

THE IMMINENT OBJECT

Concepts of entropy in relation to material,
scale and duration

Anthony Cribb

A thesis submitted to Auckland University of Technology
in partial fulfilment of the requirements for the degree of
Master of Art and Design (MA&D)

2010

School of Art and Design

Primary Supervisor: Christopher Braddock

CONTENTS

Image Index	3
Attestation of Authorship	5
Preface/Abstract	6
Acknowledgements	7
Introduction	8
Entropy, Temporality and Material Process	10
The Three Temporal Durations (or more?)	15
Iteration after Iteration	17
The Ontology of Plinths	17
Occluded Narrative	18
Temporality and Scale; The Model/Miniature	19
Indeterminate Scale	19
Absence and Mythic time	20
The Instantaneous Temporality	20
The Corruption of the Exterior World	21
How Materials Perform	23
The Spectator Performs	29
A Conclusion: neither a beginning nor an end	32
Thesis Exhibition	34
References	35

IMAGE INDEX

- Chapman, D., & Chapman, J. (2008). *Fucking Hell* [Installation]. 20
 Digital photograph. Retrieved 25 September from:
http://www.whitecube.com/exhibitions/jandd/fucking_hell/
- Cribb, A. (2010) *09/11/2010–15/11/2010* 34
 [installation]. Auckland: St Paul Street Gallery 1.
- Cribb, A. (2010) *View from a Concrete Staircase* 22
 [Public Sculpture]. Auckland: Auckland City Council.
- Cribb, A. (2010) *Wait/Weight* [Sculpture]. 29
 Auckland: TSB Wallace Arts Centre.
- Cribb, A. (2010) *Collapse* [Sculpture]. 25
 AUT, Auckland.
- Cribb, A. (2010) *22/04/2010 – 1/05/2010* [Installation]. 14
 Auckland: St Paul St Gallery 3.
- Cribb, A. (2009). *Model/Miniatures 1-5* [Sculpture]. 19, 30
 Auckland: AUT.
- Cribb, A. (2009) *Untitled* [Sculpture]. Auckland: AUT. 28
- Cribb, A. (2009) *Untitled Weight* [Sculpture]. 11
 Auckland: AUT.
- Cullen, P. (2010). *Motel* [installation]. Digital photograph. 24
 Retrieved 25 September from:
<http://www.tetuhi.org.nz/exhibitions/exhibitionimages.php?id=85>
- Frankovich, A. (2010). *A plane for behavers: performance 2* 29
 [Performance]. Digital photograph. Retrieved 25 September from:
<http://www.artspace.org.nz/exhibitions/2009/aliciafrankovich.asp?artwork=704>

-
- Gordon, D. (1993) *24 Hour Psycho* [Video Installation]. 12
Digital photograph. Retrieved 25 September from:
<http://www.nationalgalleries.org/whatson/exhibition/5:368/4366/4419>
- Manders, M. (2000). *Silent Factory* [Installation]. 18
Digital photograph. Retrieved 25 September from:
<http://www.markmanders.org/mm004.html>
- Neudecker, M. (2008). *Heaven, the Sky* [Installation]. 21
Digital photograph. Retrieved 25 September from:
http://www.shotgun-review.com/archives/david_cunningham_projects/trying_to_cope_with_things_tha.html
- Paik, N, J. (1961) *Zen for head* [Performance]. Photograph. 30
Retrieved 25 September from:
http://stephan.barron.free.fr/art_video/fluxus.html
- Smithson, R. (1969). *Asphalt Rundown* [Environmental Sculpture]. 10
Photograph. Retrieved 25 September from:
<http://www.stichting-mai.de/hwg/amb/aai/ill/smitasph.htm>

ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.



Anthony Cribb

PREFACE/ABSTRACT

The Imminent Object is a visual art research project located within the disciplines of sculpture and installation practice in relation to concepts of entropy within a theoretical matrix that foregrounds ideas of declassification and indecipherability. Throughout the project sculptural materials dissolve, erode and liquidate, sag, shift and collapse in their physical form as well as in their optical appreciation. *The Imminent Object* — manifest as a series of time-based material interventions and/or scaled-down models — attempts to search out forms of sculptural practice/s that challenge the conventional sculptural idea of the temporally and spatially fixed static object. The project proposes form as simultaneously object *and* process. Through the literal and metaphoric employment of the second law of thermodynamics, methods of classification such as object/process, scale or temporality are open to transgression and fragmentation, facilitating an avenue for new understandings regarding the nature of these classifications. *The Imminent Object* proposes a series of core platforms for disclosure that shuttle between a theoretical framework and creative art practice: entropy in relation to temporality and material process; temporality and scale in regard to the model/miniature; how materials may be seen to perform; and finally how spectators perform. These platforms all locate themselves in relation to the problem of materiality and scale where duration is implicated as a component of both (as an expansion and compression of engagement in the viewing subject).

ACKNOWLEDGEMENTS

I would like to acknowledge the help and contributions of the supervisory staff of this thesis: Christopher Braddock and Andy Thomson. They have generously provided equal parts mentoring, inspiration and friendship, and without both Chris and Andy this project (and my artistic practice) would be a shadow of what it is today. I would also like to acknowledge Paul Cullen whose advice, experience and feedback has helped immensely.

A special thanks to Ceili Murphy for her unconditional support and encouragement.

INTRODUCTION

The Imminent Object is a visual art research project which locates itself within the disciplines of sculpture and installation practice in relation to concepts of entropy, within a theoretical matrix that foregrounds ideas of declassification and indecipherability. In following these ideas around entropy that provide a theoretical underpinning for the project, sculptural materials dissolve, erode and liquidate, sag, shift and collapse in their physical form as well as in their optical appreciation. *The Imminent Object* — manifest as a series of time-based material interventions and/or scaled-down models — attempts to search out forms of sculptural practice/s that challenge conventional sculptural ideas such as the temporally and spatially fixed static object, seeing such historical conventions, not as constraints which may form boundaries to restrict research, but as something for the project to test its ideas against. In following this, *The Imminent Object*, (via this Exegesis) looks to ‘unpack’ discussions or dialogues provoked, uncovered or stumbled upon during this period of testing and research. Through the chance to articulate the core concerns of the project that a text like this exegesis can provide, it is hoped that in this process of mapping and articulation, avenues for further research may in turn be provoked, uncovered or stumbled upon.

In the laying out this research, which has so far spanned nearly two years, *The Imminent Object* proposes four key platforms for disclosure, moving back and forth between a theoretical framework and creative artistic practice. These platforms covered in equivalent sections of this text are: *Entropy, Temporality and Material Process*; *Temporality and Scale*; *The Model/Miniature*; *How Materials Perform*; and finally *The Spectator Performs*.

