his room is now occupied with his tent, though his room still stands with several visible crakes in the wall, he does not feel comfortable sleeping inside. We sit in the exact spot, where he sat while being interviewed by two international journalists when the earth began to shack. He enacts what happens, words accompany his movement, as if words are not enough for me to understand or grasp his haunting. His performance informs me of a language of trauma that resides in the body. Eugene's performance harkens Freud's thoughts that memory is an archive, he suggest that language, the telling of the story is a way of "working through trauma." ¹¹ Eugene's body moves differently now, recalling, remembering, and working through the goudougoudou.

Yet even against the abrupt reconfiguration of the Grand Rue space, I witness people making art. Eking out space wherever possible, I see Romel huddled against the back of a tent, painting a portrait on the rubber of a recycled tire and Claude placing the final touches on his selection of used pint size tin cans,

each chiseled with faces and strung together with wire then encased in a wood frame

Arranged by John Cusak, one of the participants in the Biennale, the TeleGhetto was invited to participate in a video swap with students from the Morepeth School in London. The video exchanged would be collected and broadcasted in the Putman Gallery which provided a real digital camera and a real microphone. Like the street performer I witnessed in downtown Portau-Prince, the performances of the TeleGhetto span across the city. Seen in the local hotels or on the streets, the three men whip out their press badges and the hand-held miniature camera, as they record narratives of life post earthquake, they conclude their interviews with, "where do you see Haiti in the future?" They encourage their fellow Haitians to look forward, to a time to come. Benjamin lamented the loss of the storyteller (the archivist/collector) with the advent of technology, yet Eugene and others in the neighborhood share their stories -dealing with the trauma of the gounda gounda- the TeleGhetto captures the stories and the storytellers through technology. Even against the current geographic, political, and economic despair they roam the fault lines gathering narratives of survival, of daily life. Of possibility.

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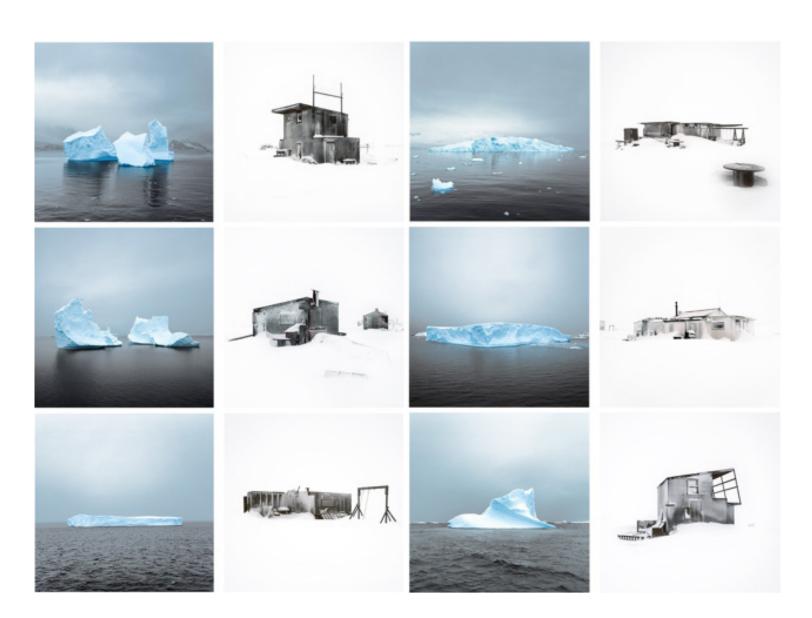
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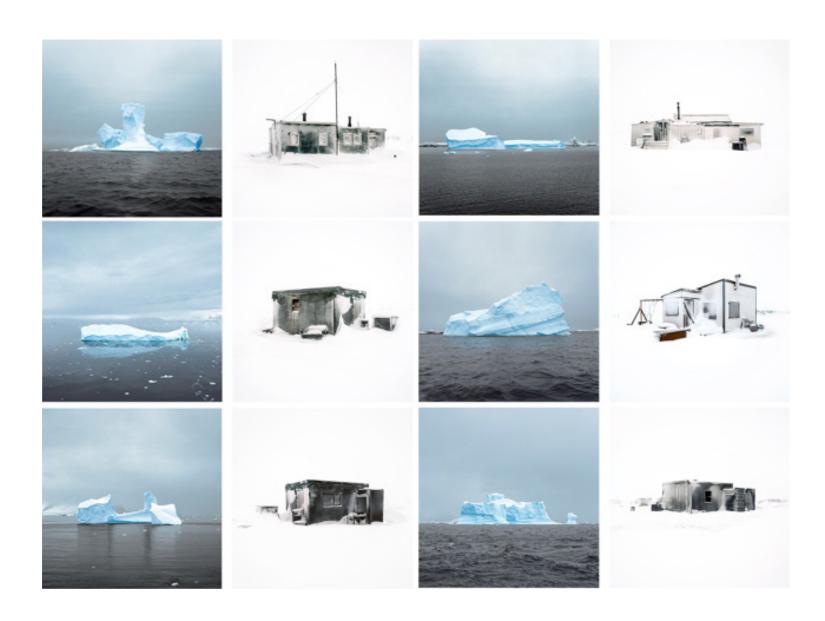
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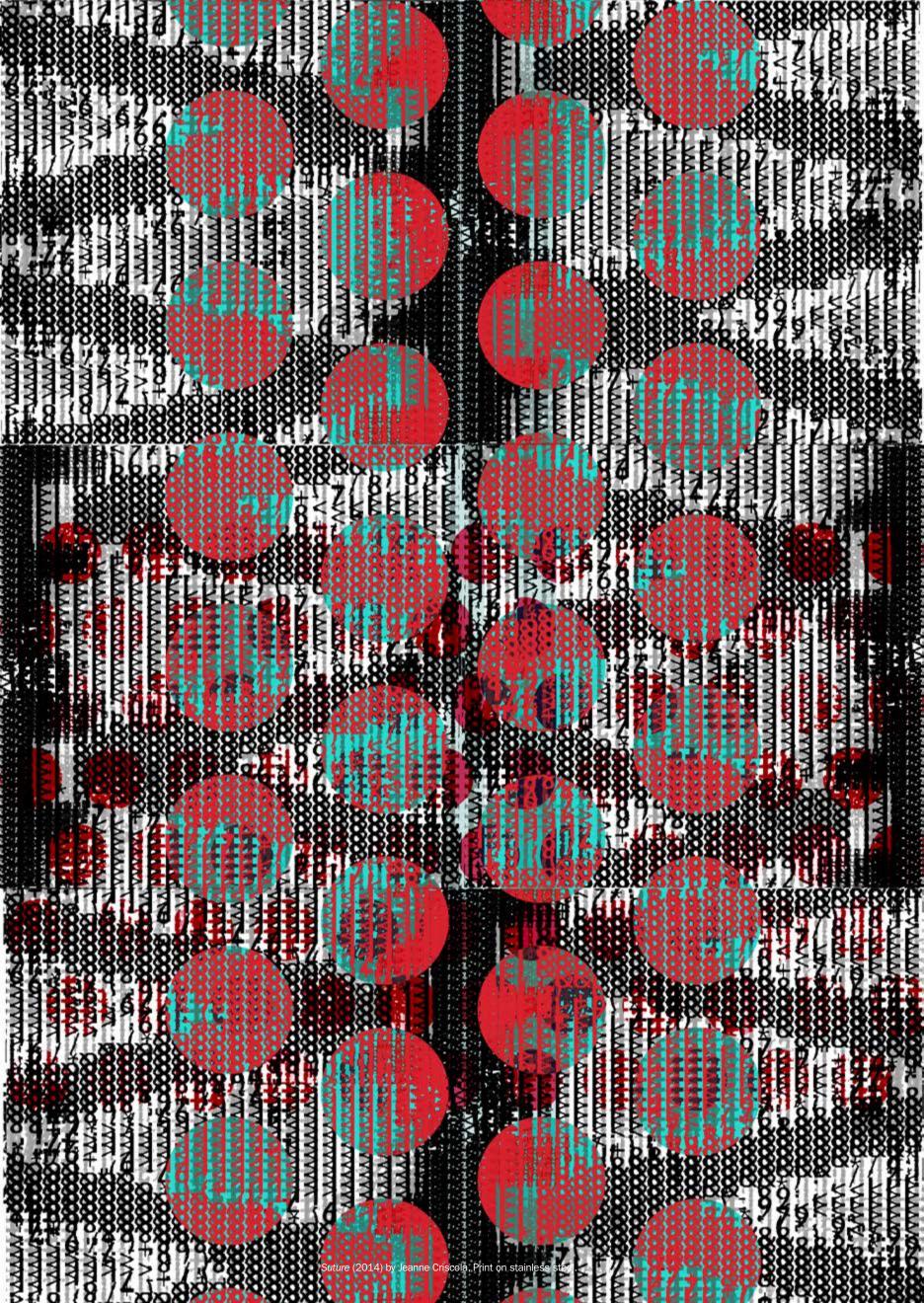
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- 9 Unlike the controversial Prospect I held in New Orleans after Katrina, the artists who participated in the Ghetto Biennale were not asked to bring work to be displayed, rather to create and work with the Grand Rue artists.
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Mourning a Living Man (2013) by Ato Melinda, 00:01:27

Mourning a Living Man by Ato Malinda

Wy own experience of sexual abuse is long, laboured and the subject of a video piece entitled, 'Mourning a Living Man.' My Ugandan father played my abuser from the earliest memories I have. These very disturbing memories are played out in my mind accompanied by scents. I have concluded that my olfactory memory is triggered as a result of a memory I have from about three years old. I was naked with my father and he was spraying my mother's perfume on me. The smell of that perfume is unmistakable. The piece plays out on three different levels: domesticity; gender politics; and child abuse. The child abuse is depicted as covert information in archival footage from my childhood as well as the application of perfume by the mother figure in the performance; the perfume, of course, a harkening to the olfactory.





































Silent Dinner Parties by Honi Ryan

A Silent Dinner Party is a regular dinner party except the guests are requested:

Please do not use words or your voice
Please don't read or write
Try to make as little noise as possible
Don't interact with technology
Stay for at least two hours.

These social sculptures are a part of the ongoing practice of Australian interdisciplinary artist Honi Ryan who has hosted them in eight countries since 2006.

I have been hosting Silent

Dinner Parties around the world since 2006 as a series of social sculptures. It has become evident that the age old connections that we make over food are not dependant on the words around it but exist in the essential space between people. Without language barriers, sharing food can transcend culture and reveal a base humanity, while simultaneously highlighting unique cultural expression. It is an experience that can be fundamentally changed by the context or culture it resides in, however, over time and place has shown itself to be a unifying and fun activity. Through the Silent Dinner project we see a cross-cultural snapshot of an era that looks at communication, globalisation, food, the realspace encounter and the changing role of food in culture. The combination of food and silence in a social environment presents itself as a platform for peaceful exchange. Some responses from participants over the years:





































IN ENGLAND

"I was much more tolerant of people tonight than I would have been if they were talking"

— Anonymous, British in London 2013

"Even though I've lived in London for 8 years it was so nice to be in a social event where language was not a barrier and we were somehow all at the same level of communication"

— Laura Cuch, Spanish in London 2013

"There is a day in everyone's life when he or she is silenced forever. The Ultimate truth of life is death. This s a celebration of death!"

- Anonymous in London, 2013

IN CHINA

"Making that choice to interact in the space of silence put me in touch with faith and free will. I encourage others to join a silent dinner party simply to exercise the free will to say "I choose" to interact with others even if there are difficulties or —David, American in Shanghai 2009

There was confusion around the event in NanTong in China, about why or how it was 'art', coupled with a genuine curiosity and a very playful approach.

— Honi Ryan, Australian in NanTong, 2009

IN THE UNITED STATES

"I felt like I was navigating between going completely inward, and trying to be charismatic without words... the seriousness was peaceful and ok, but isolated, like separated people..! often feel isolated in public, willingly, freely, and I like to be an observer, I enjoy that, but I feel like here we had a little bit of happiness on our side."

-Anonymous, American in New York, 2012

Mark: It was really nice food as well. It was so good to have healthy food. Especially as I was in the Bronx and it's pretty simple food up there, like burgers and whatever. So to have vegetarian food, healthy, was really good.

Honi: Oh good, yeah I could taste it too, it was all local farmer's veggies. I wanted to make a light healthy summer meal.

Mark: It felt so.

-Mark Bolotin, Australian in New York, 2013

"It's a great way to break barriers because when you meet strangers you kind of feel like you have to talk to them, at least thats what you naturally do. So you couldn't, but you do everything else. It's also great that you had an agreement that everybody wouldn't talk, you know. It becomes weird in the subway for instance, where people are

























strangers, nobody tells you not to talk, so you just don't talk because you feel it's inappropriate or something, or you're shy or whatever, so you just don't talk to people. Then it becomes awkward if somebody bumps into you or somebody says something to you. But if you're not allowed to talk and you're not talking it's much more fun, if you agree not to talk.

— Anonymous, Berliner in New York 2012

M: "Who said that we love each other?" another guest: "no-one"

M: "Our relationship is based on hate. Our silent hate"

The guest she is talking to puts out her hand to shake

"I'm Marie"

"Martha. We both start with an M"

— Beirut, 2012

IN LEBANON

Across the table a silent dinner guest (M) says to Honi: "What is the purpose?" [other guests: "ssshhh"] Honi engages M's gaze. [other guests laugh]

M: "Poverty? Orphans?" [someone leaves] Later...

M: "You know that talking is part of being a human?
We are not silent humans anymore"
[other guests: "sssshhh"]

M: "we're not silent."
[other guests: "ssshhh"]
[Honi gestures with her]

M: "Release my anger?
I will"
[other guests start whispering and talking]
Later...

IN AUSTRALIA

My most sincere and heartfelt congratulations to Joel and Karen, who got engaged last night at a Silent Dinner Party when Joel, completely in the moment and without pre-planning it, got down on one knee with a ring, custom made at the table, and proposed to his partner Karen. Karen couldn't exactly say yes, but she certainly accepted. It was a very emotional experience for everyone there with tears and standing ovations of the silent kind. Truly an example of expressing that to which words do not do justice. As the pair said today, there was such an overwhelming feeling of warmth in the evening, and the group of strangers quickly became a close community.

Magic does happen, and the more we create space for it, the more it multiplies.

— Honi Ryan, Australian in Melbourne, 2012

I think the experience reminded me that I (and maybe most people) throw words around a little bit too much, because it's easy or it fills the air and























makes us feel less naked and vulnerable. So a lot of the time it's not because we have anything much to say that we speak. It's amazing to see how spoiled for choice we are if we are able to speak. So having to be silent felt like a strange mix of being free from a surfeit of options and then really challenging having to navigate a whole other realm of communication. I was surprised to see that some people can be so loud and extroverted without saying anything. And to see the playfulness and child-like humor that is really exaggerated and almost essential to communicate when you don't have words (or sign language). I suppose depressing charades is kind of an oxymoron."

— Briony Throssell, Australian in Melbourne 2012

ACROSS 3 CULTURES

I have had the privilege of attending four SDPs, two in Shanghai, one in Beirut and one in Dubai.

Despite each of these having entirely different groups of people with the most diverse ethnicity you could imagine, each turned out to be an extremely enjoyable and highly memorable evening, even though I never spoke a word to anyone!

Having lived as an expatriate for 6 years (in countries where not only am I unable to speak the local language but am surrounded by other expats from across the globe with different mother tongues) it was such a refreshing, culturally educational and entertaining experience for me

as the normal "Language Barrier" that you would encounter when different cultures collide was smashed into pieces and everyone was on the same communicative playing field; everyone gets involved instead of not joining into the conversation because you are linguistically unable to.

When speech and language - your primal method of communication and what principally defines us within our culture identity - is taken away, your basic human need to communicate finds some very clever and always entertaining methods of expressing itself.

My personal most memorable moment was after the Beirut SDP where someone (who came alone after seeing a flier on a lamp post) said that where normally her naturally shy character would inhibit her from really getting involved in conversation when she didn't know anyone, kind of forcing her to feel on the outside at one of these sort of events, she actually really had such a great time as the lack of speech allowed her to feel more on an equal level with everyone and really felt part of the party - amazing!

At the end of each night I always come to the same conclusion: we are all exactly the same. Seriously, forget racial and culture segregation; we all have the same needs, same humour and same souls when it comes right down to it. Cheers.

