Homage to Robert Smithson - Plasticity and the ontological form of artist-substance (Performance Lecture)

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Homage to Robert Smithson

Plasticity and the ontological form of ‘artist-substance’ as Non-Site
Between the *actual site* [] and *The Non-Site* itself exists a space of metaphoric significance. It could be that "travel" in this space is a vast metaphor. Everything between the two sites could become physical metaphorical material devoid of natural meanings and realistic assumptions. Let us say that one goes on a fictitious trip if one decides to go to the site of the *Non-Site*. The "trip" becomes invented, devised, artificial; therefore, one might call it a non-trip to a site from a Non-site...
Gotcha!
Actuality and thought (or Idea) are often absurdly opposed. It is necessary energetically to protest against these doctrines, for on the one hand Ideas are not confined to our heads merely, nor is the Idea, on the whole, so feeble as to leave the question of its actualisation or non-actualisation dependent on our will. The Idea is rather the absolutely active as well as actual.
**Bedding in**  The method of filling the surrounding space between the model and the casing with clay when making a rubber mould.
The spiritual bestows form, but only because it is itself formed in return. Thus, ‘habit’s reunion with the ideal’ has a twofold meaning: the ideal, becoming embodied, gives its spiritual form to the singular subject which, for its part, sculpts the ideal into form.
Protestation: Robert Smithson, qua artist, as non-site of art history!
The site is a place where a piece should be but isn’t. The piece that should be there is now somewhere else, usually in a room. Actually everything that’s of any importance takes place outside the room. But the room reminds us of the limitations of our condition.
The brain is a river, not a rock
artist substance
Clay: Tenacious earth which may be modeled.
The earth's surface and the figments of the mind have a way of disintegrating into discrete regions of art...One’s mind and the earth are in a constant state of erosion, mental rivers wear away abstract banks, brain waves undermine cliffs of thought, ideas decompose into stones of unknowing, and conceptual crystallizations break apart into deposits of gritty reason...
Holy smoke, Robert Smithson!
“Everything turns on grasping and expressing the True, not only as Substance, but equally as Subject.”
**Dwell time**  The period of time during which a model is left immersed in a casting compound
‘Plastic,’ as an adjective, means two things: on the one hand, to be ‘susceptible to changes of form’ or malleable (clay is a ‘plastic’ material); on the other hand, ‘having the power to bestow form, the power to mould,’ as in the expressions, ‘plastic surgeon’ and ‘plastic arts’... the theme of plastic individuality itself represents a middle term, a mediation between plasticity in its first signifying domain, that of sculpture, and its third, that of *philosophical plasticity*.
Robert Smithson sculptor sculpted!
What is needed is an esthetic method that brings together anthropology and linguistics in terms of “building.” This would put an end to “art history” as sole criterion.
Trainer of man, the hand multiplies him in time and space
C
artist substance
**Parting Agent**  Material painted to surfaces which are to be parted
An artist is enslaved by time, only if the time is controlled by someone or something other than himself. The deeper an artist sinks into the time stream the more it becomes oblivion; because of this, he must remain close to the temporal surfaces...

Floating in this temporal river are the remnants of art history, yet the 'present' must explore the pre- and post-historic mind; it must go into the places where remote futures meet remote pasts.
You’re here-ing me, Robert Smithson (and my brain gurgles)!
“The notion [artist-substance] is the principle of all life, and thus possesses at the same time a character of thorough concreteness. The notion [artist-substance] is what contains all the earlier categories of thought merged in it, an infinite and creative form which includes, but at the same time releases from itself, the fullness of all content. And so too the notion [artist-substance] may, if it be wished, be styled abstract, if the name concrete is restricted to the concrete facts of sense or of immediate perception. For the notion [artist-substance] is not palpable to the touch, and when we are engaged with it, hearing and seeing must quite fail us. And yet, the notion [artist-substance] is a true concrete.”
"This movement unfolds in three moments which structure the exposition: self-identity, rupture, return to unity... From the ‘sleep of spirit’ to the ‘soul as work of art’ the genesis of the individual is accomplished, that individual which, configured as the ‘Man’, finally stands forth in the guise of a statue."
**Runners**  
The channels made in an investment mould or sand mould, through which the molten metal runs to fill the mould cavity.
Free the free form of Robert Smithson’s soul and be yourself a formation of freedom!
Artists are not motivated by a need to communicate; travel over the unfathomable is the only condition.
Perhaps thinking, too, is just something like building a cabinet. At any rate, it is a craft. A “handicraft.” The hand is something altogether peculiar...Only a being who can speak, that is, think, can have hands and can handily achieve works of handicraft.
artist substance
EXCITED
READING
NO LONGER
UNDERSTAND
ANY
OF
IT
A mould is vibrated to encourage air to escape from the casting substance, and to assist the consolidation of the casting material.
Artists themselves are not confined, but their output is.
Proposition: The thinking outcast, Robert Smithson!

*Read* this, re-form!
The word *plasticity* thus unfolds its meaning between sculptural moulding and deflagration, which is to say explosion. From this perspective, to talk about plasticity of the brain means to see in it not only the creator and receiver of form but also the agency of disobedience to every constituted form, a refusal to submit to a model.
“Everything turns on grasping and expressing the True, not only as Substance, but equally as Subject.”
An artist is a ghost and needs a medium to transmit itself
Coming to get you!