The first platform *Entropy, Temporality and Material Process* looks at employments of entropy in relation to discussions such as the gradual material process and duration. It also looks at the ability for this process to provoke multiple temporal durations in combination with concepts of scale (which like entropy is a concern that spans all platforms). Methods of ‘iteration’ are also explored in relation to entropic support structures, and the ontology of the plinth vis-à-vis a modernist endeavour for completion. Another point of discussion in this section centers around the occlusion of narrative in relation to these ‘entropic’ support structures. The second platform, *Temporality and Scale*; *The Model/Miniature* looks at the miniature as a studio method in the project. Following this, issues involving scale in relation to expansions and contractions

in engagement with the miniature are covered. Additional concepts regarding engagement with the miniature are discussed such as; indeterminate scale; a longing for meaningful encounter on behalf of the spectator; absence and mythic time; 'instantaneous temporality'; and the corrupting of the miniature by the exterior world. *How Materials Perform* forms the third platform for disclosure in which Kant's 'disinterested viewer' forms the catalyst for a discussion that seeks to build an understanding on how materials could be seen to perform, touching on rupturing encounter, performance strategies and materiality in relation to scale and duration. The final platform *The Spectator Performs* engages with dialogue around the roles of the viewer, as catalyst, participant and witness in engaging with objects of scale and process, covering areas which include the sculptural objects ability to mediate the engagement of viewer, the viewer's performance, and issues pertaining to the impossibility of presence in regard to encounter with live works (occurring over temporal durations), and the proceeding documentation of the live work.

There are many discussions that in entropic fashion erode the boundaries or straddle what could be understood as distinctions between these platforms, such as entropy, duration and rupturing encounter to name a few. Regardless, all these platforms locate themselves in relation to the problem of materiality and scale where duration is implicated as a component of both – as an expansion and compression of engagement in the viewing subject.

ENTROPY, TEMPORALITY AND MATERIAL PROCESS

The entropic process is defined as the constant and irreversible degradation of energy in a system, leading to increasing states of disorder and of non-differentiation (Bois & Krauss, 1997). This concept of entropy was used in both literal and metaphoric means by seminal art historians Yve-Alain Bois and Rosalind Krauss (employing the writing of French surrealist Roger Caillois) to search out a means of articulating an operational ‘declassification’: a way of articulating an indecipherability; a dissolving of taxonomic order into disorder (Bois & Krauss, 1997). The literal employment of entropy was used as a means to describe the process of works such as Robert Smithson’s *Asphalt Rundown* (1969) in which a truckload of asphalt was spilled down a gradient in a quarry in Rome. In *Asphalt Rundown* key elements of entropic process came into play – the degradation of energy as the asphalt ran down the hill, and the mixing of the liquid (and eventual drying) with the ground cover. The metaphoric employment of this term centered on the properties of non-differentiation and disorder (inherent to the understanding of entropy in physics) as a vehicle for reassessing traditionally held distinctions contextualized in the newly expanded field of sculpture and installation practice. This discussion signaled an erosion of boundaries between purportedly demarcated entities as diverse as the figure and ground in abstract painting, the erosion of the life/art division as proposed by the practice of the avant-garde artists such as Fluxus, and finally the temporal/spatial paradigm demonstrated in Smithson’s models (1969), in which the artist saw the intellectual challenge generated by entropy being temporal rather than spatial, explaining as to why Smithson favoured the metaphor of the geological site ravaged by time (Bois & Krauss, p. 76).

This image has been removed by the author of this thesis for copyright reasons.

Robert Smithson
Asphalt Rundown (1969)
 [Environmental Sculpture]

Untitled Weight (Cribb, 2009) explores certain literal elements of entropic process outlined in thinking by Smithson, Krauss and Bois. *Untitled Weight* consists of an ad-hoc table, constructed from trestles and plywood, on top of which, in a gradual process of introduction, is placed 300 kilograms of wet sand mixed with a bonding agent, which results in the creation of a miniature landscape. The gradual addition of moisture and weight causes the plywood table to bend and stresses the trestles which support the structure, resulting in a sagging and cracking of the support mechanism. The inherent material nature of the sand-based miniature (to shift and crumble under its own weight), consequentially activates the material

Anthony Cribb
Untitled Weight (2009)
[Sculpture]



Untitled Weight Detail



¹ Performance point is a term used in engineering to describe the point of structural breakage in any specific material. The usage of this term is significant in regard to the question of 'how materials perform' discussed later in the exegesis.

properties of the plywood which is to absorb, bend and sag. This movement in-turn shifts the sand creating a reciprocal process of transformation and reformation, a process that continues until all energy of the process is expended – a degradation indicated by the evaporation of moisture and aliphatic fusing of the bonding agent to the sand. This creates an inverse action of the initial process – as the sand-bond dries (and cracks in places) the surface integrity formed by the bond works to support and strengthen the plywood structure, luckily (for intended spectators) occurring before the plywood reaches its performance point¹ of catastrophic collapse which will erase the model landscape that sits upon it.

The significance of *Untitled Weight* could be understood in its working across thinking on entropy by Smithson, Bois and Krauss, while attempting to fold this dialogue into other frameworks of understanding such as that of the nature of spectatorship provoked by time-based installations as theorised by Kate Mondloch in *Screens: Viewing Media Installation Art* (2010). In her chapter *Installing Time: Spatialized Time and Exploratory Duration*, Mondloch recounts Douglas Gordon discussing his work *24 hour Psycho* (1993), which consisted of Alfred Hitchcock's film *Psycho* (1960) having its duration stretched to encompass 24 hours through the slowing of its frame-rate. Gordon speaks of how he likes to imagine that once leaving the gallery space, in the middle of the night, the past viewer may themselves begin to imagine what may still be occurring in the gallery space, which at that very moment they have no access to. Mondloch (2010) writes:

In the artist's mind, the precise duration of one's experience in the here and now of the gallery space is subservient to the eventual remembering in another time and place. (p. 45)

This sentiment voiced by Mondloch, that the experience in space (or other-space) before the work of art is eventually subservient to an eventual remembering in another time (and space) resonates with Smithson's temporal/spatial metaphor; of the geological site ravaged by time. These ideas could be also be understood to function in *Untitled Weight*. Could the viewer, when outside their durational experience before the work, speculate on how the work continued outside their eye? In this speculation would the work have collapsed or fallen? Would it remain unchanged? And in much the same way as Mondloch suggests, could their embodied experience in the space, one-day become eroded by any future recollection or speculation, hence extending perceptions of the real?

This image
has been removed
by the author of this
thesis for copyright
reasons.