— Owen Ryan, Australian in Dubai 2012.

www.silentdinnerparty.com

1. INTRODUCTION

To most of us, the idea of sharing has a nice ring it. We believe it is good to educate our children to share. Oscar Wilde's tale of the Selfish Giant who refuses to share and consequently ends up in a place of perpetual winter is one of many examples of literary works we use to train children this way. The willingness to share seems crucial for growing beyond the limitations of our individual interests and reaching a more sociable, noble state of being.

With the rise of digital networks since the 1990s, sharing took on a whole new dimension, particularly with the advent of Web 2.0, where within a few years the use of sharing changed from requiring a grammatical object (as in 'sharing photos') to a verb used without any object at all.





A substantial body of scholarly work has been produced on sharing in digital culture (e.g. Lessig 2002; Benkler 2004; Benkler 2006; Stalder 2005; Agrain 2012; Sützl et al. 2012). Some of this scholarship built on Ostrom's empirical research on the commons (1990) and analyzed digital networks as a form of digital commons or knowledge commons. Meanwhile, interest in sharing has reached the economic mainstream as testified, for example, by this year's CeBIT trade fair, Germany's main technology fair, where the shareconomy was selected as a keynote theme and hailed as a "mega-trend" and the "hottest topic for business and society."

Albeit in a noisy fashion, the CeBIT fanfare points at the deeper question of the relationship between the online sharing of information and the sharing of goods in the real economy. It is a difficult question to answer because we know little about what makes sharing sharing. This question has received much less attention than the particular practices or tools associated with it. As Russell Belk suggests, the ubiquity and taken-for-granted character of sharing has meant that sharing as a specific kind of action received little attention. When it did, it was often discussed in terms of gift-giving and exchange, rather than as a phenomenon in and of itself. Consequently, the scholarship on sharing as a concept, which would allow an understanding of the concept across material and immaterial economies, is meager and starkly contrasts with the hype around practices of sharing or the promises of a shareconomy.

In this essay, I intend to help remedy this imbalance by discussing the meaning of sharing as that of an anti-economy, that is, as a cultural economy that cannot be captured in the terms of economic exchange or gift exchange, the two economic forms that have dominated our thinking. I will therefore start out by looking at critiques of these categories in order to identify their limitations. Next, I will look at

the relevance of Georges Bataille's work on a theoretical understanding of sharing. I will develop an understanding of sharing as an antieconomy drawing on Bataille's theses. At the end, I will articulate some thoughts as to how such an understanding of sharing might help us understand sharing in digital media in a limited but meaningful way.

2. GIFT AND EXCHANGE: DERRIDA, BOURDIEU, BAUDRILLARD

One frequent critique of economic exchange within art has been launched from the perspective of a gift economy, an economy that would allow for a more humane and authentic form of interaction safe from the hollowness and greed of the market. Typically, artistic creations would be assigned to such a gift economy because the belief that a "work of art is a gift, not a commodity" summarizes one influential contribution to this line of thinking. However, the possibility of the gift as a category entirely distinct from exchange has itself been questioned, and attributing art to the gift economy is only one example among many where the gift is brought into play when exchange reaches its inner limitations. Rescuing a bank with tax money, paying the unemployed government benefits, or donating to the poor are similar attempts of doing with the gift what the market fails to accomplish.

In 1925, the French sociologist, and socialist, Marcel Mauss published his influential study of gift exchange in what he called "archaic societies" (1966). He showed how in certain non-European and early European cultures, gifts were exchanged, rather than simply given without return, and this gift exchange pervaded social life, from politics to economics and law and ethics, and thus forms a "total social fact" (Mauss 1966, vii-viii). The gift, Mauss finds, is a key form of building and defining social relationships in these societies. However, Mauss'

^{1 (}http://www.cebit.de/en/about-the-trade-show/topics-trends/keynote-theme-shareconomy last accessed 9 April 2013).

understanding of the gift is from the outset subordinate to the concept of exchange. "In theory," Mauss (1966, 1) states, "such gifts are voluntary but in fact they are given and repaid under obligation."

This obligation is pivotal in Jacques Derrida's criticism of the gift (1991). In a critical engagement with Heidegger and Mauss, he claims that the gift is inherently impossible. The gift, in its true sense, thought of as something that "must not be exchanged...it must not in any case be exhausted, as a gift, by the process of exchange, by the movement of circulation of the circle in the form of return to the point of departure" (1991?, [pp.]?). The pure gift - the gift as a gift, as Derrida likes to call it – is "aneconomic"; it disrupts the economic circle (1991, 7). Yet the inevitable exchange situation constituted by gift giving means that the gift, in order to be possible, must appear as something other than the gift. Conversely, "for there to be a gift, it is necessary that the gift not appear, that it is not perceived or received as a gift" (Derrida 1991, 16). The gift, in short, negates its own reality.

That we speak of gifts as 'presents' is one of the ways in which our everyday language reveals the relationship between the gift and time, which is key in Derrida's perspective. According to him, our metaphysical understanding of time as a circle makes the gift impossible. (Derrida 1991, 9). In order for the gift to be possible as a gift, it would need to depart form the circle of time; it would need to cause an infraction of the circle. The condition of the gift "concerns time but does not belong to it...There would be a gift only at the instant when the paradoxical instant...tears time apart" (9) The gift, then, would be the attempt of a present, knowing that such an attempt must fail, that we cannot negate time through the gift, that, consequently, "where there is the gift, there is time" (59).

To understand the quality of the time given by the gift, Derrida follows Heidegger in terms of the relationship established by the latter between Being and time. Accordingly, because "Being (*Sein*) is signaled on the basis of the gift" (Derrida, 1991, 19), which is "played out around the German expression *es gibt* ...we cannot say that 'time is,' or 'Being is,' but '*es gibt Sein*,' and '*es gibt Zeit*' (20). "It so happens," Derrida concludes

"that the structure of this impossible *gift* is that of Being – that gives itself to be thought on the condition of being nothing (no present-being, no being-present) – and of time which...is always defined in the paradoxia or rather the aporia of what is without being, of what is never present or what is only scarcely and dimly" (Derrida 1991, 27).

And eventually, "The difference between a gift and every other operation of pure and simple exchange is that the gift gives time. *There where there is gift, there is time*" (Derrida 1991, 41).

That the gift signals Being would explain why gifts are capable of defining social relations as hierarchical relations, establishing or reaffirming a vertical relationship between the giver and the receiver. As Elfie Miklautz observed, the gift represents a challenge to the receiver and cannot be considered as the 'other' of economic exchange, a benign sphere where "altruism, voluntariness, generosity and freedom dominate over a calculated self-interest" (Miklautz 2010, 19). Whatever the response of the receiver to the gift, there must be a response, including the problematic possibilities of rejecting or ignoring a gift offered. That we usually do not think of gift-giving in this way, as a definition of societal status, may well be the result of what Derrida calls the "forgetting" of the gift: "Forgetting is the condition of the gift, and the gift the condition of forgetting." (Derrida 1991, 18). Derrida is not explicit about it, but for our subject it is crucial to see that this forgetting of the gift is an act of sharing: we must share the forgetting of the gift in order for Derrida's point to be valid.

This argument is found in Pierre Bourdieu (1998). He concurs with Derrida regarding the impossibility of the gift, but as a sociologist focuses on the types of social relationships created by the gift. What Derrida refers to as the forgetting of the gift to Bourdieu is the shared repression of its impossibility. Givers and receivers "collaborate, without knowing it, in a work of dissimulation" (Bourdieu 1998, 94). This dissimulation makes it possible to ignore the underlying structure of exchange in the gift, which, if explicit, would destroy any possibility of the gift.

Indeed, we go to great lengths in keeping this individual and collective self-deception alive, removing price tags and hiding invoices, writing letters to baby Jesus, part of an elaborate structure built around the "taboo of making things explicit," with the price, the exchange value, being explicitness par excellence (Bourdieu 1998, 96). This is why Bourdieu considers the gift as part of the economy of symbolic exchanges: the double truth of the gift, its structural hypocrisy, is that there is an objective exchange taking place, while there is a collective agreement to pretend otherwise.

Like Derrida, Bourdieu considers the gift as conditioned by a practice of sharing – in his case, of the silence around the illusionary nature of the gift. While Derrida and Bourdieu allow us to interrogate the gift as the dominant models of cultural economy, they both say nothing about the sharing that takes place in order for the gift to be possible as a social institution. In doing so, they continue the longstanding European tradition of taking sharing for granted and considering it as something that is outside of the economy itself. However, the breaking of the economic circle that Derrida would attribute to the gift (if it were a gift) must then be located in this very sharing that is at the basis of sidetracking the contradictory nature of the gift. Before we engage in either gift exchange or economic exchange, we have already shared. Does such a preliminary

character of sharing account for the return to sharing when structures of gift and exchange fail? Does the failure of such economies render actions of sharing visible, reducing their takenfor-granted-ness? Is the lack of knowledge about sharing in part due to the fact that it has been approached with an epistemology that reproduces the dualism between the gift and exchange?

While Bourdieu and Derrida consider the impossibility of the gift describing its return to structures of exchange, Jean Baudrillard reminds us of the outer limitation of exchange in the form of death; the existential event that we cannot bargain with or exchange for something else. This is a line that exchange cannot cross and one that remains eerily present, even through its very absence, in any exchange transaction. Exchange, according to Baudrillard, is therefore haunted by its impossibility in the form of the law and of power (1993, 1). Legal and political interventions in economic exchange are capable of overriding exchange processes, and they do each time a governmental institution sets interest rates, directs bankruptcy procedures, pays social welfare benefits, or intervenes in the market in other ways. According to Baudrillard, then, there is no such thing as endless economic exchange because economic exchange carries its own impossibility within it. This ultimate impossibility of exchange is therefore tantamount with destiny, which is final because it "cannot be exchanged for anything" (Baudrillard 2003, 77).

How can impossible exchange be understood? How can a sphere without equivalencies be thought of, since it, by definition, cannot be accounted for? According to Baudrillard, impossible exchange is what Georges Bataille tried to capture with the notion of the "accursed share" (Baudrillard 2003, 78). In fact, the question of the limit of equivalencies is central to the theoretical work of Georges Bataille, "the impossible one" (Noys 2000, 1)







The question as to how societies deal with the surplus that nature yields is indeed a crucial one and one that may easily be overlooked from within our common views of economics, revolving as they do around scarcity and how scarce resources might or should be distributed.

3. THE ACCURSED SHARE: BATAILLE

In Bataille's thinking, what Baudrillard calls impossible exchange, and what Derrida and Bourdieu describe as the impossibility of a gift, is expenditure without return as manifest in cultural practices such as non-reproductive sexuality, sacrifice, excess, luxury and war. Bataille is convinced that there is always a part of production that cannot be cycled back into the economy and which therefore must be expended with in one form or another. In his attempt of a theory of a "general economy", therefore, Bataille seeks to destroy the fundaments of a political economy based on exchange, including its Marxist critique, sweeping away what Baudrillard called a residual desire for a "good use of the economy" in Marxism (Noys 2000, 13).

In rejecting exchange as the principle of economics, Bataille not only places himself in direct opposition to standard economic theory, but also rejects the idea of scarcity as the most fundamental problem of political economy, insisting that it is not "necessity, but its contrary, luxury" (Bataille 1982, 12) that is at the basis of any economic questioning. A general economy as conceived of by Bataille is not merely concerned with labor, goods, or capital, its very point of departure is the excess of energy in our solar system: "On the surface of the globe, living matter in general, energy is always in excess; the question is always posed in terms of extravagance" (Bataille 1988, 23). As a result, the "choice is limited to how the wealth is to be squandered. It is to the *particular* living being, or to the limited populations of living beings, that the problem of necessity presents itself" (Bataille 1988, 23). This principle of loss is manifest in forms such as "luxury, mourning, war, cults, the construction of sumptuary monuments, games, spectacles, arts and perverse [i.e. non-reproductive] sexual activity" (Bataille 1985, 118). Because "death is the most costly form of luxury" (Bataille 1988, 34) and the most powerful form of non-productive expenditure, historical cultural forms such as bloody sacrifices and war, are of key importance here.

The question as to how societies deal with the surplus that nature yields is indeed a crucial one and one that may easily be overlooked from within our common views of economics, revolving as they do around scarcity and how scarce resources might or should be distributed. From the perspective of scarcity, surplus must be recycled into the production process, with the understanding that growth can and must be indefinitely continued in order to deal with scarcity. Consumption under these circumstances also serves a productive purpose, and even if there are many ways in which we commonly understand our resources to be wasted – air travel, automobiles, short-lived consumer products are cases in point – they are still productive because they stimulate production and growth. Such productive expenditure corresponds with what Bataille describes as the "functional expenditure of the wealthy classes" in his 1933 essay on the notion of expenditure (Bataille 1985, 116-129).

In fact, it can readily be observed how the current global economic system, the "accursed share" that is not redirected into the economic calculus fuelling growth in one way or another, is getting smaller and tremendous efforts are made to reduce it even further in the name of economic growth and overcoming scarcity. Consider the economization of areas of life that once were places where surplus was used up without a return, such as cultural or sport events, and how through sponsorship and advertising they have taken on an economic function, not to speak of the emergence of the creative industries or the culturalization of the economy as such. Consider the pressures for record performances in professional sport: how the expended share, the difference that separates the record from the second-best mark, is reduced to ridiculously small amounts. Consider the rise of extreme sports in the wake of this development, but also the enormous growth of the global betting industry, a vehicle for turning every possible contingency into growth. Consider also the pressure on education to produce knowledge that can be put to economic use; or the phenomenon of the leisure industry,

the purpose of which is to anchor the principle of productiveness in the very areas of life that for some time were considered to be "free" of economic purposes. As Susie Quillinan has observed, in the present model of immaterial, post-fordist production, a cult of "relentless productivity" is unfolding that eliminates leisure thought of as unproductiveness (2013, [p.#?])). Furthermore, our digital media landscape is quickly evolving into a place where every affect is turned into capital the moment it occurs and can never be dedicated to non-economic or non-economized purposes.

Nor is the Bataillian idea of the sacrifice a thing of the past, limited to cruel practices that modern civilizations have overcome altogether. Instead it is simply no longer ritualized, i.e., explicitly understood and given a social form as a sacrifice. Sacrifice is hidden in individualized and apparently pointless suffering, the suffering of personal failure and quiet despair, everywhere where remaining spheres of non-productivity are economized. How much of this suffering results in personal tragedies, in the isolation of suicide? And it also is hidden in masses of usable goods thrown in the garbage, of in-built obsolescence, of fresh produce being destroyed in order to keep the market price up. Would it be out of line to refer to such practices as the shadow of the exchange economy, as an appeasement of the market god? Would it be actually more humane to accept Bataille's thesis of the inevitability of excess and make a cultural effort to find less cynical ways of dealing with the "accursed share"?

In the face of the niceness of sharing, Bataille's interest in death and loss might seem frightening to everyone who is interested in sharing as a less destructive, more humane way of being with one another. However, whatever one may rightfully object to in many aspects of Bataille's thinking, I believe the very outrageous and provocative nature of his work is helpful in several ways in terms of understanding sharing as distinct from exchange and the gift. Bataille's notion

of unproductive expenditure describes the very sphere within which practices of sharing can emerge. I will conclude this section by setting forth a number of theses regarding the relevance of Bataille's thinking to the theorizing of sharing.

(a) Bataille's concept of the accursed share allows a change of perspective that does not need to assume scarcity as the given around which economics is conceptualized, including the two dominant models of the free market economy on the one side, and public, governmentally controlled economies on the other. It does not mean that scarcity is nonexistent or that there is universal abundance. Resources are in fact often finite, but they only become scarce through the way they are thought about and dealt with. The accursed share and its focus on unproductive expenditure helps to see scarcity as a result of a social construction rather than as an immutable fundamental condition for which this or that solution needs to be put into place. It also allows us to see that sharing occurs before the notion of scarcity can even gain hold. In other words, before we engage in exchange, whether economic or symbolic, we have already shared. Its focus on excess rather than on scarcity, and on expenditure without a return sheds light on the nonreciprocity of behaviors outside the spheres of exchange and the gift, the limitations of which have been theorized by Derrida, Bourdieu, and Baudrillard;

(b) Bataille's use of the sacrifice and of death as important forms of non-productive expenditure help to see the cruelty and tragedies in a globalized economy of exchange that likes to consider itself modern and civilized and without an alternative; it gives sharing an ethical value beyond mere niceness precisely because sacrifice is considered archaic or cruel in contemporary societies and is rarely given space in culture. For example, in rituals, real sacrifices are individualized and have loose meaning;





- (c) Bataille's idea of a solar economy helps to understand that scarcity is an experience created on the level of individuals and groups, and that economies of exchange promote that individualization, whereas moving beyond exchange means going beyond individualism and reciprocity. Sharing can be described as a communal behavior that transcends individual boundaries and transgresses hierarchical boundaries. It is this perspective that has allowed the commons to be researched as an institution of sharing that serves all, rather than as a stage for "tragedy" in which scarcity inevitably returns through the pursuit of utility by "rational beings", and which therefore should be abolished (Hardin 1968, 1244)²;
- (d) Bataille's view of expenditure makes it possible to understand sharing as something different from merely another economic form (that would lead back to exchange, as in what is currently called the "shareconomy");
- (e) Bataille's notion of excess as universal allows it to understand the effect of sharing, i.e., that the shared good seems to become "more"; sharing can be understood as the setting-into-work (Heidegger's *Ins-Werk-Setzen*) of plenty;
- (f) Bataille's emphasis of mortality, his idea of death as "nature's luxury" and of war as waste allows us to understand sharing as an activity that embraces mortality and finiteness, whereas exchange does nurture the illusion of a deathless existence in which every limitation can be overcome, every problem has a solution and every illness a cure; and where therefore dying itself becomes meaningless and embarrassing, and cultural resources that allow us to deal with tragedy are lost. As Baudrillard has shown, there is no space for death in exchange.

- In the every act of sharing, therefore, we acknowledge our common mortality and the finitude of the world; in other words, we mourn. Bataille considers mourning as a form of unproductive expenditure (1985, 118);
- (g) the affirmation of mortality and finitude is also the affirmation of life and play. Just like pain becomes more bearable when it is shared, diversions are more "fun" when shared, and laughing is very much a behavior that reveals its wisdom when shared and its foolishness in isolation;
- (h) the emphasis of non-productiveness in Bataille's notion of expenditure helps understand why sharing has mostly been considered and researched in the context of consumption (e.g. Belk 2009; Botsman and Rogers 2011);
- (i) Bataille's non-returnable expenditure is structurally equal to the principle of non-reciprocity that defines sharing as different from the exchange (Benkler 2004; Woodburn 1998). Sharing is not a mutual, but a *communal* kind of action.

In what follows, I will look at several current positions regarding positive social and cultural meanings of sharing, in each case relating them to the culture of digital media.

4. SHARING AS INTIMACY

Part of the reason little can be found about the nature of sharing in archived research is that it was considered as characteristic "of the interior world of the home rather than the exterior worlds of the work and the market" (Belk 2009, 716). To put it more bluntly, within a man's world of big plans and important things, sharing seemed to belong to the domestic and tribal spheres populated by 'housewives', children, and 'primitives', or the 'underdeveloped', with all the

² Moreover, Hardin's essay provides a poignant illustration of the interrelationship of the concept of scarcity and the overpopulation discourse. Scarcity is typically presented as inevitable given the increasing number of people living on the earth. Hardin affirms that the "freedom to breed will bring ruin to all" (1248). Werner Boote's excellent documentary *Population Boom* (2013) has recently challenged the assumptions of overpopulation, advocating a focus on what we do rather than on how many we are.

By sharing these things about ourselves, or about others, with others, we enter the sphere where sharing is about being more than about having.



colonial and gender biases that are associated with these categories. However, considering sharing as intimate behavior does not necessarily legitimize such biases; it simply means sharing has been neglected as a subject of study because people who share have not entered the dominant discourses as anything but such externalizing categories, and sharing does not appear on any balance sheets.

But everyone, including heads of government and professors of economics, also inhabits an intimate sphere that is not governed by exchange. John Price considers sharing the "most universal form of human economic behavior, distinct from and more fundamental than reciprocity" (1975, 3). He defines sharing as "an integrative or coordinating process that makes the parts of the intimate economic system congruous and effective in concert" (Price 1975, 4) and intimacy as referring to a social system that is "small in scale and personal in quality", and where "members have extensive knowledge of each other, inter-personal sentiments have developed, and changing the identity of persons would change their relationships" (Price 1975, [pg#]).

In digital media, this relationship between sharing and intimacy is at the root of what has been called "oversharing" (MIT 2013). Here, sharing extends into social spheres that are no longer typically intimate, which is considered problematic by many because of the unpredictable immediate and long-term consequences that might result from others who are not part of our immediate circle of people we trust having personal information about us.

Sharing as used in "oversharing" commonly refers not to sharing what we have, but sharing information about ourselves — our stories, moods, tastes, visual appearances, personal values, etc. By sharing these things about ourselves, or about others, with others, we enter the sphere where sharing is about *being* more than about *having*. It is a sphere where what we have (having) and what or who we *are* (being), or who we are becoming at a given moment in time, meet.

When we "overshare", we give away more of who we are than is safe. In Bataille's thinking, this is precisely the definition of intimacy, but to him intimacy is also the "passion of an absence of individuality" (Bataille 1998, 69)

5. SHARING AS MITSEIN

When Bataille affirmed that it is the "individual being" or the "limited population" to whom the problem of necessity poses itself, it would seem that he anticipated the individualization that accompanies the economy of exchange, and which, in the field of digital media, has long begun to take on the form of subjectivation behind a screen of customized and personalized user experience. What appears to be crucial here is that, along with non-productivity, what is being eroded in exchange is any commonality of experience. I am not referring primarily to the a loss of solidarity or to life-long adolescent self-absorption, nor to any moral judgments regarding such diagnoses, but to something more fundamental, to a commonality of being that phenomenologists have described with the heideggerian term Mitsein, or being-with-oneanother, understood in an ontological sense; that is, indicating that our specific human existence, our being-here (Dasein in Heidegger) always relates us to others. In other words, our existence has the character of being-with-others. Thus, based on Heidegger's analysis of Being, sharing could be understood as collectivity of cultural forms of this being-with-one-another.³ In other words, we can understand sharing as an economy of Being.

This is done by the theologist Regius Orjiukwu, who has presented an existentialist view of sharing that draws on Sartre (1984) and Fromm (2005), both of whom are influenced

³ Heidegger writes in Being and Time: Auf dem Grunde dieses mithaften In-der-Welt-seins ist die Welt immer schon die, die ich mit den Anderen teile. (Heidegger 1993, p. 118) English translation: "By reason of this with-like Being-in-the-world, the world is always the one that I share with Others." (Heidegger 1963, p. 154–155)

by Heidegger's phenomenological thinking (Orjiukwu 2010). The economy of Being to which sharing belongs according to Orjiukwu pertains to a higher ontological order than economies of having. This means that even when we share things that are possessions, we always also share our existence, our being-in-the-world.

The economy of having defines the legal title a subject has over a possession, whereas the inner relationship to the good, the meaning and value it has to its owner, belongs to the economy of being. Sharing is defined as giving something which one values (Orjiukwu 2010, 165), which in terms of an economy of being is part of oneself; and along with the possession of the shared part that is transferred to the receiver, the giver therefore gives to being, where no expectation of reciprocity can exist: "In the economy of Being, a good deed can only be returned by the receiver by repeating the good deed and offer it not just to those who have been good to him, but to everyone" (Orjiukwu 2010, [pg#]). In doing so, the receiver ultimately returns what he/she receives to Being itself, which Orjiukwu, in line with Sartre and Heidegger, understands as the meaning of existence. Such an act cannot have the form of reciprocity, and "returning" is not meant as returning to Being; that is, it is more a matter of acknowledging that whatever we may have, and as whoever we may exist, Being is the "original and real giver" (Orjiukwu 2010, 159).4

In this existential-ontological notion of sharing, Derrida's critique of the pure, non-returnable gift reemerges, but this very impossibility is the possibility of sharing. The gift, too, would belong to the economy of being (by giving and receiving gifts we express who we *are* to one another); but it ceases to do so once the idea of reciprocity is present, and with it, the separating

structure of exchange. It is at the point where giving and receiving leave exchange behind and become manifestations of *Mitsein*, being-with-one-another. In other words, the understanding of the gift as something not to be exchanged is possible only when the gift ceases to be a gift and becomes something else, sharing. Inasmuch as this is the case, Derrida's understanding of the gift as suppressing its own reality is correct as far as the gift is concerned, but it remains locked into the individualistic perspective of exchange and is therefore bound to end with a poetic attempt upon the impossible.

6. CONCLUSIONS

The point of this essay was to put forward several propositions about the meaning of sharing. One, that sharing is essentially different from and transcends the forms of the gift and economic exchange, constituting its own social sphere. While sharing is often understood as an economic model that offers a solution to many of the impasses of the capitalist market economy and its structure of economic exchange, and leads to better results as argued by Benkler (2004), the view I have tried to account for here suggests a more radical understanding of sharing as an activity that fundamentally disturbs the very idea of economic exchange such as it underlies standard economic theory. Classical economics is largely limited to seeing sharing as an activity to be economized, as 'theft', as hampering growth, or as violation of intellectual property rights, etc. I have also suggested that sharing disturbs the economy of the gift by unhinging the social hierarchization upon which the gift inevitably relies and which is reinforced in one way or another through giftgiving. Drawing on Derrida and Bourdieu, I have argued that both economic exchange and giftgiving (or symbolic exchange) are different ways of legitimizing and managing scarcity – in the former case through a formal equality that is inseparable from competition and in the latter case through an essentially anti-liberal social hierarchization. I have

⁴ The meaning of Being as giving, as expressed in the German es gibt for "something is/exists" here surfaces once again. Orjiukwu illustrates his understanding of sharing as giving to all and to Being with the parable of the unmerciful servant in Matthew 18: 23-25, where the servant is punished by God when, after being forgiven his debts by his master, he refuses to offer the same forgiveness to a fellow-servant. Other passages in the New Testament that reject reciprocity and exchange would include the Feeding of the Multitude (Matthew 14:13-21), where the disciples are admonished by Jesus not to send people away to buy food, and instead to share, and in the episode of the Cleansing of the Temple, where the money changers are cast out of the temple (Mark 11:15-19).

In this existential-ontological notion of sharing, Derrida's critique of the pure, non-returnable gift reemerges, but this very impossibility is the possibility of sharing.

agreed with Baudrillard that economic exchange is inevitably haunted by symbolic exchange. On the other hand, I have also described sharing as a performance of equality among the sharers that disables both competition and hierarchy; it can do that because it does not have to subscribe to a metaphysical assumption of scarcity. George Bataille's idea of the general economy looks at economics from the perspective of excess, from that which is expended without return, a perspective that might seem frivolous to many at first glance. However, it would be difficult to argue that the pressures towards increased productivity and economic growth are not in part a result of this scarcity discourse, and that they create a host of serious problems: not only have we begun to see what happens when our natural resources are put at the service of this drive for growth, cognitive (or immaterial) capitalism has taken this drive into the very core of our everyday lives, where production becomes the production of subjectivity, exploiting life where it once was non-productive, including the affects, emotions, and general knowledge that had meaning not convertible into value. Indeed, if we measure wealth on the basis of what we make available to be expended without a return, then we might see ourselves in the midst of a massive drive for poverty, of pressures towards extreme austerity amidst abundance, such as that which we are witnessing in the global debt crisis. This is only seemingly a paradox and only seemingly a debt issue, given that growth requires people to put the products of production to productive use. I have argued that sharing may create wealth by expending what Bataille calls the "accursed share",

and not by providing a fix for a world economy that continues to be violent. To think of sharing as a fix can only lead to sharing being considered another growth area, which would explain the general exhilaration about the shareconomy. Such a shareconomy would be the next logical step in the evolution of capitalism, or, in the language of Fromm and Orkiukwu, a move towards securing the dominance of the economy of having over that of being. Such a shareconomy could amount to the economization of sharing, i.e., the economization of being in the sense of the being-with-one-another that sharing is.

In view of the above discussion, sharing is better understood as an anti-economy than any economy at all. Considering sharing as an anti-economy means understanding it as a practice that can ultimately not be economized (which would annihilate it *as* sharing and turn it in to exchange), although, significantly, it can be structurally repressed and even criminalized.

This is the point at which developments in digital media are instructive. It seems clear that the digital networks represent a promise of unlimited growth and fabulous riches in terms of an exchange economy on the outside – it is the place that has produced the likes of Zuckerberg and Gates – and a promise of exploitation of the most intimate, the least exchangeable, on the inside. Such a practice requires the introduction of scarcity in an environment that perhaps shows us like no other that scarcity is not a naturally given thing, but the result of actions.

But implementing the scarcity that is necessary for exchange and for even mapping 'growth' or 'profit' or 'private property' is not easy in digital environments, where sharing has an almost natural advantage vis-à-vis exchange... It continues to require major technological and legal efforts, manifest in Digital Rights Management (DRM), intellectual property (IP) legislation, mass surveillance, lawsuits, control architectures, etc. I conclude from the above interpretation of Bataille's thinking that this difficulty of creating scarcity marks the place where we encounter what he refers to as the "inevitability" of surplus, the impossibility of recycling production into growth. In this regard, the economy of digital networks has something of an anti-economy, of destroying the principle of exchange through sharing. So far, all attempts to eliminate files sharing from the net have failed. The criminalization of sharing has simply led to a shift away from client-server structures towards distributed systems (David 2010, 2).

Digital sharing also shows that as an antieconomy, as a manifestation of impossible exchange, it will remain impossible to capture it in any strong theoretical terms. Bataille's insistence on the impossible, on anguish, on violence, passion, etc., in this regard seems to be an attempt to escape articulation, discourses, describable forms of any kind. This, to him, is also what happens in intimacy.

Sharing cannot replace exchange or growth, as it would then itself be an 'object of exchange'. However, it can, and effectively does, limit exchange and growth; it negates exchange as the basic principle of cultural economy that it is often claimed to be. Bataille helps us understand that as our obsession with growth grows and exchange establishes itself as the foundation of morality (Baudrillard 2003, 77) so will the passion of sharing, our attempts to experience the limits of growth. This experience can itself no longer have an economic form. The impossible and necessary attempt to articulate these limits is therefore an art and it is what can occur in art.

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Ther Possessions

ABSTRACT

How can one be reflexive when examining something from inside the object of research?

In 2010, I finished a project researching seduction. The road to completion was tortuous as I found that in studying seduction, I was being seduced; that is, led astray. I was, simultaneously, subject and object of the research. I was in a trance, obsessed and possessed by the object of study. Rather than compromise, I turned this problem into an asset, devising a methodology to study wicked phenomena from within. I called this the self-reflexive methodology. It has three steps: recognition, capture and reflection, which can be enacted in a variety of fields as well as methods or media. For this project, I chose writing, psychoanalytic practice and performative photography. Following a presentation of the methodology and the works produced as part of the seduction project, my aim is to see whether this methodology can be applied to the pedagogical practices I have developed at Transart Institute and, in particular, to the relation between supervisor and supervisee I experience with Christopher.

In 2010, I thought that a research project into trance and performance was beyond me. I would occasionally have flashes that this body of studio work might be leading to larger questions, but I was always sidetracked by mirrors. I followed the mirror's reflection until it lead me to Desire. Desire is losing one's navigational star, but this time, it lead me to where I was trying to go in the first place. I let myself be seduced into the possibility that conscious repetitions might lead to new connections. But I needed a methodology. I didn't have the patience (haha there's a pun in here) for psychoanalysis, the training for ethnography, or the deep background for phenomenology, but perhaps a combination of all three would lead to something. Eventually, I found that a self-reflexive methodology might capture my attention and that this would need further reflection. But I didn't know I was already captured.



LG Let's start with possessions before we get into a trance or approach art. Possessions can be both liberating—for one can let go, let someone else do the work—and scary—for one is not oneself anymore. But possession is not only possession by a spirit. It can also mean custody and ownership. I am sure you will understand if I told you that, during my doctoral research process, which took five years and I completed in 2010,² I was often referred to as obsessed, possessed, in a trance. Possessed by knowledge, I hope.