Douglas Gordon
24 hour Psycho (1993)
[Video Installation]

In a similar fashion to *24 hour Psycho*, (Gordon, 1993) *The Imminent Object* often operates as a gradual process over extended durations both within and away from the gaze of the viewer. In *Untitled Weight* aspects of the material process technically occur before the gaze of the viewer; surfaces shift and dry, plywood sags, trestles split and separate, and new bonds form. However, unlike *24 hour Psycho* the process in *Untitled Weight* could be interpreted as being so gradual, that although the spectator is before the work, any outward indications of process are unobservable over the duration of a single visit. Such gradual material processes question whether a spectator could 'truly' be present without multiple and extended durations spent observing the work. Extending this line of questioning, could the viewer hope to be *truly* present at all to a process they cannot observe and cannot stop, and does this amount to what Krauss describes as a 'structural blindness', the creation of an 'anti-visual field' – a space in which the viewer's body cannot hope to occupy, and hence leaves no space for the beholder's visual logic as well (Bois & Krauss, 1997, p. 76).

22/04/2010 - 01/05/2010 (Cribb, 2010), exhibited at St Paul Street Gallery Three in April 2010, forms a seminal work in *The Imminent Object*, in the way in which it presets many of the core platforms for disclosure in the larger project; entropic material process; durational temporalities; scale in regard to the model/minature; materials performing; and spectators performing. This work builds on previous enquiries begun in *Untitled Weight*, through the iteration of the 'support system/supported content' paradigm. The work is titled by its durational existence in the gallery space, and manifests as a structure designed and built with the intention of linking the distinct spatial areas of the gallery as a site-specific, proportional response to space. The structure is an approximately two metre high rectangular frame, on which sits a three and a half metre long bitumen-lined perspectival tray that tapers away from a raised viewing position, indicated by the frame and perspectival tray's alignment in the gallery space. Miniature landscapes of bonded sand and bitumen, of varying sizes and material consistencies are placed into the tray, and an hour before the exhibition is set to begin, dark tinted liquid is poured into the tray. This process of introducing liquid continues until the arrival of the first visitors. The liquid dissolves, shifts and erodes the bonded-sand miniatures at differing rates throughout the duration of the exhibition. Due to the scale of this work, different spatial experiences are created depending on the viewer's position in the gallery space. When the viewer enters the lower section of the gallery, they are made to feel diminutive in scale compared to the large size and height of the frame.

Anthony Cribb
22/04/2010 - 01/05/2010
(2010)
[Installation]



While in the raised section of the gallery, the spectator has to reach up on tip-toes to view the highly placed miniatures, only to watch these miniatures disappear as material processes play out. These spatial areas are also home to their own distinct smells, the raised space with a cold inky scent emanating from the liquid, and the lower space, the work-shop like scent of freshly cut pine. Viewers on the opening night may be present to witness dramatic shifts in the miniatures as they dissolve – towers fall, splash and slip beneath the surface as the entropic process of liquid interacting with solid (sand) is the most intense at this time. This intensity of ‘action’ will plateau over the duration of the work (indicated by the title) as energy in the process of liquefaction degrades, echoing degradation in, or diminishing of optical appreciation as the miniatures slip and sag beneath the surface of the liquid – a literal manifestation of entropic principles. Subsequent viewers after the opening night will not necessarily see any action so dramatic, but in some ways this is no different to the experience of certain viewers present at the opening, who in turning their backs for a snippet of conversation or a sip of wine, or perhaps in boredom due to a lull in the action, miss a large portion of the miniature landscape disappear below the murky liquid. Subsequent viewers – in lieu of dramatic action – can however witness more subtle, slower shifts in the sands, or ripples in the liquid caused by the vibration of passing traffic.

Expanding this idea into other possibilities, it could be understood that the process of gradual entropic degradation tied to an optical diminishing can create different temporal experiences for the spectator. That the ‘subsequent spectator’ in not witnessing the entropic process first hand – due to the plateau toward unobservable gradual process as in *Untitled Weight* – or from the raised, view inhibiting nature of the support structure making the miniature landscapes too high to easily view – could simply understand this process through speculation on the material trace of the process, remnants of which still exist within the work. Conversely this process could be accessed by the mythologies surrounding the work, such as recollections or the retelling of the work by other spectators (the witness) foregrounding discussion on nature of spectatorship that will be addressed later in this text².

² See section four: *The Spectator Performs*.

The Three Temporal Durations (or more?)

Due to these different experiences on behalf of the spectator, 22/04/2010 - 01/05/2010 can be seen to provoke a series of key temporalities that play out over the duration of the work, in addition to the recollection of the work by the spectator. The initial temporality can be seen to be created by the viewer’s temporal

duration before the work and is heavily linked with the entire temporal duration of the entropic material process, of which forms the second temporality. The initial temporal duration could even be seen to split into sub-temporalities due to the spectator's position in the gallery and subsequently very distinct embodied experiences; in the lower part of the gallery where, as previously noted, they are diminished in scale in relation to the structure, and in the raised section where they may witness the optical diminishment of the miniature landscape being degraded and dissolved by the liquid. The second temporal duration formed by the entire entropic material process, could be understood to present to the viewer in a very restricted manner, as they were only able to be in attendance for a certain duration in the space – a fraction of the material process. The third temporality is formed by subsequent remembrance and recollection on behalf of the viewer. The project proposes that in much the same way that Smithson employed the geological metaphor – the landscape ravaged and eroded by time – so too are these spatial/temporal durations ravaged and eroded by subsequent remembrance (and each other) suggesting that the spectator perceives not instantly but through temporal durations formed by their embodied experience both in the space and out of the space, again raising questions of whether the viewer can be truly present to a process of which they only have observed a portion. Would such awareness in the viewer, of the limits of their perception before the artwork, manifest as an embodied sense of temporal dislocation? This dislocation could be indicative of the nature of entropy as theorized by Bois and Krauss – a dissolving of taxonomic order – the dissolving of the distinctions between the temporal durations by which we classify our encounters; a disordering of perception constructed over time.

Due to such gradual processes allowing a viewer to only be present for a fraction of the work's performance, *Untitled Weight* and *22/04/2010 - 01/05/2010* could be understood to contest a modernist notion of the 'wholly manifest' artwork (Jones, 2009, p. 35) which requires a 'complete' unfolding to the viewer within a single duration. A work of extended durational process like *22/04/2010 - 01/05/2010* demonstrates (perhaps in excess of *24 Hour Psycho*³), a violation of the concept of a 'wholly manifest' artwork, as it is not possible for a viewer to engage fully over such a length of time, with a process which is often unobservable. This proposed inability of the spectator to fully engage with the unobservable or gradual process, could link to discussion of the spectator as witness to an 'event' as missed⁴ (Schneider, 2005), that in standing before the unobservable or gradual process the spectator unable to witness the process witnesses themselves missing this process.