CD The metaphor (sometimes metonym?)³ of possession is a useful one, one that can withstand iterations and unpackings in multiple directions; taking the idea of possession from a very specific cultural perspective might open up unexpected metaphors. Spirit possession in Caribbean contexts⁴ (by this I mean, with roots in Africa, a new birth in the Caribbean under crisis during the slave trade, and the subsequent migrations to the rest of the Americas and the world at large) is almost unequivocal about the subject-object relationship. The Orisha, the Loa, the Goddess or God, or Ancestor spirit, is the subject, entering into the world of human culture by turning someone into an object.

In many of these traditions (if not most), the one being possessed is an initiate into the mysteries of their particular deity. In Vodun, the initiate is called the horse, and the Loa (goddess or god) is the rider. The horse submits to the rider. In Yoruba culture and Yoruba-derived cultures, the initiate is called the lyawo, bride of the secret, or the orisha's junior-wife, and it is always Bride, no matter the initiate's biological sex or the gender of the deity. It is not a casual metaphor. The bride submits to the deity. While this points out certain inherent gender biases, most of which are far too complicated for the purposes of this work, it also points out some ideas about possession that might be applied to research work.

As scholar-artists, we become married to the idea, the thought, the knowledge, of our study; we submit to it with an implicit understanding that our research is something that will overwhelm us. The subtext is always that we will one day become completely possessed by these thoughts.

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The promise of being possessed becomes stronger once we start to meet others along the academic and artistic path, those who are possessed by the same ideas, or similar ones: the idea's sisters, or cousins. We have been seduced to the point where we are, in a sense, marrying into a family.

Once a child of Oshun (the orisha of love, of honey and rivers) has been possessed by her, they do seem to become especially talented in charming someone. Like a spell. Being under a love spell is not the same thing as being possessed, but there are some similarities and it is not at all casual that one who has been submitting to a goddess becomes capable of charming someone into submitting to their own charms. Being possessed and being charmed are both echoes of the same counter-moves in a dance of seduction. Those who know the ceremony are given the secrets to take someone else into that space, that sacred space, where there is only you and the thing that is calling you.

He starts to miss the one he never met, so he constructs an image of her, and leaves the image in front of his altar. He says: this one here, if she is in this world, bring her to my table, and let me recognize her by how she might capture me in her eyes.⁷

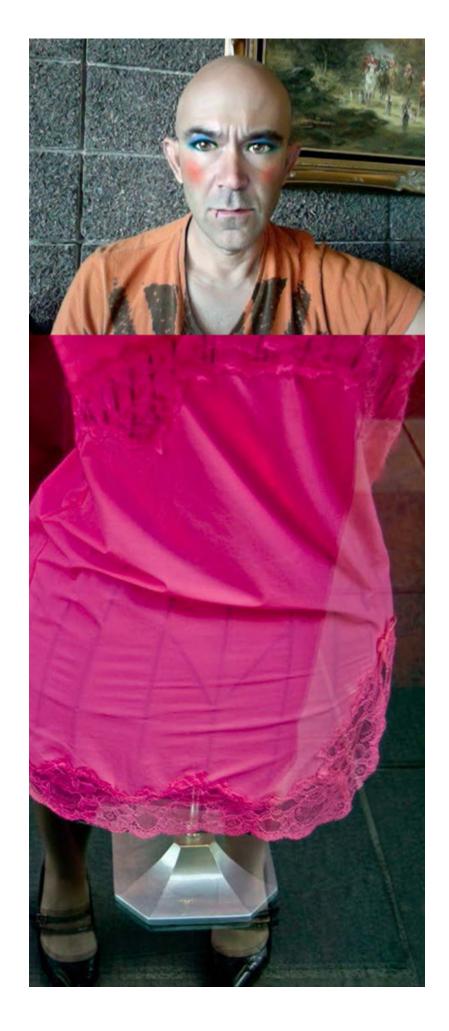
LG Then, my object of study was seduction, which is a principle (Jean Baudrillard wrote 'everything is seduction and nothing but seduction'),8 a phenomenon, a process and a practice—that of Eros, of Casanova, of Valmont and the Marquise de Merteuil, of de Sade and many others. The most comprehensive yet open definition comes from Rex Butler, who, paraphrasing Baudrillard wrote that seduction is 'the getting of another to do what we want, not by force or coercion, but by an exercise of their own, though often mistaken or misguided, free will'.9 As you can see, the definition is complex, as seduction is something that applies to many fields of study, from criminology to marketing, from philosophy to popular psychology and, of course, psychoanalysis. Not to forget dance, the arts and love.

CD It was always my intention to be the subject of the research, just as my subjects were selected because of their desire to maintain their subject-positions. But I forgot something essential in this: that the subject becomes possessed, becomes the object of desire. The subjects of this research are objects and subjects all at once, at the same time.

When you are under a spell, you can tell yourself that you are doing things under your own volition, under your own free will, but of course you're not. This is true even when you are aware that you are under a spell, when you enter the space of the spell voluntarily. Perhaps it is even more true then because you can convince yourself it's nothing outside of your control.

When someone wakes up from a spell, one they haven't entered through conscious consent, the reaction is just as you would suspect. They realize they have been manipulated and it's not very pretty. You would be surprised how many people still try to put spells on others because the results are always like this. A great love affair will crash and burn horribly someone who was once anxious but has been lured out of anxiety through a spell will go back to being anxious again, because even a self-destructive repetition is one worth repeating if it seems to come from free will.

When you wake up from a spell that you have entered consciously, the effect is very different and very peculiar. Your desire, your wishes, and your free will, become tangled in a dance of mirrors. You have been inside the fun house, but upon awakening, you realize that the fun house was not a particular thing for a particular situation, but closer to how things really are, closer to how you really experience your own



Seduction is seductive. In order to seduce, one has to be seduced first. desire. The mirror is like the perfume, full of seductive potential, but absolutely without power until it merges with the scent already percolating in the pulse points of the skin. And then you start to see that seduction is a science, and an art, and anyone who experiments in this science-art inevitably becomes a participant.

LG Yet, there are a number of constants in all the literature available on the topic and I established four rules of seduction.

First rule: seduction belongs to objects. This principle has been best articulated by Baudrillard in Fatal Strategies: 'only the subject desires; only the object seduces'. Seduction and desire are not discrete terms, but continuous with each other. They seem to relate to each other as if part of a moëbius strip, a topological surface with one single side and only one boundary component. As the two sides are continuous, a cross over, from inside to outside and back is possible. However, when one passes a finger round the surface of the moëbius strip, it is impossible to say at which precise point the crossing has taken place. To paraphrase Slavoj Žižek, seduction is not a simple reverse of content, 'we encounter it when we progress far enough on the side' of desire itself. Seduction, in and through Jacques Lacan's objet petit a-the object cause of desire, not the object to which desire is directed, but that which provokes desire—seduces desire and then moves on.]

Second rule: the choice of an object of seduction depends on the individual subject. Seduction is something that is not fully generalizable. There is no one seductive object, other than the Lacanian objet petit a, although some objects (technological, fashion objects) stand for it for a wide variety of people.

Third rule: seduction is seductive. In order to seduce, one has to be seduced first. Baudrillard wrote: 'the illusion that leads from the one to the other is subtle. Is it to seduce, or to be seduced, that is seductive? But to be seduced is the best way to seduce'. Seduction is a matter of two and in this doubling up, there is a reversibility. It takes place between a viewer—singular—and the work of art.

Fourth rule: seduction is pervasive, it will seduce everything, especially my attempts to study it. How can one overcome this? Well, the answer, as Baudrillard ascertained, is to be seduced, to allow oneself to be seduced, however, with a tool that facilitates the capture of the moment of seduction.

And the capture of the moment of seduction is enabled by what I called the self-reflexive methodology. It is comprised of three steps.

CD Working with the idea that performance is an act of seduction, one that plays on itself through many layers of enchantment, I had to abandon the idea of the spell as a metaphor, What if the metaphor were removed and there was just the spell? What if the performers are under a literal spell? Spells work by drawing the object close, so there is no distance and no memory of a time when one was not under a spell. First, I needed an object, and a mirror seemed like a fine place to start. Second, the subjects needed to maintain a sense of their own subjectivity, so they would have a sense of choosing their objects of seduction. Third, in order for a charm to work, one has to be charming. And fourth, since there is no outside, and every indication that this process would lead to some kind of tangled mess, we all had to agree that there was a common point of capture: the space inside the performance.

LG The first step is recognition. For recognition—the seduction per se—to take place, the subject has to identify, see and accept herself within the object, or the object as a part of herself that is beyond herself, a surplus. It is in this recognition that the psychodynamic elements of seduction begin to take place and the imaginary awakens to the possibilities seduction offers. For this to happen—and, by extension, for recognition to occur—the subject has to position herself in such a way as to be able to see herself through the other. Real and imaginary worlds, just like seduction and desire, have to enter into a reversible relation.

In the corner of this cafe, he is a little bit more than surprised when she says, 'I am your mirror, even though you can never really see yourself,' and he is seeing his reflection in her eyes, and he sees that this is going to be a problem.

The second is capture. Capture in this context refers to two processes: the literal capture of the subject by the object (part of the process of seduction) and the recording of this operation (part of the method of studying seduction).

And what makes things worse, so much worse, is that when she leaves, she takes his image with her, and even worse than that, he has her image in the corner of his eye, and it will be awhile before he even notices.

The last step is reflection. While the other two steps are relatively descriptive, reflection is the most difficult one to complete. But it is the one that will ascertain that seduction did happen, through relating recognition and capture to the context in which seduction operates. The framework for this analysis comes from various sources, from the psychoanalytic free association, and evenly hovering attention to that developed by the artist Daniel Spoerri in his work *An Anecdoted Topography of Chance*.

She is constructing a negative image of him, one suitable for reproduction. When she misses him, she stares at the image until her eyes start to water and then stares at a blank wall. When she blinks, his image comes to her, 10 and that's where it lives, in the blink of an eye, in every blink of her eye, while time is moving forward and he is disappearing and so is she.

LG Photography,¹¹ writing and psychoanalysis (not only as a body of theory, but as a practice one engages in) have been the media that have best worked for me for the second step, the capture, the key link between recognition and reflection. But can this methodology also be applied to our relation, to the very particular practice of supervision? When I recognise something in you and you in me, can we capture it to reflect on it? We are both artists, performers, and between 2005 and 2010 I went through what you are going through in your research.

CD I was not so sure (how can you be Saussure?) because I had read theories of mirrors, the ones that work backwards and forwards in time like little reflecting angels of history, but I had not yet looked up from the books long enough to look into the mirror. This is like a reflection, a reflection of a year of initiation, when one is forbidden to look into mirrors. In this case, in this work, I would not have recognized anything that I saw in those mirror spaces except for reflections of rooms that had very little to do with me.

So I thought.

However, after living inside the mirror for longer than a year now, I see that the things that were being reflected have everything to do with me. And the spells that I may have cast, intentionally and unconsciously, have captured me as much as anything. I thought I could look inside of this Pandora's box without having to speak about the magician's hand behind the tricks because I thought that I was enchanted by the tricks. But the tricks are just tricks. And when I can see the hand, I am spellbound, and suddenly, I am not trying to expose something that is unseen. I see what you were showing me and it's all in the sleight of hand, isn't it? It's what the hand is doing. It's the hand that's pressing the button on the camera. It's not the mirror, but the hand that holds the mirror, isn't it?

This is like a reflection, a reflection of a year of initiation, when one is forbidden to look into mirrors.



LG In the clinical setting, the term 'transference' refers to the relationship between patient and analyst as it develops during treatment. In analysis, as something is transferred, from past to present, into the room where the analysed finds herself and to the person of the analyst, situations are worked through not by remembering, but by re-living and reenacting them. 12 Of course, transference is evident in most relationships (friends, teaching situations, our supervision relation) but the context of analysis, the privileged enclosure,13 the rules of engagement, and the analytic hour¹⁴—the tool of analysis, which allows unseen things to be made visible— heighten it. The same is true of the supervision. Transference has a transforming effect. If transference is love, as Freud asserted, that love is first and foremost a love of knowledge (wissentrieb).15 The problem is how to make that knowledge visible to others.

In our writing to each other, in particular, we involve the reader in a play of mirrors. We are many, enacting—or, shall I say, acting out—seduction, falling for it while making the text fall for us. Françoise Collin already used this strategy when she wrote 'to write is to enter into seduction'. ¹⁶ Yet, there are some writings that are more conducive to this—letters, detective stories, case expositions, and, of course, dialogues—as they quite directly address the reader. Our structures circle around the scopic and invocatory drives, between gaze and voice. ¹⁷

You write to try to capture me, by writing things that I want to hear. I don't get caught, I'm not easy to seduce with flattery (no careful reader is easy to seduce), but flattery does get my attention. I am seduced at that moment when, in getting lost in your trying to write me, I start to find tics, stutters, and gaps, 18 those moments where, in a blink, it looks as though you and I were both seduced by the same thing. A blink of an eye when we were both possessed by something that we'll never understand.

LG Yet, we need a distancing device, a forensic look into our case in which we are both the subject and the object; we are not exploring what we research, but how we research with each other. Becoming the centre of our own process, although we tend to resist it, is absolutely necessary. As Roger Lewinter writes 'indeed, one is never tempted—seduced—but by oneself'.¹⁹

The relationship between desire and its object is negative and aporetic, we desire what we cannot have and this structure also characterises gaze and voice. ²⁰ Both are essence-less objects, areas of analytical impossibility and theoretical resistance. They have the function of interpellation as they are related to the experiences of addressing and being addressed. The experience of being addressed is imposed from the outside and cannot be readily defended against. For that reason, voice and gaze can become invasive and threatening. The self-reflexive methodology, like the analytic couch amongst other things, helps to modulate this experience, to keep you and I separate. ²¹

CD The performance space is a space where spells happen, where the dead come back to life, where the living lose their bearings and forget themselves, and performers seem charmed with an irresistible magnetism.²² It is like an opening into a timeless space, where the symbolic gives way to the imaginary, and the real that is lurking beneath the foundation starts to peek in.²³ But performance ends. Everyone will leave, eventually. And the thing that seduced us and possessed us is gone, because we can't stay there, because no one can hold a goddess in their head for very long, the dividing line comes up, it has to, when it doesn't, that's the kind of thing that kills people like Marilyn Monroe. We can't stay there.

The relationship between desire and its object is negative and aporetic, we desire what we cannot have and this structure also characterises gaze and voice.

LG There is always something that remains un-writeable, un-recordable, something beyond symbolization when speaking of seduction. This is because of our own involvement in it. As Maurice Olender and Jacques Sojcher write, it is as if, beyond the theories and the seducers, seduction had the last word.²⁴

I was lying on a straw mat in the corner of my godfather's living room. I was wearing all white, and I would be in this small corner for the next seven days. I was listening to my godfather, a child of Oshun, the orisha of love, talking to my godbrother, a child of Oshun; and my godmother, also a child of Oshun, was quiet. My godbrother started talking about all the different kinds of love magic he knew, all the spells he had used to capture someone's heart. He had a long list. We all pretend that we are not witches, but of course, we are. Eventually, my godmother, the oldest, who had been a priestess for more than thirty years, interrupted. She said, 'all those spells are good, I know they work, but there is one you haven't mentioned yet, and that one is my favorite. My godbrother was thinking for a bit, then gave up, and asked her, 'what is it?' She said, 'that's the one where you tell the girl that you like her.'

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ENDNOTES

- The images in this text are composites worked from source material from the authors. They mirror
 the conversation. We have chosen to leave them unreferenced as they do not reference anything
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- 6. David Brown, Santeria Enthroned: Art, Ritual, and Innovation in an Afro-Cuban Religion (Chicago: University of Chicago Press, 2003), 166.
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- Listen to Adam Phillips in Lisa Appignanesi, Freudian Slips, 4: Fragment of an Analysis of a Case of Hysteria, [Radio Programme] BBC, first aired on Thursday 17 March 2005 at 3.45pm, available from http://www.bbc.co.uk/radio4/science/freudianslips.shtml [accessed 13.08.13].
- 13. '[W]hat is exemplified here is the privileged enclosure. At one level the analytic space, behind closed doors, the locus of seduction, a place of the wildness of intimacy, for believe it or not, all this does exist, which is not to say that it happens to all.' Chris Oakley, 'A Disturbance of Memory on the Acropolis A Response', in In the Place of an Object. Edited by Kivland and du Ry JCFAR, pp. 141–160. p. 149.
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DErangements [a study for UnReading] by Lynn Book

This study is toward the development of Volume 2 in a video suite entitled UnReading for Future Bodies. Volume 1 is published as "Escapes" in the online journal *Anglistica AION* (Naples: University of Naples, 2014). Volume 3, "Fragmenta", will appear in 2015 following "Derangements".