³ In which there have been anecdotal reports of spectators engaging for the entire 24 hour duration of the film.

⁴ Discussion on the spectator as witness are covered in the section of this text *The Spectator Performs*.

⁵ This term stemmed from the linguistic research of J.L. Austin and his concept of the performative utterance, where crudely put by myself, not Austin, that by saying something you are performing or doing something, a. A common example given is that in the vows of marriage the "i do" acts as both a statement and an action, : you are saying I do, but in that utterance you perform the action of confirming the marriage.

Iteration after Iteration

The modernist notion of the discrete artwork is also challenged in the way in which *The Imminent Object* focuses on projects that are performatives⁵ (such as *Untitled Weight* and *22/04/2010 - 01/05/2010*). This is a methodology for the production of work that operates as iteration after iteration, challenging the idea that an artwork must have set beginning and end as required by the modernist ontology (Bois & Krauss, 1997, 26). In this sense any unified signification of material and scale only constitutes itself by virtue of its iterability and, as noted above, implicates a viewer that perceives unintentionally through dislocated temporal duration/s (Derrida, 1988, 10).

Projects of the *The Imminent Object*, such as *22/04/2010 - 01/05/2010*, have a clear aesthetic created by material's use across works, for example; bare timber framing, plywood, MDF, builders' sand, and a monochrome palette. These kinds of materials can raise associations of contingency or the provisional as they are seen to be temporary in comparison with materials such as metal or concrete/stone employed in sculptural practice/s that value permanence. In this way they may aid concepts of the 'iteration' in the way they can be understood as materials that are generally employed only for provisional periods, for as long as they are needed for experimenting with/or testing out some idea. Then afterwards, these materials can easily be disassembled and disposed of, or conversely repurposed for the next iteration. This lack of permanence in the material aesthetic echoes the entropic material process of *22/04/2010 - 01/05/2010*, a process of disappearing or dissolving that occurs over duration. This 'construction' aesthetic could also be viewed iteration in its own right, as it plays out over the project in much the same way as the support system/supported-content' paradigm.

The Ontology of Plinths

As the iteration of the 'support system/supported-content' paradigm plays out across the projects that make up *The Imminent Object*, it could be argued that such a paradigm may be seen to challenge the conventionally understood ontology of the plinth. This ontology suggests that the plinth's 'reason for being' is in providing a non-descript, discrete pedestal for some object. In disputing this model, or employing entropic principles in eroding the distinction between traditionally held hierarchies of 'what is considered content and what is simply a mechanism for displaying said content', *The Imminent Object* seeks to build towards what Simon O'Sullivan (when writing on Felix Guattari) terms a rupturing encounter (2006). This is a deterritorialization – according to Guattari (1996) – which manifests as an atypical encounter where recognised forms are declassified (deterritorialized)

⁶ The bonding agent, permeating the structure of the plywood and the sand.

This image
has been removed
by the author of this
thesis for copyright
reasons.

Mark Manders
Silent Factory (2000)
[Installation]

producing some new association. One way in which the activation of rupture (through the erosion of hierarchy) seemingly plays out in the project is through the symbiotic relationship of the support mechanism and content such as in *Untitled Weight* – the reciprocal material process forming a literal non-differentiation between materials⁶. In *22/04/2010 - 01/05/2010* the elaborate geometric framing system worked to occlude our observation of what could be understood as content; through the manner of its imposing scale and complex construction relative to the perspectival tray that held the miniatures. This method of privileging mechanism in excess of (or at least as much as) content is demonstrated in the installation by Mark Manders titled *Silent Factory* (2000). In this work two brick chimneystacks are placed on a plinth formed by a structure of tables, trestles and chairs. Complex geometric rhythms are created by the stacking of objects such as the trestles and chairs, and also a sense of redundancy as many of these items do not directly support the chimneystacks. In employing these objects a wealth of other associations are provoked due to their former functions, which alongside geometries and redundancies results in an extremely non-discrete support mechanism. This lack of discretion, and complexity in comparison to the simple form of the chimneys, works to distract the viewer from what the plinth is purported to support. Due the plinth's ability to incite dialogue with the viewer (on par with the chimneystacks), the support mechanism can be considered content in its own right. *Silent Factory*, as in *22/04/2010 - 01/05/2010*, could be understood to facilitate a possible reordering of spectator associations towards hierarchies in visual art, of what is considered content and what is supplementary to the content.

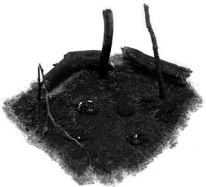
Occluded Narrative

Another action of *22/04/2010 - 01/05/2010* was manifest in the support structure nearly raising the miniature landscape above the limits of a viewer's vision. This could be considered to constitute a reframing, or at least displacement, of function in relation to traditional support mechanisms (such as the plinth) as these devices are 'meant' to be an aid to viewing, not a hindrance to inhibit vision. This hijacking of conventional functionality – in much the same way as the elaborate geometry of the frame or the overt presentation of mechanism in *Silent Factory* (Manders, 2000) – attempts to facilitate a rupturing encounter, one of which could provoke in the spectators mind, a declassification of form and functionality with regard to the plinth. This declassification of form and function and in following this, perhaps material's form and function, could point towards modes of sculptural practice/s that may contest or declassify (make undecipherable) the very materials from which they are made.

TEMPORALITY AND SCALE; THE MODEL/MINIATURE



The use of the miniature has become a key studio method in *The Imminent Object*, evidenced in aforementioned works: *Untitled Weight* and *22/04/2010 - 01/05/2010*. Because of this, research pertaining to miniature and narrative structures has become influential in constructing this project's theoretical framework and informing its sculptural practice. Susan Stewart's 1984 treatise *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* elucidates many ideas on these structures in regard to both temporality and the spectator. The first of significance is in regard to the miniature's relation to temporality and duration. Stewart proposes that the miniature is a metaphoric world contrasting with the world of 'lived reality', which is seen to be metonymic, describing the world of realism as attempting to reconcile the time of everyday life with that of narrative by mapping one perfectly upon the other. The miniature however, through its reduction in size, skews time and space relations of everyday life, which is anterior and exterior to itself. Stewart notes an intriguing experiment where subjects were asked to experience a miniature environment in a prescribed way for what the subject considered thirty minutes. The scale started at full size and crept downwards and researchers noted that duration compressed relative to the scale decreasing. Stewart takes from this that miniature time transcends the duration of everyday life in a way that creates an internal temporality (1984).