The *UnReading for Future Bodies* project takes up reading, reception, and knowledge-making as performative acts so as to address and re-work relations between bodies, book objects, print and digital media. These works aim to present new ways of approaching the construction of meaning in a highly mediated cultural regime magnified by a super-saturated technological one.



Derangements [a study for UnReading] video by Lynn Book, single channel video, 00:02:58.



Ach du heilige Scheiße! (Oh holy shit!), (2012) video by Kate Hers Rhee, single channel video, 00:01:62

Ach du heilige Scheiße! (Oh holy shit!) by Kate Hers Rhee

IS a karaoke video gone bad. Made to teach non-native German speakers how to speak like a native, swear like a sailor, curse like a truck driver and learn some problematic and funny idiomatic expressions as well, Ach du heilige Scheiße, is a dada poem and educational video, while referencing Bruce Nauman's iconic video *Lip Synch*.

Nicht-Muttersprachlern beibringen, wie ein Einheimischer zu sprechen, wie ein Matrose zu fluchen, zu schimpfen wie ein Lastwagenfahrer und einige problematische und lustige Ausdrücke zu lernen. "Ach du heilige Scheiße!" ist Dada-Gedicht und Lehrfilm zugleich, es nimmt Bezug auf Bruce Naumans ikonische Videoarbeit *Lip Synch*.





Mein Fleisch und Wurst or My Flesh and Sausage (2014) by Astrid Menze. "My mailbox in the hallway carries a sticker: "Please No Propaganda". The colorful title pages of all German food discounter shall be destined to something higher and glare in wonderful flesh tones, depending on certain holidays. There is a trash bin right under about 25 mailboxes where I find my treasures. The neighbors provide me with their weekly neglectfulness. So I cut assiduously new sausages and more. My grand grand dad was a proud butcher and misprized all sausages and meat pastry was only a chimera."





My work is an amalgamation of ideas and concepts surrounding the disassociation from the "American Dream". A recent article regarding Norman Rockwell in the New York Times stated that many Americans feel a sense of loss and nostalgia when they view Rockwell's work. I realized then that for many of us in the new America, we feel a strong disconnect with Rockwell. When I view the work I see segregation, Brown V. Board, civil rights martyrs, small-town lynchings, and the oblivious white society basking in their isolation. I do not feel nostalgia because my historical lineage of the US tells a much darker tale, one covered up by Coca-Cola ads and innocuous small-town propaganda meant to sell to us a lie about the US in this era.

There's no denying the dominant force in my virtual world is color. The primary and secondary colors are symbolic of the supposed "cruder" people and races. These have-nots live in a world where the extreme of wealth are next door to vast chasms of poverty and discontent. Their world is nothing but gaudy neon excess, crudeness, and indelicacy.

I also use 1950s and 1960s clippings of wealthy children often consuming bread or candy and juxtapose their luxury against crumbling cities or brutalized adult bodies. I will also place roses in the work, or other florals dying or straining to exist to demonstrate the innate resilience of the new America longing for their right to "bread and roses".

If you feel dizzy looking at my pieces, not to worry, I also enlisted the use of distorted perspectives. The worlds are simultaneously complex and rigid while being haphazard and incomplete. The creation and destruction of the landscape are presented at a crucial tension; a breaking point. Intentionally the work remains unresolved and raw.

Here in LA my work is on the frontline of Latino social justice. This is the land of Cesar Chavez, the home of the Chicano Movement, and heart of the La Raza. This is where 'Si Se Puede' came alive, and continues to live on even now. I am here to get my work the exposure it merits in a community that merits it.

Born and raised in a small West Texas town where the gaps between rich and poor are especially cavernous, I was born on the wrong side of that gap.

When I was 17 I attended Brown University where I spent years studying the greatly veiled caste system in the US, land of the free. I also began to understand that though my childhood had been underprivileged a single letter from my university had changed all that. Now I had been thrust in the world of the elusive elite and I began to recognize how my newfound privilege had created an enormous personal divide within myself.

I exist somewhere in limbo, somewhere between poverty and privilege, my past and my future. Many of my paintings are rife with the chaos my two vastly different lives have created. In the words of feminist slam poet Stacy Ann Chin, "I am always without breath or definition. I claim every single dawn. For yesterday is simply what I was and tomorrow even that will be gone."

Today my paintings are full theoretical arguments about race, class, and division within the US. My works take on the turmoil of identity and alienation in an American landscape that is plummeting forward with its head stuck in the past.

















a priori by Angelika Rinnhofer

a priori takes its title from Immanuel Kant's theory of "synthetische Urteile a priori", judgments independent of experience and synthetic in nature. Kant attributes necessity and universality to synthetic judgments a priori , and defines their existence as dependent on the transcendental idealism of space and time. With my project a priori I refer to Kant's established terms of epistemology and correlate them to my participants' experience of the revelation of family secrets. For the past two years, I have been working with a small group of people who discovered a suppressed Jewish heritage later in their lives.

For a priori I record and collect narratives of individuals, whose curiosity and attempts to make sense of memories, stories, and facts eventually led to the disclosure of their Jewish ancestry. I inquire about consequences of this discovery and reasons for its concealment.

I conceived of a priori after reconnecting with my first boyfriend Peter in Germany. He told me about his grandfather, a submarine commander for the Nazis, and of his Jewish heritage. Peter grew up with no awareness of his ancestry or of his grandfather's peculiar predicament during the war. He was oblivious to the silence his parents decided to implement on this part of their family's history. My conversation with Peter triggered my search for people who share a similar family secret.

I take large-format black and white photographs of my participants and of objects significant to their discovery, and audio-record and videotape our conversations. I intend to present the project as a book of photographs of between 20 and 25 participants, and as an exhibit in museums, galleries, synagogues and churches.

I combine the photographs with text fragments from the interviews, thus turning the images into mock film stills. If they were actual video or film stills, they would be horizontal and in a ratio of 16:9. This leaves the viewer with a sense of uncertainty at what they are looking at, thus alluding to the ambiguity associated with secrets and to their epistemological significance. Applying text and making it look like subtitles from a documentary (often in a garish yellowish hue and prior to high-quality HD film editing software) imply the documentary character of the interviews. It also questions the traditional black and white portrait approach I use to photograph my subjects. The images are obviously neither video stills nor solely editorial portraits. Photographs without captions recall moments of silence during the interviews.



(Re)imagining a Narrative by Jean Marie

"History is not about the past but about the present – we (inevitably) look back from where we stand – it's always about our today." – Nazan Maksudyan

















Casbarian and Nazan Maksudyan

Utilizing the archives of the Near East Foundation, established in 1915 as the first international philanthropic organization in America and currently housed at the Rockefeller Research Center in New York, (Re)imagining a Narrative addresses the reliance on archival photographs to understand and identify subjective and historical truths. Using a story based on scholar Nazan Maksudyan's great-grandmother, a 1915 genocide survivor, artist Jean Marie Casbarian weaves an imagined space that speaks to the boundaries of language and the complicated contradictions inherent within an archive.

Maksudyan's story, divided into three chapters and rendered in her three languages (Turkish, English and Armenian), co-mingles with Casbarian's constructed narratives between the rescued and the rescuer. The viewer is left to reflect on an invisible culture that continues to remain obscured behind a veil of memory. Casbarian, a German-Armenian born and raised in the United States, and Maksudyan, an Armenian-Jew born and raised in Turkey, look back from the place of now and re-mine a metaphoric landscape that has been indelibly scarred by its own history.

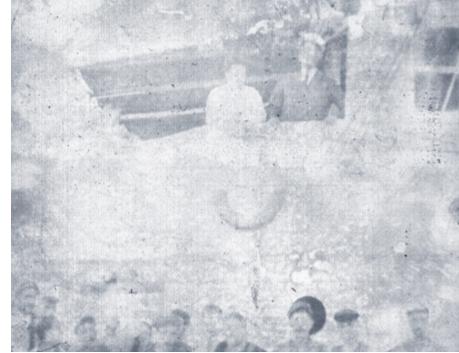






Անթառամի Ճանապարհորդութիւնը Մեծմայրս, Անթառամ Աբրահամեանը (յետագային Պօղոսեան), ամէնէն զօրաւոր կինն էր որ կը Ճանչնամ։ Ան անկասկած տան գլուխն էր, ամբողջ օրը կ՝աշխատէր անդադար, շատ քիչ կը քնանար, սիրով նուիրուելով իր երկու դուստրերուն, անոնց զաւակներուն (իր թոռնիկները), եւ նոյնիսկ իր ծոռերուն. տակաւին չէր գանգատեր իր պատասխանատուութիւններուն համար, որեւէ բան անաւարտ չէր ձգեր, և միշտ ունէր լաւագոյն զուարթախոհութիւնը։ Վարժուած էի հօրս նման զինք մեծ մամա կանչել։ Մակայն մեր մենաշնորհը չէր որպէս իրմէ սեռողներ զինք մեծ մամա կանչել։ Դրացիներ, բարեկամներ, ոչ-ազգական ծանօթներ եւս կր զինք Մեծ կոչէին։ Որպէս երեխայչէի հասկնար թէ ինչու։ Յետագային մտածեցի թէ թերեւս պատմառն այն էր, որ անոնք նկատած էին և կր յարգէին իր հեղինակութիւնը, իր դիմացկունութիւնը, բայց ամենեն աւելի իր կորովը։ Վերջապէս ինքն էր որ դիմադրած էր թառամելու բնականոն երեւոյթին, անգութ աշխարհի մը մէջ որ որբացուցած էր զինք, եւ ինքն էր որ քաջութիւնը և ուժը ունեցած էր կեանքը վերստին սկսելու... Անթառամը մեծ և յետագային հարուստ Չէնկիլէր գիւղաքաղաքէն էր, Փազարքէօ քաղաքին ս՛օտ, Պուրսայի մերձակայքը, Արեւմտեան Անատոլիայի մէջ։ 5000 բնակիչներով, Չէնկիլէրը գրեթէ ամբողջութեամ հայաբնակ էր, և կարեւոր կեղրոններէն մէկն էր շերամաբուծութեան և մետաքսագործութեան՝ Պուրսայի և շրջակայքի գլխաւոր ձարտարարուեստը։ Անթառամը ծնած է 1901-ին, որպէս առաջին եւ միակ դուստրը իր ծնողքներուն երեք աւագ եղբայրներէ ետք։ Շուտով պիտի ունենար այլ կրտսեր եղբայր մը, որուն յետագային աղջիկ ըլլալը պիտի ցանկար Անթառամ։ Յուլիս 1915-էն սկսեալ, տեղահանութեան լուրերը սկսած էին տարածուիլ գիւղին մէջ, լատկապէս ամերիկեան միսիոնարներու ներկայութեան շնորհիւ, որոնք կրթական հաստատութիուններ ունէին շրջանին մէջ 1860-ներէն սկսեալ*։* Թէեւ այս տարաձայնութիւնները շատ բան չփոխեցին բնակչութեան մեծամասնութեան մօտ, սակայն առնուագն իր աւագ եղբայրներէն մէկը լուրերը լուրջի առնելով կրցաւ փախչիլ Պուլկարիա, գիւղին շրջափակումէն առաջ՝ Օգոստոս 1915ին, 2000 զինուորներով և ոստիկաններով։ Այս դժբախտ օրերուն, Անթատամը 14 տարեկան երիտասարդ աղջիկ մըն էր։ -Բայց տասնամեակներ ետք ան կը շարունակեր պատմել թէ ինչպէս իր ընտանիքը նախ հակազդեցութիւն ցոյց տուած էր թէհՃիրի լուրերուն (կեդրոնական «պարտադիր գաղթի» հրամանը)։ Մինչ ամէնքը զբաղած էին հաւաքելով կարեւորագոյն առարկաները տունը ձգելէն առաջ, յանկարծ մայրը ՝ Մարիամը կ՚անյայտանայ։ Շատ չանցած կը սկսին լսել կոտրուած ապակիի բարձր աղմուկ։ Երբ իր հօր՝ Աբրահամի հետ հետեւելով աղմուկին կը հասնին նկուդ, կը տեսնեն զինք, որ աձապարանքով գետին կը նետէր տասնեակ անուշի, թթուաշի և այլ պահածոներու ապակեայ շիշերը։ Հայրը բարկացած էր իր կնոջ կատաղութեան վրայ, և սկսած էր վրան պոռալ, զայն կոչելով խենթ։ Յետոյ Մարիամ հանդարտած էր վարկեանի մը համար և համոզումով ըսած «Կը կարծես որ երբեք պիտի կարենա ՝նք վերադառնալ, կը կարծես որ պիտի տեսնե՝ նք մեր տունը դարձեալ, կը կարծես որ ուրիշ ձմեռ մը պիտի ունենա ՞նք ասոնք ուտելու համար, ոչ մէկ բան պիտի ձգենք մեր ետին, ոչինչ անոնց հաձոյքին համար, որոնք պատասխանատուն են մեր դժբախտութեան և կորուստին»։ Ափսոս որ իրաւունք ունէր։ Նոյն օրը 1200 ընտանիքի, ներառեալ Աբրահամեանները, պարտադրած էին լքել իրենց տուները և հանած էին ճամբայ, երկար և անյայտ ճանապարհորդութեան մը, որ պիտի վերջանար, անոնց համար որ գոյատեւէին, Սուրիոյ մէջ։ Չէնկիլէրը ամբոշջովին պարպուած էր, ոգիներու քաղաքի մը կը նմանէր, կարծես թէ ըլլար դիակ մը առանց երակներուն մէջ հոսող արիւնի։ Մնոր ներկան ու անոր կենսունակութիւնը գողցուած էին. անոր ապագան խախտուած. եւ նոյնիսկ իր անցեալը յաւիտեանս խեղաթիւրուած։ Իրականութեան մէջ, Չէնկիլէրը բառացիօրէն ջնջուած էր Թուրքիոյ քարտէսի վրայէն,որպէսբաժինայնգիտակուածքաղաքականութեան,որկըմիտէրդադրեցնել ևլռեցնել հայկականիրականութիւնը նոր ազգ-պետութեան աշխահագրութեան և հասարակական յիշողութեան մէջէն։ Հազարաւոր տեղանուններու կողքին քաղաքներ, գիւղաքաղաքներ, հրապարակներ, փողոցներ, եւայլն–Չէնկիլէրի անուննալ փոխուած է, ևդարձած Միւկէօրէն։ This, then, is how both of my paternal great-grandparents can she just under 20. They had spent four years away from wha shelters or refugee camps; they were left with no family or relativ a strange place, meet and end up getting married? Was it love o gone through — by a shared experience of horror? Or was i such destitute, uprooted survivors to each other in mutual suppo couple was among those repatriated by the British from Basra. grandmother used to say: "The British put us on a boat and She survived the massacres and deportations; she endured year. she suffered maltreatment and malnutrition, as well as, possibl prospect of recovering a sense of "home" that made her believe the Except for some hundreds of leading intellectuals (who were tried been subjected to mass deportation with all its consequent horror member who had survived: her brother Sahak. So they sailed It was a long voyage, and although they were crossing the wo exhausted for many a day and night. But the fear and desperati existence and consciousness over the last four years of constant even peaceful, as someone returning home from a long journey, now grown-up sister and her husband. He took them into his on the Asian side. He also made them partners and associa started earning a living, and built a family. Antaram lived on getting married, rejoiced at the arrival of her grandchildren, and neighborhood, within walking distance of her house. It is probe same house which they first moved into after getting married in . butcher shop. As someone who took a journey of around 2000 with many others who shared her fate — – Antaram chose no long life. Though she lived to be over eighty, she never saw though it was only two hours away. She never went to visit her Plovdiv (Bulgaria), Beirut and Los Angeles (in that order). to see part of his family after decades of longing. She even resist to set foot on the boat crossing the Bosphorus. Who can blan new journey. What made her most happy was to grow strongly jars of marmalade for the coming winter.