Indeterminate Scale

The concept that durational engagement could be linked to expansion and reduction in scale opened an avenue for exploration in the project, namely in how such associations between time and scale could be eroded and dissolved (in entropic fashion). The project worked across this idea of eroding the temporal/spatial relationship of the miniature by experimenting with the concept of an indeterminate or undecipherable scale prototyped in *Model/Miniatures 1-5* (Cribb, 2009). In these models, through experimentation with spectator response and anecdotal feedback, ways in which indeterminate scale may manifest were tested. This indeterminacy is intended as a scale of the model/miniature landscape that provokes a disorientation embodied in the spectator with regard to how they engage with the miniature. In Stewart's concept of relative temporal/spatial engagement, durations would expand and contract relative to the dimensions of the miniature world becoming further and further distant to those of 'lived' reality. Indeterminate scale indicates a size where the viewer is unsure on how to engage or how long to engage with the object, perhaps leading to a non-differentiation in scale between lived reality and the miniature.



Absence and Mythic time

In attempting to exaggerate the operations of an indeterminate scale, traditional markers of meaning were occluded in the miniature landscape, evident in the barren clump-like hills in *22/04/2010 - 01/05/2010*. The landscapes of the miniatures seem like they could be of some historic significance, but the absence of markers such as signs of human inhabitation constitute an ambiguity, leaving the viewer to search for something to clutch onto in the landscape with which to decipher what has, or is happening. Through this absence not only could markers of meaning be displaced but also temporal points of reference. Without frames of reference with which to place when an event occurred, (the viewer is not even sure of what the event depicted was) the miniature could thus be understood to exist in a fragment of 'other' space in mythic time. This mythic time is non-chronological or at least seeks to avoid an internal chronology with a direct reference to a before and after (Barthes, 1974). In this way it is reminiscent of a never never time – a once upon a time. These actions of absence or lack, in both markers of meaning and temporality, alongside markers of scale are seen to contribute to senses of indeterminacy in engagement with the miniature, one in which could disorder or make undecipherable distinctions of scale such as duration and dimension.

This image has been removed by the author of this thesis for copyright reasons.

This image has been removed by the author of this thesis for copyright reasons.

Jake and Dinos Chapman
Fucking Hell (2008)
[Installation]

The Instantaneous Temporality

Adding to the theorized temporal operations of the miniature is Stewart's proposition that the miniature world is instantaneous (1984). That due to its reduced scale, and static nature tending towards allegory, narrative elements are played out simultaneously, allowing an immediate unfolding of narrative and pictorial elements to the viewer. This action is observable in Jake and Dinos Chapman's *Fucking Hell* (2008). This work is a reconstruction and reimagining of *Hell* (1999), which ironically perished in the inferno of the 2004 MOMART fire. *Fucking Hell* is a reconstruction and expansion on the original 1999 artwork. The new updated version of hell consists of nine large rectangular display cases, arranged in swastika formation, containing visions of the abyss depicted in the form of diorama. These visions, which are populated by two inch high figures, many of which are attired in Nazi uniform, depict all manner of possible, and imagined, horror and degradation, all performed in a modeled landscape more reminiscent of the backyard train set than the fire and brimstone one might expect from the title. Each diorama is contained in a large, wooden framed, glass display case, the glass reaching from ground to the top of the case. As Stewart posits, all narrative occurrences (that befit Hell) are occurring simultaneously, and thus could be seen to present immediately to the viewer (1984). The

exploration of the instantaneous temporality of the miniature could form another means of testing the modernist notion of the discrete ‘wholly manifest’ artwork (Jones, 2009) discussed earlier, an artwork that is required to optically present to the viewer in an immediate and complete fashion. Or, conversely, this structure in its action of temporal unfolding may move closer to the operations of the performative: that in saying something (through the pictorial elements building narrative) it is performing some sort of action (an immediate temporal unfolding). Where this project engages with this structure, is in the employment of entropic processes, of which one may suggest, could violate Stewart’s temporal structures, such as the instantaneous unfolding of narrative. Processes, apparent in *22/04/2010 - 01/05/2010*, deny allegory or immediate unfolding as they play out over extended durations.

The Corruption of the Exterior World

Another miniature structure that relates to *the Imminent Object* is the role of scale as demarcating the miniature from ‘lived reality’. Stewart (1984) proposes this liminal boundary between the miniature and the outside world as an essential operation of the miniature that acts in preserving its internality. This internality is said to be a construction of narrative elements, a construction supported by occurring on what is essentially an island due to reduced scale differentiating the miniature from lived reality (Stewart, 1984). Following this, like the seas surrounding an island, scale is said to insulate the miniature against corruption from the outside world. This insulation is said to be enhanced by the use of such devices as the vitrine, not just as a device for protecting the fragile materiality of whatever is contained within, but as a means to safeguard aspects of the miniature’s internality, such as its temporalities, to keep the miniature world distinct. Examples of this operation could be seen in the contemporary sculptural practice of Marielle Neudecker, constituted in the fluid-filled vitrines of *Heaven, the Sky* (2008) that depict the conditions at play in the natural landscape. These vitrines also function as a method of literal containment (for the fluid) but imply a closed system: the vitrines of *Heaven, the Sky* or *Fucking Hell* (Chapman & Chapman, 2008), in addition to the use of scale as a method of demarcation, work as a physical barrier insulating the interior world against the anterior and exterior – the corruption of “lived” reality (Stewart, 1984). The project plays with this idea in a number of ways: by the previously mentioned employment of indeterminate scales to subvert temporal/spatial engagements, and by durations and process in exploring the temporal unfolding of the miniature. In the case of scale or the frame (vitrine) operating as a containment device to protect the internality of the miniature world, the project focuses on methods for opening

This image
has been removed
by the author of this
thesis for copyright
reasons.