e to be in Basra in 1919. He would have been slightly over and had been "home" — on the road, in the desert, at various es around them. How did these strangers, finding themselves in at first sight? Were they drawn to one another by what they had arranged by the city's Armenian clergy as a way of bonding rt? Probably all of these played a part, and the newly married It was with an unforgettable tone of gratitude that my great-brought us to Istanbul." She was both strong and fortunate. of homelessness and the harsh conditions of the refugee camps; y molestations, harassment, or even worse. Yet it was only the at she was alive, and that she still had a life to live ahead of her. l, sentenced and executed), the Armenians of Istanbul had not s. So Antaram thought that she might have at least one family to Istanbul, which was at that time under Entente occupation. arm waters of the Mediterranean, they went cold, hungry and on, the angst that had become a permanent part of Antaram's movement were no longer there. She was calm and balanced, as someone feeling the sea inside. Sahak met and welcomed his house in cadiye, a large Armenian neighborhood in *U*sküdar tes in his butcher shop. Thanks to Sahak, they settled down, the same spot her entire life. She gave birth, saw her daughter l then her great-grandchildren. All her family lived in the same bly as part of that heritage that my parents, too, still live in the _ a single block away from my great-grandparents' old kilometers all alone — though in sheer physical terms she was t to move an inch from her house in Istanbul for the rest of her she never even evinced any desire to see — Çengiler again, other brother and his family in any of the cities where they lived: She did not join her husband when he visited Soviet Armenia ed going to the European side of the city, since she did not want ne her? She had enough reason to avoid even the thought of a rooted fruit trees in her garden so that she could make jars and

Yolculuğun hemen başında, köye bir saat kadar mesafede, erkekler kafileden ayrılır, Barzudağ yakınlarında, bir nehir kıyısında infaz edilirler. Antaram'ın babası ve abilerinden biri hemen öldürülür. Birçok başkaları gibi, Antaram'ın annesi Maryam özellikle erkeklerin hayatının tehlikede olduğunu derhal anlar. Dolayısıyla en küçük oğlunu, Antaram'ın kardeşini, kız gibi giydirirse, çocuğunun hayatını kurtarabileceğini umar. Böylece Abrahamyan ailesinden "üç kadın", yani Antaram, annesi Maryam, ve kız kılığındaki erkek kardeşi, çilelerini paylaştıkları köylüleriyle, Çengiler'den Der Zor'a giden uzun yola koyulurlar. Birbirlerine sıkı sıkı sarılıp, içlerinden birini daha kaybetmemek için durmadan dua ederler. Ama nafile. Kısa zamanda askerler küçük "kız"da bir acayiplik olduğunu fark ederler. Yakınına gelip, üstünü başını çekiştirdikleri zaman, bunun kız gibi giydirilmiş, kafasına sardıkları başörtüsünün altında saçları kısacık, 11 - 12 yaşlarında bir oğlan çocuğu olduğunu anlarlar. Annesi ve kardeşi ne kadar yalvarıp yakarsa da, onu da kafileden ayırırlar ve gözlerinin önünde öldürürler. Açlık ve yorgunluktan zaten bitap düşmüş Maryam, oğlunun katledilişine de şahit olmanın ıstırabına dayanamaz, dünyaya gözlerini yumar. Artık Antaram yalnızdır, Bursa, Eskişehir, Konya, Pozantı ve Halep üzerinden en sonunda Der Zor'a varacak kafilede Çengilerli Abrahamyanlardan geriye bir tek o kalmıştır. Adının anlamının hakkını verircesine, Antaram (ya da Türkçe söylersek "solmaz") Suriye'deki mülteci kamplarına ulaşabilen tek aile üyesi olur. Bu sırada, abilerinden biri Bulgaristan'da sığınma hakkı ararken, olaylar başlamadan birkaç yıl önce İstanbul'a yerleşmiş diğer abisi evden hiç haber alamamanın acısıyla kıvranmaktadır. Medzmamamın 15 - 16 yaşlarında bir kızken kamplarda nasıl yaşadığı ve nasıl hayatta kalabildiği bizim için bir muamma, zirâ bu konuda neredeyse hiç konuşmazdı. Yaşı çok uygun olmasa da acaba bir yetimhaneye mi yerleştirilmişti? Ya da sonsuza dek geride bıraktığı hayatla ve dünyayla arasında kalan tek gerçek bağ olan kendi köyünden insanlarla, hemşehrileriyle mi kalmıştı? Osmanlı ordusuna çorap üreten büyük fabrikalardan birinde istihdam edilip, ironik şekilde ıstırabının kaynağı olanların yürüttüğü savaş çabalarına katkıda mı bulunmuştu? Her şekilde, o da Der Zor'daki on binlerce Ermeni kadın ve çocuktan biri olmuştu ve savaş bitene kadar orada kalmıştı. Çölün ortasındaki fiili mahpuslukları 1918 ateşkesiyle sona erdiğinde, Der Zor'da ya da Musul'da mahsur kalmış birçok felâketzede gibi Antaram da güneye Basra'ya giden yolu izler. Bu üzücü hikâyedeki nadir mutlu anlardan biri de böylece gerçekleşir, Antaram'ın yalnızlığı burada son bulur ve büyük dedem Amayak Boğosyan'la evlenir. Dedemin nasıl Basra'ya geldiği de hikâyenin muğlak taraflarından, zirâ o da hep sessiz kalmış ve Van'ın güneyindeki Çatak yakınlarındaki köyünden Basra'ya gidişi hakkında hiç konuşmamıştı. Nüfus kaydı h. 1313 (m. 1897) göründüğüne göre, 1915'te büyük dedem Amayak 18 yaşlarındaymış. Dönemin anlayışına göre artık yetişkinliğe adım atmış bir genç adam olarak, büyük ihtimalle şehirde tehcir (ve müteakip katliam) emirlerini uygulayan Osmanlı askerî kuvvetlerine karşı direnişte yer almış olmalı. Van'daki Ermeniler sınırlı bir süre için de olsa kendilerini savunmuş, emirlerin uygulanmasını engelleyebilmişti. Ancak bu "başarı" şehir halkının toplu katliamına yol açmıştı. Yine de civar köylerden binlerce Ermeni kaçıp İngiliz kontrolündeki Irak'a sığınmayı başarmıştı. Hmayak da muhtemelen onlardan biriydi. Van'dan kaçanların çoğu gibi o da savaş yıllarını Bağdat yakınlarında, Bakuba'daki büyük mülteci kampında geçirmiş, ardından kendi ülkesine iade amaçlı büyük çaplı göç dalgasıyla liman şehri Basra'ya gitmiş olmalı.



SONIA E. BARRETT

translates antique 18th /19th century European furnishings typified by the inclusion of lion's feet. Primarily sculptural, installation and video works ensue. The works meditate upon the division between the animal, the person and the object. The relationship between the laboring table or chair and the seated user is considered. Of German Jamaican Parentage brought up in England, China and Cyprus Sonia Elizabeth Barrett has a range of cultural influences. Sonia is a graduate of St Andrews University where she studied Philosophy, Literature and International Relations. She is also a graduate of the Transart Institute with an MFA in studio practice.



HERMAN BASHIRON MENDOLICCHIO holds a European PhD in "Art History, Theory and Criticism" from the University of Barcelona. He is Post-Doctoral Visiting Researcher at United Nations University Institute on Globalization, Culture and Mobility (UNU-GCM); PhD fellow at the research group "Art, Architecture and Digital Society" (UB), PhD associated researcher at the international platform "Global Visual Cultures", and invited Professor of the Cultural Management Programme of the University of Barcelona. His current lines of investigation involve the subjects of intercultural processes, globalization and mobility in contemporary

art and cultural policies, the interactions between artistic, educational, media and cultural practices in the Mediterranean, the cultural cooperation between Asia and Europe and the impact of new technologies on art, communication and contemporary society. He has participated in several international conferences and developed projects and research residencies in Europe, Asia and the Middle East. As an art critic and independent curator he writes extensively for several international magazines. He is Editorial contributor at Culture360 Asia-Europe Foundation (ASEF), Managing Editor at ELSE - Transart Institute, and co-founder of the Platform for Contemporary Art and Thought, InterArtive.



MYRON BEASLEY, Ph.D. is Associate Professor in the areas of Cultural Studies, African American Studies, and Women and Gender studies at Bates College, USA. He is also a curator and performance artist. His ethnographic research includes exploring the intersection of cultural politics, art and social change, as he believes in the power of artists and recognize them as cultural workers; He has been awarded fellowships and grants by the Andy Warhol Foundation, the Whiting Foundation, National Endowment for the Humanities, and most recently the Ruth Landes Award from the Reed Foundation, for his ethnographic writing about art and cultural engagement. The Ghetto Biennale (Haiti), CAAR Paris (France) are recent curatorial work. His writing has appeared in many academic journals including

The Journal of Poverty, Text and Performance Quarterly, Museum & Social Issues, The Journal of Curatorial Studies and Performance Research.



MAGDA BIERNAT (b.1978), a native of Poland currently based in New York City, is a multi-media artist whose works range from architectural and landscape to conceptual photography and video installations. Her work has been exhibited both nationally and internationally and she has been the recipient of several awards, such as the TMC/ Kodak Grant, Lucie Award and Magenta Foundation Flash Forward. She recently returned from a year-long photo project taking her from Antarctica to Alaska which has been featured monthly on the New Yorker's photo blog.



DR. LAURA BISSELL is a full time Lecturer in Contemporary Performance Practice at the Royal Conservatoire of Scotland. Laura studied **English Literature and Theatre** Studies at the University of Glasgow and at the University of New South Wales in Sydney, Australia. She has an MPhil by Research entitled The Posthuman Body in Performance and her AHRC funded doctoral project explored the relationship between Feminism, Technology and Performance. Laura taught at the University of Glasgow before taking up her post at the RCS. Laura taught in

the Transart Institute MFA programme in Berlin in July 2014. Laura is a member of the Creative Learning Board (a collaboration between The RCS, GSA, The University of Glasgow and the Arches) and is also on the board of A Moment's Peace Theatre Company. Laura is a member of the Technology and **Experimental Working Group** at the University of Glasgow Laura's previous publications include an article on Stewart Laing's piece The Salon Project for the Contemporary Theatre Review (Volume 22 issue 1 March 2012) and "Amorphous Bodies: The Uncanny in Performance" in Body Space Technology (Volume 9 Number 2 September 2010).



LYNN BOOK is a transmedia artist working across disciplines and cultural spheres through performative, material and technological practices to make performance, exhibition, media works and other public projects and encounters. As a disciplinary immigrant, her work takes shape in city sites and galleries, in clubs, fields and concert halls and centers on the transformational potentials between people, practice and place. Book's work has been performed and exhibited in the US and Europe, seen and heard internationally through various media projects and supported by the National Endowment for the Arts, New York Foundation for the Arts, the Illinois Arts Council, Franklin Furnace Fund, MacArthur Foundation, among others. Her most recent project is a video book work in development as a 3 volume suite under the title, UnReading for Future Bodies.



ANNE E. BRINK earned her BA in Literature from Columbia where she won the Leonore Marshall Poetry Prize. She is currently working on a mixed-media compilation of photography and poems navigating trips between Maastricht, Netherlands, and Orange County, lowa. She gives tours on Himalayan art at the Rubin Museum and works as a freelance arts writer.



DR. GRAHAM CAIRNS, UK, 1971. Author and academic. He has taught at Universities in Spain, the UK, Mexico, South Africa and the United States. He has worked in architectural studios in London and Hong Kong and is currently editor of the academic journal Architecture_MPS. In the 1990s he ran the performing arts, Hybrid Artworks, and specialised in video installation and performance writing. He has presented papers at numerous international conferences and has published various articles on film. architecture, advertising and art history. He has 5 books: El arquitecto detrás de la cámara - la visión espacial del cine, 2007; Deciphering Advertising, Art and Architecture, 2010; Reinventing Architecture and Interiors the past the present and the future, 2013; The Architecture of the Screen - Essays in Cinematographic Space, 2013. His current research project investigates the use of architecture in political campaign imagery. It is entitled; Representation and reification - Architecture as Political Image. He is also working on an edited publication, Visioning Technologies and the Architectures of Sight the interplay of architectural

representation, form and thought.



JEAN MARIE CASBARIAN is an interdisciplinary artist who incorporates photography, film, video, sound and performance into her artworks. She received her MFA from Milton Avery School of Art at Bard College in New York and along with exhibiting her works throughout the United States, Europe, Central America and Asia, she has received a number of awards and residencies including a 2013 Lower Manhattan **Cultural Council Process** Studio Grant, a nomination for the Louis Comfort Tiffany Foundation, The LaNapoule Foundation Grant in LaNapoule, France, The Chicago Artist's Assistance Grant and an Associateship with the Rocky Mountain Women's Institute. Currently, Jean Marie holds an appointment as Artist and Research Associate at Five Colleges, Inc., in Amherst, Massachusetts. As an educator, Jean Marie has been a faculty member and advisor with Transart Institute since 2007. She also teaches with both the ICP-Bard MFA program and the General Studies Program at the International Center of Photography in New York City and has taught in the film and photography programs at Hampshire College, The School of the Art Institute of Chicago and the City Colleges of Chicago. Jean Marie lives and works in New York City.



Artist CELLA, MFA
explores departure, living
in liminality and memory
in a phenomenology-driven
practice focused on temporary
architecture, landscape,
cultural identity and ideas

about the use of space through post-documentary photography, projections, reflections, text and film. She exhibits internationally, most recently in the Lisbon Architecture Triennale, Tallinn Print Triennale, Rochester Museum of Fine Arts Biennale, Santorini Peace Biennale and Melbourne Photo Biennale. She co-founded Transart Institute and Else Journal. www.twoviews.eu



SIDDHARTH CHADHA is an indie filmmaker and philosopher based in India. He is currently the Editor of film.culture360.org, as well as enrolled as a research scholar at the Department of Philosophy, Panjab University, Chandigarh. His areas of interest are phenomenology, film philosophy, political theory and metaphysics. His inter-disciplinary research includes working on a project on Media Piracy with Sarai-ALF that culminated in an international report published by Social Science Research Council, New York. He is now making a PSBT commissioned 26-minute documentary that traces the materiality of cinema through its sites of production, breakdown, consumption, circulation and afterlife within the Indian market economy. Over the past 7 years, he has trained over fifty individuals from marginalized communities, including Dalit, Tribal, Women and LGBT groups to use the moving image as a tool for social change. His other continuing projects include a video installation, 'March to Tibet', a video document highlighting the cause of Tibetan communities in-exile and 'Wonderwall', a public art project in which he paints murals on public walls in urban spaces. He has previously completed a Masters in Philosophy from Punjab University, a Post Graduate Diploma in Broadcast Journalism at Asian College of Journalism, Chennai and a

Bachelors degree in Economics

at Sri Venkateswara College, Delhi University.



EMILY COLUCCI is a New York-based art writer and co-founder of Filthy Dreams, a blog analyzing art and culture through a queer lens and a touch of camp. Writing for both print and online publications, Emily has contributed to ArtVoices Magazine, Salon, WhiteWall Magazine, New York Magazine's Bedford + Bowery, Bomb Magazine Blog, Art 21, M Daily, Hyperallergic, Societe Perrier and more. She also wrote the catalogue essay for artist Dotty Attie's exhibition The Lone Ranger at P.P.O.W. Gallery. With an interdisciplinary Master's from New York University in art history and gender/ sexuality studies, Emily is interested in the intersection of art and queer theory, AIDS activism and any type of edgy, experimental contemporary art.



ARIANNE CONTY Assistant Professor of Philosophy at the American University of Sharjah (Ph.D. University of California, Santa Barbara, 2009), Professor Conty's principal fields of specialization are in continental philosophy, comparative philosophy and philosophy of religion. Her research interests and publications focus on theories of technology and the ways they impact human identity, focusing on models that extend (biotech) and transcend (VR) human embodiment. She is currently working on a book project on technology and phenomenology, comparing the ways philosophers Martin Heidegger and Bruno Latour seek to overcome the subject/object divide that has characterized western modernity in its relation to

and mastery over the world. Both of these theories develop upon the tenets of phenomenology, in seeking to show how technological "things in themselves" unveil or show themselves, not as objects projected forth from controlling subjects, but as mediations in chains of connectivity to human agency.



GEOFF COX is Associate Professor in the Dept. of Aesthetics and Communication, and Participatory IT Research Centre, Aarhus University (DK), adjunct faculty Transart Institute (DE/US), and part of the self-institution Museum of Ordure. He recently published Disrupting Business (Autonomedia 2013), co-edited with Tatiana Bazzichelli, and with Alex McLean, Speaking Code: coding as aesthetic and political expression (MIT Press 2013). He is currently working on a new book project about live coding.