Marielle Neudecker
Heaven, the Sky (2008)
[Sculpture]

Anthony Cribb
*View from a Concrete
Staircase* (2010)
[Public Sculpture]



this world to the external. One method explored to open the miniature world is evidenced in the construction of *22/04/2010 - 01/05/2010*, the open top literally exposing the miniature to the outside world, in addition, the perspectival tray tapers towards a window looking out from the gallery space. This attempts to create a continuity between the miniature world and 'lived reality' by creating spatial connections between them, exaggerated by an insistent drawing of the viewers gaze past the miniature to the world beyond via the employment of perspective. *View from a Concrete Staircase* (Cribb, 2010) – a vitrine with multiple portals for viewing modular internally housed miniatures – can be understood to function in much the same way as the vitrines of Neudecker and the Chapmans', in being a method for the differentiation and protection of the miniature world. Like *22/04/2010 - 01/05/2010*, this work attempts to erode the distinctions between the miniature world and the lived world, by creating a state of constant awareness in the viewer of the miniature's place in a larger spatial continuity. This awareness was initially explored by the spatial placement of the vitrine – in a dark covered thoroughfare where the spectator would constantly be wary of other people walking past, their back turned, with attention fixed on the miniature inside. Also in a specific miniature inside the vitrine, a portal opens opposite to one utilised by the viewer, allowing an extremely delimited view past the miniature and into the full-sized world. This delimiting caused by the portals, acts as an exaggeration of the perspectival nature of *22/04/2010 - 01/05/2010*. How the erosion in barriers of scale could be understood to operate, is that in compromising the internality of the miniature world through the constant awareness of the miniature as existing in 'lived reality', a non-differentiation between the spatial relations of the miniature world and the 'lived' could be provoked. Such an awareness of the 'lived reality' (in a temporal sense as well the spatial) eroding the miniatures spatial sovereignty could be tantamount to processes of entropy eroding the miniature landscapes of *22/04/2010 - 01/05/2010*, or to the erosion of experienced spatial temporal durations by subsequent recollections (Mondloch, 2010).

HOW MATERIALS PERFORM

In exploring how materials perform, O'Sullivan critiques Guattari's *Subjectivities: for Better and for Worse* (1996) in theorising a concept of 'rupturing encounter'. In this essay Guattari uses M.M. Bakhtin's *The Problem of Content, Material, and Form in Verbal Art* as a way of understanding an idea in Kantian aesthetics of the 'disinterested viewer'. Guattari focuses on a concept of 'rupture', that in viewing an

object, displaced or dislocated from usual associations, a break forms, signaling an atypical encounter with the object where new associations can be made. Guattari sees this as a *deteritorialziation*, and a space in which reinvention and recreation can occur. For Guattari this 'disinterested response' acts as a model or strategy for the creation of multiple subjectivities (O'Sullivan, 2006). This discussion (of Guattari and Bakhtin) relates to *The Imminent Object* in regard to how materials perform, where Guattari sees the viewer forming a relationship with a part of an object. Understood as rhythm or movement or perhaps a smell, these 'parts' present as detached objects forming an atypical encounter of new associations, constituting performative materials less bound by form.

This image has been removed by the author of this thesis for copyright reasons.

This image has been removed by the author of this thesis for copyright reasons.

Such performative materials as alluded to by Guattari could be viewed to perform by their very nature, observable as movement over duration such as liquids running, wood sagging, sand shifting. The project has experimented with this method of material performance in works investigating process such as *22/04/2010 - 01/05/2010*, but also sees a capability for materials to be seen to perform based on their constitution as sculptural structures that point towards a potential or *imminent* action (such as the plywood table of *Untitled Weight* threatening to break at any moment). These materials could contain a potentiality for performance, not just literally, but manifest as an embodied desire or *longing* on behalf of spectator for these materials to play out an assigned role (by the spectator) such as degradation or collapse; actions proposed to the spectator by the materiality of the sculptural work as an imminent possibility waiting to be fulfilled.

The sculptural/material interventions of *Motel* (2010) by Paul Cullen demonstrate manners in which these actions could come into play. In an aspect of this work a stack of GIB-like panels sit leaning against a window, when viewing this material one can imagine the action of them falling or slipping, the bang of contact with the floor, perhaps raising dust or detritus off the ground to be temporarily suspended in the air. This is also played out in the work by the suspension of certain objects by a pulley system. An inherent property of the pulley system is that by the same method it can raise or suspend it can also drop or let fall, so materials in which an interpretation (or intuition) of potential actions can be drawn – materials that are for all purposes static (at the moment) – could constitute as performative by their very capability to embody methods of performance/action in the mind of the viewer. These materials with which we form a relationship and intuit potential action, like the movement of the pulley, could be viewed in much the same way as Guattari's proposition; the parts of the object that detach and present as performative materials to the viewer (1996).

Anthony Cribb
Collapse (2010)
[Installation]



This concept of a potential for performance manifesting as performative materials is experimented with in *Collapse* (Cribb, 2010). This work is constructed of very thin, tall cross frames anchored to a thin plywood sheet, with a pendulum system strung below to exaggerate any movement, and a large amount of a black soot like powder on top of the plywood sheet. Due to being of a scale larger than its human spectators, the fragile nature of the legs which support the structure (bending and tending towards collapse), and the frequent movement of the pendulums, a spectator could easily imagine what action could potentially be performed by such a structure, an imagining which forms an embodied desire for this potentiality to be fully realized – the legs to collapse and the plywood sheet to fall forward propelling soot all over the ground below. Much like Cullen's *Motel* (2010) it is the ability of the spectator to intuit potential action in a material, which could lead to one understanding of how materials perform. *Collapse* did eventually collapse, ironically out of the sight of any viewers, leaving only the document of this action strewn on the floor of its exhibition space, this aspect of the work in occurring out of the gaze or temporal duration of the viewer is comparable to many of the operations of entropic process and duration as outlined earlier.

Performance scholar Amelia Jones (2009) takes a view on 'disinterested response' diametric to Guattari's, arguing that such 'disinterest' constitutes an elimination of bodily investment or sensual interest. Jones views Kantian aesthetics as a model, put in place to contain the vicissitudes of embodied human experience, and to prohibit the attachment of embodied desires in art. Jones continues that the Kantian framework acts as a form of containment to safeguard the internality of the 'artwork' from the abjection of the outside world, analogous to Stewart's proposition of the reduced scale of the miniature acting to protect its internality from corruption by the exterior world. Jones goes on to propose that the potential of strategies relating to performance and body art (strategies the project seeks to activate through analogous methods of the material process) is in their de-containing potential to break free of the framework of Kantian aesthetics and thus the modernist ideal of the discrete (wholly manifest) artwork – linking to similar operations in this project as outlined previously.

It seems that Guattari's notion of rupture (made available by 'disinterest') and Jones's performative and bodily strategies, which are seen for their potential for de-containment, although diametrically opposed on their view of Kant's aesthetics, work to achieve the same endgame. This endgame constituting a 'break' from the constraints formed by Jones's view of Kantian aesthetics and

thus the modernist's wholly manifest artwork – the de-manifestation of art – and Guattari's 'disinterest' as an aesthetic response involving an atypical desire, a break with the norm, a break with an existing 'reality' and particularly with an already existing temporality (O'Sullivan, 2006). Both these concepts – in their ploy to break free of existing constraints or distinctions – operate in a similar manner as Bois and Krauss's proposed employments of entropy (1997), and highlight certain elements as unbound, either through performance strategies or material entropy. Jones outlines some of the elements which are seen to de-contain via performance strategies (2009). These elements are compared to operations in this project:

Smells: The ink scent of the liquid emanating from the tray in *22/04/2010* - *01/05/2010*, the smell of freshly milled pine in the space below.

Durational temporalities: The entropic processes of *Untitled Weight*.

Excessive desires: The desire of the spectator to see the work realise its performative potential such as in *Collapse*.

Boredom: The unobservable material process occurring over large durations.

Using the same method vis-à-vis parts of the object that detach and thus 'present' via Guattari:

Rhythm: The swaying of pendulums in *Collapse* or geometric rhythms created by the frame of *22/04/2010* - *01/05/2010*.

Movement: The material process.

Working across Guattari (1996) and Jones (2009) all aspects of the sculptural form may not necessarily be viewed as performative, but through such properties outlined above (detachment or supplementarity to form often triggered by process) these part objects or part enunciators could create an avenue for understandings as to how materials perform. A performance constituted in a material's propensity to break (rupture) recognized associations or boundaries, by literal action, or by embodied action in the mind of the spectator.

Anthony Cribb
Untitled (2009)
[Installation]



THE SPECTATOR PERFORMS

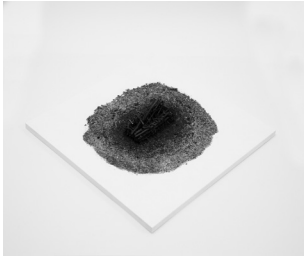
This image
has been removed
by the author of this
thesis for copyright
reasons.

Alicia Frankovich
*A Plane for Behavers:
Performance 2* (2010)
[Performance]



Anthony Cribb
Wait/Weight (2010)
[Installation]

The idea of the spectator as catalyst, observer and profound participant is of special significance to the project. Many of the concerns outlined in the actions of entropy, duration and materiality relate directly to the catalyzing nature and generative potentiality of spectatorship. Projects such as *22/04/2010 - 01/05/2010* and *Untitled* (Cribb, 2009) seek to activate literal participatory engagements on behalf of the spectator. Traditional forms of participation have often been generated in performance based artistic practice, where participation is viewed as a complicit and intentional engagement of the spectator in the operations of the work. Such modes of making have been occurring for well over 50 years, a contemporary example being artist Alicia Frankovich, in her work *A Plane for Behavers: Performance 2* (2010), where the artist's body was passed around the space by members of the audience. *The Imminent Object* sees potential for such participatory engagement, not just with the live body as in Frankovich's work, but with the sculptural object as well. Such an engagement implies that the spectator can be engaged on a bodily level in haptic (bodily) encounter (O'Sullivan, 2006). This engagement was experimented with in works such as *22/04/2010 - 01/05/2010*, *Untitled*, *Weight/Wait* (2010) or *View from a Concrete Staircase* in the way these projects acted to bodily engage the viewer through scale and the occlusion of narrative elements (such as the miniature landscape). In this way the support mechanisms raised, obscured or lowered narrative elements requiring the spectator to modify their body positions in relation to the work, by such means as moving backwards (or closer) reaching up on tip-toes or bending. *Untitled* is the work in which experimentation with mediating the spectators bodily engagement with the miniature initially began in the project. This work is a stack of some five layers, one upon the other, with different intervals of space between each layer. On these layers are constructed miniature landscapes of indeterminate scales, intended as a device to dislocate the viewer's sense of scale by creating conflicting interplays between the layers. While pointing towards a potential taxonomic system due to the stacked construction, there is an absence in points of reference that a viewer would traditionally employ in divining how the scales may relate to each other, resulting in, if anything, a system of disorder. This action is conflated by the differing heights of layers leading the spectator (or participant) to kneel or bend to view, peer through small cracks, or move backward to view the higher layers, a counter-intuitive action, that in desiring to see the detail of the miniature, they must move further away, banishing even more detail – a similar action as *22/04/2010 - 01/05/2010*, the viewer stretching up to see the miniatures, only to watch them disappear. This work is a very literal interpretation of the spectator as performer and the artwork as a central catalyst for this performance.



Anthony Cribb
Model/Miniature 2 (2009)
 [Sculpture]

More conceptual methods of engendering performance in the spectator were experimented with in *Model/Miniature 2* (Cribb, 2009). In this model a miniature of a small fire is constructed. In viewing this work clusters of viewers form around the model, mirroring the action of surrounding a campfire. This act of encirclement encouraged by the model and its spatial placement (allowing it to be encircled) could be understood as a manifestation of the spectator's desire to engage with the miniature world in a meaningful manner, such as they would to an object of their own scale. Such desires trigger a 'performance' of the engagement which they *longed* to have with the miniature world; a longing that is physically impossible to realise due to the miniatures scale, as Stewart notes, an attempt to reconcile 'lived' reality with that of the miniature (1984).

In projects such as the *22/04/2010 - 01/05/2010* iteration, other modes of 'spectator as participant' in the operations of the work come into play. In this work as the material process decayed, and due to the restricted nature of documentation, the work in some ways relied on the recollection and recitation by prior spectators, through oral recital and other means such as the art review, as a form of transmitting to subsequent spectators what had happened – what they had missed. In this regard the restriction of documentation could be seen as a method to privilege attendance, which is conversely played against the proposed impossibility of being fully present to, or witnessing the gradual entropic processes. Could this amount to a non-differentiation between the experiences of the spectator in the space with the art object, and the subsequent spectator who accesses this work through recitation? And does this non-differentiation result in a diminishing, or erosion, in bodily or sensual engagement with durational performative works by the very method that seeks to document and preserve them? – Perhaps another playing out of remembrance eroding embodied experience (Mondloch, 2010).

An important text utilised in understanding the operations of the spectator as witness is *Solo Solo Solo* by performance scholar Rebecca Schneider (2005). In a pertinent section of this text, describing Nam June Paik's *Zen for Head* (1961), Schneider writes:

Such work also seems to require audience (it was seen that "that" is what the artist did). And yet, even as it necessitates an audience, the work results in a denial of audience by producing a document that will be exhibited as an indication that "you" (the viewer) were not present at the event – you missed the action contained by the frame but more than the frame. The

This image
 has been removed
 by the author of this
 thesis for copyright
 reasons.