JEANNE CRISCOLA is an interdisciplinary artist, designer, and educator. Her artwork reveals the content and context of information and communicates them in graphical form with the devices of human culture, technology, language, and other symbols. The works take the form of time-based projections, installations, and works on paper and has been exhibited both nationally and internationally. Jeanne earned her Bachelor of Fine Arts degree from the Rhode Island School of Design and she received an MFA from University of Danube Krems, Transart Institute. She founded an award-winning multidisciplinary design studio specializing in a wide range of media and scale that includes print, screen, multi-media, film, video, and environments. Its international clientele is concerned with social justice, activism, and civil engagement in a globalized society. Currently, Jeanne lives and teaches graphic design in Connecticut.

www.jeannecriscola.net



CHRISTOPHER DANOWSKI is a performance artist with a background in theater. He makes films to project on gallery walls, constructs rituals to be enacted in front of these films, and writes and creates theatrical events to play along with the films and the rituals. He is based in Phoenix, and his work has been shown locally, in New York, Minneapolis, Seattle, Yucatán, Mexico City, Dublin, Laval, Vienna, and Berlin. He is currently working on a practice-based PhD on the subject of desire, sorcery and new media performance at Transart Institute. chrisdanowski. blogspot.com



CARA DEANGELIS is a recipient of the CT Office of the Arts Fellowship Grant for 2012, as well as the Barbara Deming/Money for Women Grant. She has had full fellowships at both the Vermont Studio Center and the Prairie Center of the Arts. In 2010 she was awarded residency at the Terra Foundation in Giverny, France. She is also a recipient of the Rudolph Zallinger Painting Award. In 2011, Cara graduated with her Master's degree from the New York Academy of Art. She currently lives and works between CT and NY as artist and curator.



HEATHER DEWEY-HAGBORG is an information artist who is interested in exploring art as research and public inquiry. Traversing media ranging from algorithms to DNA, her work seeks to question fundamental assumptions underpinning perceptions of human nature, technology and the environment. Heather has shown work internationally at events and venues including the Poland Mediations Bienniale, Jaaga art and technology center in Bangalore, the Monitor Digital Festival in Guadalajara, PS1 Moma, the New Museum, Eyebeam, Clocktower Gallery, 92Y Tribeca in New York City. Her work has been widely discussed in the media, from the New York Times and the BBC to TED and the Wired.



NICOLÁS DUMIT ESTÉVEZ
(b. 1967) treads an elusive path that manifests itself through experiences where the quotidian and art often overlap. During the last seven years he and Linda Mary Montano have performed several collaborative endurances. Estévez holds degrees in art and theology. Born in Santiago de los Treinta Caballeros, Dominican Republic, he was recently baptized as a Bronxite; a citizen of the Bronx.



JESUS OCTAVIO ELIZONDO
MARTINEZ is a professor
in the Communications
Department at Universidad
Autónoma MetropolitanaCuajimalpa in Mexico City.
He is the author of books on

intersemiotics and the Toronto School of Communications.

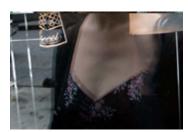


FRANCISCO L FERNÁNDEZ GALLARDO (a.k.a. Fran Gallardo) is an architect, engineer and imaginative technologist whose background includes studies in design, physics, computing and precision engineering. He is a young active member of the **Environmental Art Activism** movement, and his work primarily explores the interface between Society, Environment and Technology. Currently, Fran Gallardo is a Ph.D. Candidate studying under the supervision of influential academics Natalie Jeremijenko and Matthew Fuller at the Cultural Studies Department of Goldsmiths University. Fuller is David Gee Reader in Digital Media at the Centre for Cultural Studies at Goldsmiths University. Jeremijenko is an Associate Professor of Visual Arts at the Steinhardt School at New York University. My research called "Talking Dirty: how to taste soil ecosystems, networks of organism (including humans) and politics" accounts for re-imagining food-soil dynamics and cross(x)species interactions. Fran Gallardo has exhibited at the Tabacalera Arts Centre, Museum Reina Sofia Art Center, Basque Museum of Contemporary Artium, Medialab Prado, and the Madrid College of Architects, among others. As a designer, he focuses on environmental phenomena he transforms through recent developments in Hypersociability, Critical Technical Practice, Environmental Computing, Organic Intelligence, FLOS architecture, Species-Human Interaction. These technologies have changed the way we perceive biodiverCITIES. His projects have attracted wide media coverage, in particular from news sources such as TVE1, TVE2, TeleMadrid, El Pais, El Mundo, Cadena Ser,

Radio Círculo, El Correo and ABC



JULIA FORREST is a Brooklynbased artist. She graduated from Hartford Art School with a BFA in photography. She works strictly in film and prints in a darkroom she built within her apartment. Her own art has always been her top priority in life and in this digital world, she will continue to work with old processing. Anything can simply be done in photoshop, she prefers to take the camera, a tool of showing reality, and experiment with what she can do in front of the lens. Julia is currently working as a teaching artist at the Brooklyn Museum, Medgar Evers College, the Newark Museum, and Lehigh University. As an instructor, she thinks it is important to understand that a person can constantly stretch and push the boundaries of their ideas with whatever medium of art s/he chooses. Her goal is for her audience to not only enjoy learning about photography, but to see the world in an entirely new way and continue to develop a future interest in the arts.



LAURA GONZÁLEZ is an artist and writer. When she is not following Freud, Lacan and Marx's footsteps with her camera, she supervises students at the Glasgow School of Art and Transart Institute. She has written on the seductive qualities of Philippe Stack's Juicy Salif. She is the author of an edited collection on madness to which she contributed a work on hysteria. She has performed with various dance companies, including Michael Clark. Her current research explores knowledge and the body of

the hysteric through text, dance performance and video and she is writing a book on seduction and art which will be published by Cambridge Scholars in 2016. www.lauragonzalez.co.uk



CAROLYN GUERTIN is a scholar-practitioner of new media. She is a Senior Researcher in the Augmented Reality Lab at York University in Toronto and is a faculty member in the MFA and PhD programs at Transart Institute in Berlin, Germany. She was the inaugural recipient of the **Outstanding Early Career Award** from the Canadian Society for Digital Humanities in 2013. She earned her PhD with a study of women's writing, born-digital narrative and the technologies of memory in The Department of English and Film Studies at the University of Alberta, Canada. She has taught, exhibited and published internationally, and does theoretical work in emergent media arts and literatures, global digital culture, information aesthetics, hacktivism, tactical media and the social practices surrounding technology. Her book, Digital Prohibition: Piracy and Authorship in New Media Art, was published by Continuum International Publishers in 2012.



DAVID HALEY trained as a fine artist at Camberwell, London, in the 1970s, then worked in new product design, community arts development, European touring theatre, and commercial conference production until he joined Welfare State International in 1990 to engage in celebratory

arts and urban renewal. In the mid 90s David started to create ecological arts projects and worked with Helen Mayer Harrison and Newton Harrison before joining Arts for Health at Manchester Metropolitan. In 2003 he became leader of the award winning MA Art As Environment course and a Research Fellow. As Senior Research Fellow in MIRIAD at Manchester Metropolitan University, Haley is Director of the Ecology In Practice research group. His affiliations include: Visiting Professor, Zhongyuan University of Technology; Vice Chair of The Chartered Institution for Water and Environmental Management. Art & Environment Network and member of the Natural Capital Steering Group, Director, Board of Trustees, INIFAE [International Institute For Art and the Environmentl, and Lanternhouse International; editor for Cultura21, ecoart Scotland, and MAiA journal. He is, also, an associate of the Global Centre for the Study of Sustainable Futures and Spirituality, and a member of UK Man and the Biosphere Urban Forum.



ABI HUNT has a degree in Archaeology from the University of Liverpool, a Post Graduate Diploma in Heritage Studies from Nottingham Trent University, a PGCE from the University of Northampton, and a PhD from the University of Lincoln entitled 'Public and Scholarly Histories: A Case Study of Agricultural History, Lincolnshire, and Museums'. Her current research interests are in the use of memory in creating relative histories, issues with the representation of the past in various contexts, and the contribution of female labourers to English agriculture in the nineteenth and twentieth centuries. Abi worked in museums and heritage tourism across the East of England for eight years, specialising in working in development

projects within agricultural museums, and agricultural and horticultural related heritage and tourism before moving into Higher Education. She worked at University Centre Peterborough for 5 ½ years as a lecturer and manager before joining Anglia Ruskin University as a Senior Lecturer in Arts Management in September 2013.



KANDIS HUTCHERSON is a writer/director with a variety of social, political and artistic interests. She has a passion for education and expression.



UCHENNA ITAM is an art historian, curator and writer. A Ph.D. student at the University of Texas at Austin, she specializes in contemporary art history and the politics of identity. Her current research considers uses of eroticism as power in diaspora African women's performance-based video over the past fifteen years. She is a member of the curatorial collective INGZ, with whom she is organizing the upcoming exhibition Riveted, featuring photographs and videos by LaToya Ruby Frazier. Itam holds a B.A. in Art History from the University of Pennsylvania (2003) and a M.A. in the Humanities from the University of Chicago (2004).



CIGDEM KAYA (born in Istanbul, Turkey) is an associate professor at Istanbul Technical University (ITU). Kaya received Ph.D. in 2011 from ITU on tacit

knowledge transmission in communities of practice, MFA in New Genres from San Francisco Art Institute in 2005 and B.Sc in industrial design from ITU in 2003. She has worked extensively with tacit knowledge in creative communities with Prof. Chris Rust at Sheffield Hallam University 2008. Research interests include tacit knowledge, research through design, interaction of art and design, design for NGOs. Kaya is a Fulbright alumna.



RENEE KILDOW lives in Brooklyn, NY. Her work in the film industry often merges with her own art practice in photography and video. Her current work raises questions about the nature of perception. Subtle juxtapositions of images deal with cultural perceptions surrounding, identity, beauty, class, celebrity and illusion. Renee received her MFA in New Media from Transart Institute Berlin/New York in 2008. She has shown internationally most recently recently in 2012 in Kamaloops, BC "Connecting the Dots". In Brooklyn NY "The NOT Festival" 2011. Berlin 2010 "Spaces in Between" and in Vienna "The Shelter Project". She has received numerous awards and residencies.



KLAUS KNOLL (1956-2014) received a PhD from the University of Salzburg for work on "Social and Private Use of the Photographic Medium". Klaus studied communications and literature at the Universities of Salzburg and Vienna, photography with Juan Fontcuberta, Roger Palmer, Thomas Joshua Cooper and Dörte Eißfeldt, creative

writing with Hanne Landbeck and Margit Schreiner, amongst others. Klaus has taught photography and media studies in Europe, Japan and the U.S. He has works in the collections of the Cologne Museum Ludwig, Biblioteque Nationale in Paris, and Austrian National Fine Art Photo Collection, His exhibition record includes solos at the Tokyo Shinjuku Nikon Salon, Berlin Brennpunkt/ DGPh, Alfred Lowenherz Gallery, New York, the Art Complex Museum in Boston. His short stories and essays have been published in Germany, Austria and Switzerland, lastly "Den Präfekten im Nacken" in Reportagen, #15, März 2014. www.klausknoll.com and www.knollandcella.org.



RONNI KOMAROW. Current member of Art Faculty, UMass Lowell, former faculty at Mount Ida College, Massachusetts College of Art and Design, Art Institute of Boston, Emerson University. Currently exhibiting in New York, Chicago and Boston, represented by Galatea Fine Art, Boston, MA.



JAMES LAYTON. As a performance scholar and practitioner, my specific interests lie in the fields of contemporary performance, devised performance, live art, durational performance, site-responsive work and walking performance, autoethnography and performance ethnography. My current PhD research explores the role of time and duration in contemporary performance. The study focuses on Henri Bergson's notion that '... pure duration...excludes all idea of juxtaposition, reciprocal externality, and extension' (Bergson

1912:26) and that, through the experience of 'pure' duration one may achieve a kind of transformation or self-actualization. Through an autoethnographic examination of performance works including Robert Wilson's 'Walking', 'Einstein on the Beach', and Zecora Ura's 'Hotel Medea' I aim to show how a new insight into temporal experience during such works can lead to transformation.



MICHELLE LEWIS-KING is currently an AHRC PhD research fellow for the Cultures of the Digital Economy Research Institute, Cambridge School of Art where she also lecturers on Fine Art course. Michelle's research investigates the contemporary convergence between science, art, touch and technology as her creative practice draws upon her transdisciplinary training in the fields of fine art, performance, audio programming, Chinese Medicine, biomedicine and clinical practice. Michelle has published articles in journals such as the Journal of Sonic Studies and has given numerous presentations and demonstrations at conferences in the US, Berlin, Copenhagen and across the UK. Michelle shows her artwork both nationally and internationally. Recent group shows include, 'Digital Futures' at the V&A Museum, 'Artist's Games' at Spike Island, 'Future Fluxus' at Anglia Ruskin Gallery curated by Bronac Ferran and futurecity, 'Experimental Notations' at The Royal Nonesuch Gallery in Oakland, CA and 'Rencontres Internationales' in Paris and Berlin.



ALANNA LOCKWARD has excelled as a journalist, classical ballet dancer, author

and contemporary arts curator specialized in time-based undertakings. Born in Santo Domingo, Dominican Republic, she has a licentiate degree in Communication Science from the Universidad Autónoma Metropolitana-Xochimilco, México, City, and a masters in Art in Context from the University of the Arts Berlin. She obtained a diploma on Dance Education from the Royal Academy of Dancing and performed, among other companies, with the Ballet Clásico Nacional (Santo Domingo), Ballet de Cámara de Jalisco (Guadalajara), Neubert Ballet (New York City) and the Australian Opera (Sydney). Lockward is the author of Apremio: apuntes sobre el pensamiento y la creación contemporánea desde el Caribe (Cendeac, 2006), a collection of essays, and the short novel Marassá y la Nada (Santuario 2013). She was cultural editor of Listín Diario. research journalist of Rumbo magazine and columnist of the Miami Herald and is currently a columnist of Acento.com. do. At the Museo de Arte Moderno (Santo Domingo) she was appointed Director of International Affairs (1988) and was designated as Selection Jury of the XX Bienal Nacional de Artes Visuales (1996) and as Award Jury in its 26 edition (2011). She has been a guest lecturer on critical race theory, decolonial aesthetics and Black feminism at the Humboldt Universität zu Berlin, the Decolonial Summer School Middelburg, Transart Institute, the University of Warwick and Goldsmiths University of London. Lockward is based in Berlin where she directs Art Labour Archives, a cultural platform and agency responsible for producing situation-specific art events and exhibitions, since 1996, in the US, the Caribbean, Europe and the African continent. Parallel to this, she is also associate curator of the postmigrant theatre space Ballhaus Naunynstrasse and general manager of the Transnational Decolonial Institute. As a curator she has been awarded by the Allianz Cultural Foundation, the Danish Arts Council and the Nordic Council of Ministers.



JUSTINE LUDWIG is the Director of Exhibitions/ Senior Curator at Dallas Contemporary. Her professional experience consists of the Contemporary Arts Center in Cincinnati, the Museum of Fine Arts Boston, the Rose Art Museum, the Colby College Museum of Art, and the MIT List Visual Arts Center. Her recently curated exhibitions include Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn, Patti Smith: The Coral Sea, The Living Room, and Joey Versoza: Is This It. Her research interests surround the subjects of memory, architecture, crosscultural translation, and the aesthetics of globalization.



NAZAN MAKSUDYAN is Assistant Professor of History at the Sociology Department of Istanbul Kemerburgaz University and has held Wissenschaftskolleg and Alexander von Humboldt postdoc positions in Berlin at Zentrum Moderner Orient.



ATO MALINDA Born in 1981 and grew up in the Netherlands, Kenya and the USA. She studied Art History and Molecular Biology at the University of Texas in Austin, and is currently doing a Masters of Fine Art at Transart Institute, New York. She began her professional practice as a painter and

now works in the mediums of performance, drawing, painting, installation and video, and also as a free-lance curator. She has exhibited at Neue Gesellschaft für Bildende Kunst (NGBK) in Berlin, Townhouse Gallery in Cairo, Salon Urbain de Douala in Cameroon and the Karen Blixen Museum in Copenhagen. Her previous work focused on Africanisms based in a postcolonial context, for example A Black Man's View, A White Man's Taboo, an exhibition about racial hierarchies in Nairobi; she now focuses on the ontology of the female experience and African feminism, and the performativity of architecture; examining social segregates and performance theories.