Nam June Paik
Zen for Head (1961)
 [Performance]

paper, frame, and photo of the action all represent to the viewer that which the viewer missed – that which, standing before the document, you witness yourself missing again. And yet, in missing you are somehow more available to this “excess” of the object than you would be in a situation of “presence.” Missing it, you are available to hear it otherwise, through the retelling, the recitation of the document, and thus are “present” to it otherwise, in a mode of transmission – a re-enactment. (2005, p. 42)

This writing by Schneider on the nature of spectatorship opens pathways to understanding aspects of material trace in a process that may still be occurring (that which I have termed subsequent spectatorship manifest in works like *22/04/2010 - 01/05/2010*). Following Schneider, this trace could activate in the viewer the sense of witnessing themselves missing the work. In building on ideas of temporal/spatial erosion (Mondloch, 2010) – the degradation of energy and optical appreciation of the material process – this idea could trigger a similar degradation embodied in the viewer. One that manifests as a disorientation in awareness and remembrance; an embodied temporal dislocation causing the event to be missed. Again quoting Schneider:

Such objects, like the framed image of Paik’s headdressing print, stand as witness to the event as seen and make the museum viewer witness to the event as missed. In such a scene, a viewer becomes, like the object, a witness. Thus the piece, producing witnesses ad infinitum, might be called a veritable witness machine. The site of the event is in the witnessing, the re-telling/re-seeing, not in the “event” itself; and yet the “event itself” becomes what is told in retelling. (2005, p. 42)

Schneider theorises the document or material trace as producing a generative process of recitation, becoming in her words a ‘veritable witness machine’ a concept *truly* disputing the concept of discrete artwork with set beginning and end (Bois & Krauss, 1997). If it is the ability of the material trace – or a witness as an equivalent of that trace – to incite further witnesses (with their own ability to remember and/or recite) this implies new temporalities of engagement. Temporalities that could extend the durations of such projects as *22/04/2010 - 01/05/2010* far beyond the entropic material process. In this sense each retelling or remembrance provides a source of new energy to a system. Although this energy will be degraded (as entropy requires), it leaves open the possibility of subsequent renewal.

A CONCLUSION: NEITHER A BEGINNING NOR AN END

The Imminent Object proposes four key platforms for disclosing the nature of entropy. In *Entropy, Temporality and Material Process* discussions have focused on concepts of entropy such as the gradual material process and duration – a process that questions the presence of its own spectators. It also looked at the ability for this process to provoke multiple temporal durations in tandem with concepts of scale and duration which can influence how spectators encounter an artwork – ‘in the flesh’ and through remembrance or recitation. Methods of iteration have also been touched on in relation to entropic support structures, and the ontology of the plinth vis-à-vis a modernist endeavour for completion; in the manner in which these ideas can contest the notion of the complete, wholly manifest artwork.

In the second platform, *Temporality and Scale; The Model/Miniature* concepts have been covered such as: scale in relation to expansions and contractions in engagement with the miniature; indeterminate scale; absence; and mythic time. Discussions have centered around a testing of narrative structures and subversions of temporal/spatial engagements, disputing the sovereignty of the miniature world. Inquiries have also been made into whether the miniature could function as an ‘operation’ via an instantaneously unfolding temporality; an unfolding that could conversely support modernist notions of a wholly manifest artwork.

How Materials Perform, elucidated disclosure around Kant’s ‘disinterested viewer’ and helped to cement an understanding of how materials might perform (or potentially perform) through de-containing performance strategies. Here part-objects operate as detached objects forming atypical rupturing encounters.

The final platform; *The Spectator Performs* engaged with dialogue around the roles of the viewer, as catalyst, participant and witness in regard to engagement with objects of scale and process. Discussion included the sculptural object mediating the viewer’s body through occluding narrative elements and provoking viewer engagement through a longing to witness.

[continues next page]

In a fittingly entropic fashion platforms have eroded and discussions have interlinked or become non-differentiated. The project has opened up further questioning towards the next phase of research. For example, how might 'entropic scale' be theorised? Could the miniature *itself* be entropic? Would an understanding of the miniature as 'operation' eschew depiction in favour of action? These new questions provide a generative multitude of potential ideas or frameworks that *The Imminent Object* longs to test out in the creation of new works and new theoretical frameworks, that again will raise their own new questions.

THESIS EXHIBITION

Anthony Cribb
09/11/2010–15/11/2010
[Installation]



REFERENCES:

- Bakhtin, M. M. (1990). *The Problem of Content, Material, and Form in Verbal Art*. trans. K. Brostrom, in M. Holquist and V. Liapunov, (Ed.), *Art and Answerability: Early Philosophical Essays*. Austin: University of Texas Press.
- Barthes, R. (1974). *S/Z* (p. 16). New York: Noonday.
- Bois, Y., & Krauss, R. (1997). *Formless: a users guide*. New York: Zone Books.
- Chapman, D., & Chapman, J. (2008). *Fucking Hell* [Installation]. London: White Cube.
- Cullen, P. (2010). *Motel* [installation]. Auckland: Te Tuhi Centre for the Arts.
- Derrida, J. (1988). *Signature Event Context*. in G. Graff (Ed.) *Limited inc* (pp. 1-21). Illinois: Northwestern University Press.
- Frankovich, A. (2010). *A plane for behavers: performance 2* [Performance]. Auckland: Artspace.
- Gordon, D. (1993). *24 Hour Psycho* [Video Installation]. New York: MOMA.
- Guattari, F. (1995). *Chaosmosis: An Ethico-aesthetic Paradigm*. trans. P. Bains and J. Pefanis. Sydney: Power Publications.
- Guattari, F. (1996). *Subjectivities: for Better and for Worse*. In G. Genosko (Ed.), *The Guattari Reader* (pp. 193-203). Oxford: Basil Blackwell, 1996.
- Jones, A. (2009). *Performance: Time, Space and Cultural 'Value'* (pp. 31-37). in D. Cross & C. Doherty (Eds.) *One Day Sculpture* [New Zealand]. Berlin: Kerber Verlag.
- Manders, M. (2000). *Silent Factory* [Installation]. Munich: Neue Pinakothek.
- Mondloch, K. (2010). *Screens: Viewing Media Installation Art* (pp. 40-57). Minneapolis: University of Minnesota.
- Neudecker, M. (2008). *Heaven, the Sky* [Installation]. Singapore: Wonder.

O'Sullivan S. (2006). *Art Encounters Deleuze and Guattari: thought beyond representation*. New York: Palgrave.

Paik, N, J. (1961). *Zen for head* [Performance]. Cologne.

Schneider, Rebecca. (2005). *Solo Solo Solo*. In G. Butt (Ed.), *After Criticism: New Responses to Art and Performance* (pp 23-47). Oxford: Blackwell Publishing.

Smithson, R. (1969). *Asphalt Rundown* [Environmental Sculpture]. Rome.

Stewart, S. (1984). *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Baltimore: John Hopkins University Press.