ASTRID MENZE studied Audiovisual Media at the Gerrit-Rietveld-Academie Amsterdam and the San Francisco Art Institute (BFA). She received her MFA in New Media in a self-directed low residency program at Transart Intsitute (Linz/New York). Astrid Menze's work is based on the concept of the potential of the gap and the system error. Starting with given or found material, she searches for irregularity, lacks and thresholds within patterns and structures. Teaching montage, animation and film history and media theory, her approach to transmit and create plays with the reciprocity of praxis based theory and concept oriented experiments. Her work is shown internationally at festivals and venues such as ART Weissensee and Institut für alles Mögliche in Berlin, The Cube at Kamloops Art Gallery/British Columbia, Hebbel Theater + Sophiensäle Berlin, Kunstverein Berlin, Amsterdam Museum, deBuren Brussels, Dutch Culture Center in Shanghai, McDonough Museum of Art in Ohio, Museo de Arte de Ponce (MAP)

in San Juan/Puerto Rico, Today Art Museum in Beijing, Montevideo/TBA Amsterdam, VIPER Basel and published through museum editions (Cabinet Books, MASS MoCA, Central Museum Utrecht, Kunsthal KAdE) and art tv channels such as TV W139 Amsterdam, Ikono TV (Menasa region, Germany, China).



DYLAN MINER is Associate Professor at Michigan State University, where he coordinates a new Indigenous Contemporary Art Initiative. He holds a PhD from the University of New Mexico and has published more than fifty journal articles, book chapters, critical essays and encyclopedia entries. In 2010, he was awarded an Artist Leadership Fellowship from the National Museum of the American Indian (Smithsonian Institution). Since 2010, he has been featured in thirteen solo exhibitions and been artist-in-residence at institutions such as the School of the Art Institute of Chicago, École supérieure des beauxarts in Nantes and Santa Fe Art Institute. His work has been the subject of articles in publications including ARTnews, Indian Country Today, First American Art Magazine, The Globe and Mail, The Guardian and Chicago Sun-Times. Miner is Métis with ancestral ties to Indigenous communities in the Great Lakes, Prairies and subarctic regions.



DATO MIO. I am from New York City and work in various disciplines including collage, photography, text, and video.

My work has been presented locally, nationally, and internationally.



LINDA MARY MONTANO (born January 18, 1942, Saugerties, NY). Montano's work investigates spiritual energy states, silence and the cessation of art/life boundaries via intricate, life-altering ceremonies, some of which last for seven or more years. She is interested in the way artistic ritual, often staged as individual interactions or collaborative workshops can alter and enhance a person's life. www.lindamontano.com



JULIA MORITZ, art historian and curator, has been the Head of "Maybe Education and Public Programs of dOCUMENTA (13)" until very recently. The department pursued new methods in art education and reassessed the successful public programs of past documenta exhibitions. Before she was the curator of University of Lüneburg, where she was responsible both for the exhibition and events program of the university's art space, Kunstraum, and also taught seminars in the cultural studies teaching program. In the course of her postgraduate studies in Vienna, New York and Bilbao she wrote a doctoral thesis on issues relating to institutional conditions in contemporary art. She previously worked for major exhibitions such as Manifesta 7 in Trentino/Alto Adige (2008) and the German Pavilion at the 52th Biennale di Venezia (2007). Independently curated projects include the group show "Critical Complicity" (with Lisa Mazza) in Vienna, Ljubljana and Bolzano (2010).

The volume "Question of the Day", (2007), jointly edited with Nicolaus Schafhausen and published by Sternberg Press gives insight into Moritz' ongoing dialogical inquiry into the formats used for art production and reception.



CAROLA PERLA is an awardwinning Miami-based artist and author, born in 1977 to German-Peruvian parents in Timisoara, Romania. She holds an M.A. in German Literature and a B.A. in Art History from Florida State University. In 2002, she co-founded the LatinEPR Inc. Public Relations Firm, while also contributing as a sports columnist to upscale lifestyle magazine Tendencias. She published Gibbin House, her debut novel on postwar exile, in 2011. The same year, she launched the ATELIER 1022 Studio and Fine Art Gallery in Miami's Wynwood Arts District. Her first exploration in paper art was the installation "Off the Page: An Anatomic Look at the Creation of a Novel" (2011), which combined the material culture of an author with a lighted paper sculpture depicting her novel's last page. Exhibited at ATELIER 1022 during Art Basel Miami 2011, the publicly-acclaimed installation gave rise to a series of multilingual paper sculptures and visual poems that address language, transience, and transculturation, and which the artist has named "Lichtsprache" (Illuminated Language). Carola is currently working on her second novel, Humboldt's Riches, a semiautobiographical 'Heart of Darkness' set in the remote Amazon region of Apurimac during Peru's 1980 guerilla uprisings. Concurrently, the writing stages and themes of this book will be reflected in a series of paper installations, which will serve both as springboard and incubator for ensuing prose. Intended as one large cross-media project,

Konzeption is a new visual approach to hypertext and the creative process.



KATE HERS RHEE is a visual

artist whose work seeks to rethink and reshape notions of transnational and cultural identity, often through different modes of communication and public/private interventions. Born in Seoul, raised in Detroit, RHFF considers herself a transnational Korean-American with German persuasions. Her work reflects the complex nature of miscast identity, language as a marker of difference and cultural dislocation. Supporters of her work include US Embassy-Berlin, Professional Association of Berlin Artists, Fulbright Commission, Blakemore Foundation, and DAAD. A fellow at Vermont Studio Center, MacDowell Colony, Millay Colony and Künstlerdorf Schöppingen, she received a BFA from the School of the Art Institute of Chicago and an MFA from University of California-Irvine, where she was a Jacob K. Javits Fellow. RHEE recently received the 1st place visual arts competition award, AHL Foundation in NYC and is included in the 2014 Berlinische Galerie's 12x12 video program.



ANGELIKA RINNHOFER
was born and grew up in
Nuremberg, Germany, where
she received a traditional
education in an apprenticeship
program to become a
commercial photographer. In
1995 Rinnhofer moved to New
York where she established
and has since maintained her
art practice, while teaching
photography and art at a
boarding school in Katonah,
NY. In August 2010 she

received her Master's Degree in Fine Arts in New Media from Transart Institute. Rinnhofer's thesis project "Flüstergewürz", a long-distance collaboration with her hometown, embodies aspects of performance, video, and photography. With it, she invited artists and non-artists to contemplate concepts such as home, trust, memory, migration, and separation. Her current project "a priori" is directly derived from this process. Rinnhofer continues to cerebrate the meaning of fragmented narratives and their effect to one's sense of self.



DORAELIA RUIZ. Born and raised in a small West Texas town where the gaps between rich and poor are especially cavernous, I was born on the wrong side of that gap. When I was 17 I attended Brown University where I spent years studying the greatly veiled caste system in the US, land of the free. I also began to understand that though my childhood had been underprivileged a single letter from my university had changed all that. Now I had been thrust in the world of the elusive elite and I began to recognize how my newfound privilege had created an enormous personal divide within myself. I exist somewhere in limbo, somewhere between poverty and privilege, my past and my future. Many of my paintings are rife with the chaos my two vastly different lives have created. In the words of feminist slam poet Stacy Ann Chin, "I am always without breath or definition. I claim every single dawn. For yesterday is simply what I was and tomorrow even that will be gone." Today my paintings are full theoretical arguments about race, class, and division within the US. My works take on the turmoil of identity and alienation in an American landscape that is plummeting forward with its head stuck in the past.



HONI RYAN is an interdisciplinary artist based in The Blue Mountains, Australia and Berlin, Germany. Ryan works across mediaarts, performance, social sculpture and installation. She is interested in art as alternative models for living. Her work has cross cultural concerns and approaches the body in dialogue with electronic media, a body that is both an organism and a part of social behaviour.

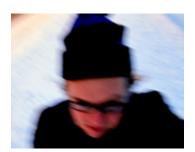


YOLANDA SPINOLA-**ELÍAS**. Independent expert of european commission. Directorate-general for research & innovation. Horizon 2020the framework programme for research and innovation of european union; expert in history and art area (department of technology transfer of the government of spain); reviewer for chart -computers and the history of art. Department for digital humanities of the kings college of London.



WOLFGANG SUETZL is a philosopher, media theorist, and linguist. He completed his PhD in Philosophy at the Universitat Jaume I in Valencia, Spain, after finishing his MA in Peace Studies at the University of Bradford, UK, and a first degree in English and Spanish at the University of Vienna, Austria. He was a research fellow at the University of Innsbruck,

Austria, conducting a research project on media activism. He was also chief researcher of World-Information.Org, a six-vear international collaboration of scholars, artists, and technologists developing critical perspectives on the information society. Wolfgang Suetzl is currently a visiting professor at Ohio University's School of Media Arts and Studies. He is a faculty member at Transart Institute and the University of Innsbruck's MA program in peace, development, and conflict transformation. He has taught in Austria, Spain, Germany, and Central America.



MICHAEL SZPAKOWSKI is an artist, composer & writer. His music has been performed all over the UK, in Russia & the USA. He has exhibited work in galleries in the UK, mainland Europe & the USA. His short films have been shown throughout the world. He is a joint editor of the online video resource DVblog.



LAUREL TERLESKY is a Canadian artist who explores the interaction of different media ranging from paint to digital projection. In particular, she investigates the edge between technology and the human condition. Her work offers a respite from our fast-paced age of information, providing moments for pause, reflection and meditation. Currently, her process combines image, light, shadow, turbulence and sound to immerse the viewer in a somatic experience of emotion heightened by technology. Terlesky earned her Bachelor

of Fine Arts Degree from the University of Victoria in 1999, and is currently pursuing her MFA through Transart Institute (New York / Berlin), accredited by the University of Plymouth. Over the last ten years, she has worked on a variety of new media projects showcased on television, the internet, and large scale screen events. Additionally, she has taught courses on digital and traditional artistic techniques, theory and praxis.



MARY TING is a visual artist working in installation, drawing, sculpture, video, and photography. Mary Ting's varied work is layered in imagery from personal memories, family stories, folk, literary and historical references. Ting's work as a whole is an evocation of loss. Solo exhibitions in the NYC area include Lambent Foundation. Dean Project, metaphor contemporary art, and Kentler International Drawing Space, and at the Wake Forest University, North Carolina, Ting is a two-time recipient of the New York Foundation for the Arts fellowship, 2010 Gottlieb Foundation individual grant, Lambent Fellowship, Pollack Krasner, MacDowell Colony residency among others. She has a BFA from Parsons School of Design, a diploma from the Central Academy of Fine arts, Beijing and a MFA from the Vermont School of Fine Arts. Ting teaches at John Jay College CUNY and the Transart Institute MFA program. Mary Ting also writes poetry and non-fiction.



Associate Professor of Cinema and Media Studies at York University, Toronto. She is the author of The Image in French Philosophy (Rodopi, 2007), European Film Theory (Routledge, 2008), Warped Minds (forthcoming from **Amsterdam University Press** in 2014), and numerous scholarly articles. Her feature film Man of Glass won the Cinematic Vision Award at the 2013 Amsterdam Film Festival. Her first novel, Rewrite, is forthcoming in October 2014. Temenuga is the recipient of several fellowships and artist residencies, including the Pushkinskava-10 Center International Artist Residency (St. Petersburg, Russia), The Dora Maar Fellowship (France), the Fondation des Treilles residency (France), Le Couvent artist residency (France), and the Imre Kertész Kolleg Jena Fellowship (Germany). Her research and teaching interests include: Film Theory, Film and Philosophy, Cinematic Photography, European Cinema, Film and Literature, Screenwriting, The Sublime, Medium Specificity, Film Criticism, Film Remakes, Film Adaptations, Contemporary American Cinema, and Creative Writing (Fiction).



MING TURNER received her PhD in Art History and Theory at Loughborough University in the UK, and is an Assistant Professor at the Institute of Creative Industries Design at National Cheng Kung University in Taiwan. She lectured at De Montfort University in the UK in 2009-2012, and was a visiting faculty member at Transart Institute in New York in 2009-2011. Her curatorial projects include Post-humanist Desire (2013-14) held at MOCA Taipei; Trans-ideology: Nostalgia (2013), a film festival in Berlin; An Inconvenient Truth: New Environmental Art in Cijin (2012-2013) in Taiwan; Beautiful Life: Memory and Nostalgia (2011-2012), in the UK and Taiwan; 0&1: Cyberspace and the Myth of Gender (2010), in Chongqing, China; Simply Screen: Inbetweeners of Asia (2009), in Berlin and London. She also published her research widely in both English and Chinese in international journals and academic publications.







call

for submissions and peer reviewers by January 1st!

ON CONTEMPLATION

Guest Issue Editor Myron M. Beasley, PhD

"There in the center of that silence was not eternity but the death of time and a loneliness so profound the word itself had no meaning." — Toni Morrison, Sula

N THE FALL OF 2013 performance artist and social chorographer Ernesto Pujol led people to walk for 24 hours repeatedly encircling St. Paul's Chapel in lower Manhattan. Time for Us, Pujol's performance like some of his other endeavors around the World, was performances of slow walking. The performances, monastic in resonance, were invitations to both the audience and the co-performers to a moment of deep reflection to enliven memories and undocumented narratives of place. Honoring the value of process, of dialogue, of deep reflection in city planning, architecture and product development, the critical design collective in Berlin asks, "where is the form for this content?" Thus moving beyond the aesthetic, functional and economic features to consider ecologic and sociopolitical dimensions of both the design object and the design process. Such acts and performances of deliberation recall Waiting (1975) a performance that was integral to the Womenhouse installation.

Faith Wilding sat and rocked and recited the poem "Waiting" asking us to pause—to think deeply and ask how long must we wait for the end of patriarchy and the continued oppression against women. And William Pope.L (2000) chained himself to the door of the Bank of America on Wall Street and chewed pieces of the Wall Street Journal, siting, waiting, pausing—asking us to consider the dangers of a capitalism run amok.

The O1 special issue of *ELSE: The Journal of International Art, Literature, Theory and Creative Media* will honor contemplation as an important component in the creative and intellectual domains of cultural production. Critical theory has welcomed reflexivity and reflection as important categories to be examined, and this issue welcomes conversations and opportunities to interrogate the in-between space of contemplation. Remembering its Latin roots, contemplat- "to survey "or "to observe" – a place to observe + Templum- which shares the root with temple—a place cut out and reserved for the sacred.

The verb contemplate relates to a moment, a break, a pause. It is also understood as a fissure or a suspension of time in the normalcy of daily life to embrace stillness (as Kant locates the relationship with time and space). Thoreau claimed that every act of daily life should be achieved with true contemplation. Walden Pond, his home, is a temple to contemplation. This issue seeks essays, artists work, manifestos, videos, sound projects and reviews that will engage in what it means to contemplate: to examine this liminal space as a realm of discovery, of self, of cultural politics, of art. We invite a range and broad interpretations of the call including:

- · Contemplation as practice
- · Writing as process of discovery
- Toward a pedagogy of contemplation
- Process versus Contemplation
- The relationship between the sacred and art (-ist)
- Ritual, performance, performance art and contemplation
- · Contemplation and community engaged art, writing, education
- Contemplation and the art review/art writing
- Contemplation in contemporary art/popular culture

ELSE is a peer-reviewed annual journal that welcomes experimental and alternative forms of representing academic work/writing.

INQUIRIES performelse@gmail.com

EVERYTHING ELSE

Peer-reviewed works, projects, and research thematically gravitating towards: Memory, Forgetting, Trauma and the Archive; Language/ Image; Gender; Software, Materiality and Mediality; International Diaspora and Post-Colonialism; Cultural Engagement through Food; Role of Art in Peace Mediation; Performance Activism; Liminality; Space/Place; Temporary Architecture; Foreignness, Otherness and the Uncanny.

GUIDELINES Text in English, other language versions will be included if provided. No word limit; MLA style guide, but no indents for longer citations. MLA overview.

For further information and submissions visit: http://www.transart.org/else-art-journal-submission-form http://www.elsejournal.org