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**In Search of Space:  
Exploring the Dynamic Relation of Person and Place**

Gillian Elaine Hobson

A thesis submitted in partial fulfilment of the requirements of  
Sheffield Hallam University  
for the degree of Doctor of Philosophy

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## Abstract

This research, based in practice, addresses the interplay between person and place, how it is understood, analysed, or indeed, constructed through art-making, addressing the importance of environment in everyday experience. Introducing artistic practices as an aspect of everyday praxis I examine how art-making and viewing disrupts the matrices of association bound with person, site, and sight, positing engagement with image-making and viewing as a dynamic field of inter- and intra-subjective potential.

Acknowledging conscious and unconscious dimensions of encounter through quotidian exchange, I explore ideas of affect (after Massumi and Brennan, *int. al.*), proximity, and distance in art-making and art-viewing, and the relation of affect to memory and imagination. I develop a method where image making and viewing are integral to the conditions of possibility for extended looking, and draw attention to how the method exposes overlooked dimensions of spatial experience and personal agency (after Debord, Coverley, and psychogeographic practices), operates to externalise elements of the unconscious (after Freud, Lacan, Campbell, and other psychoanalytic practices), and explores domestic space as linked to self development and attunement (after Bachelard and Dolto, joining psychoanalytic and poetic perspectives).

The thesis contains examples of practice-based activity, charting the use of the method discussed. It is accompanied by a collection of book works and short film works showing the use of the methodology in facilitating transitional space where the complexities of the person/place relation operates outside formal language (after Winnicott, Wright, and Dolto), concretising outcomes. Concluding, I consider how different perspectives explored throughout work together to expose the developmental potential of person and place and how this manifests through artistic production.

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## Notes on the Thesis Structure

As a practice-based research submission in Fine Art, this thesis is infused with elements of artistic practice, presented as image documentation and text.

The thesis text is presented in five parts. Between each part there is a text that functions as a threshold, an articulation of thought manifest as word, a speculative space and a pause that interrupts and embraces the more conventional style of the thesis. Each text is an element taken from *The Chasing Light Texts*, which I discuss in Chapter 1, accented by a change in font style that denotes its character as an artefact of research. Throughout a change in style denotes a change from formal academic writing to a looser, more speculative style.

### Notes on the Thresholds:

The thresholds are textual artefacts of speech produced in the manner of a psychoanalytic encounter, documents of a consultation between person and place from a subjective perspective. Their function is to express subjective thoughts and ideas and act to both separate and connect themes pertaining to each part of the thesis. These writings produce a pause between the formal academic text, depicting but not representing the conditions of where and how research happens. As such they perform a call to the person and place relation issuing from the subject as a document of dialogues particular to the subject, happening contemporaneously. As an address and expression of thought manifest as word, the threshold texts denote movement across boundaries both separating and connecting parts of the thesis subjectively.

### Notes on the Prologue and Epilogue:

The thesis is additionally bounded by a prologue and epilogue – a before and after, which is also an opening onto and closing of the research. All these writings are manifestations of artefacts of research, indicating some of the metanarratives that lie behind the research and charting the trajectory of the project from a subjective perspective.

These texts (indicated throughout by a change in font style) are not examples of 'creative writing' or 'good' writing, for which I cannot make any claim, but produced to complement artistic production as part of process, artefacts of research that reflect ongoing research activity as an outcome of continuous reflective practice.

Their intention, then, more expansively, is to provide a pause between the formal academic sections of the thesis, echoing the actions of pause and attention applied as part of the method, and illustrate reflective writings developed from employing speaking as an action overcoming inertia and advancing research. As such, these texts have been re-visited and re-worked as part of practice and process, evolving in tandem with research activity as artefacts of research, produced as part of research.

Illustrations of the performance of a call to the person/place relation that is particular the texts are dynamic artefacts which attempt to move across a boundary – from tongue (language in the mind) to *parole* (language having physical existence). As an address, their function in the thesis is to connect each section to the next set of themes and provide a pause between the sections of formal academic writing, attempting to show the performance of a call to the person/place relation that is particular.

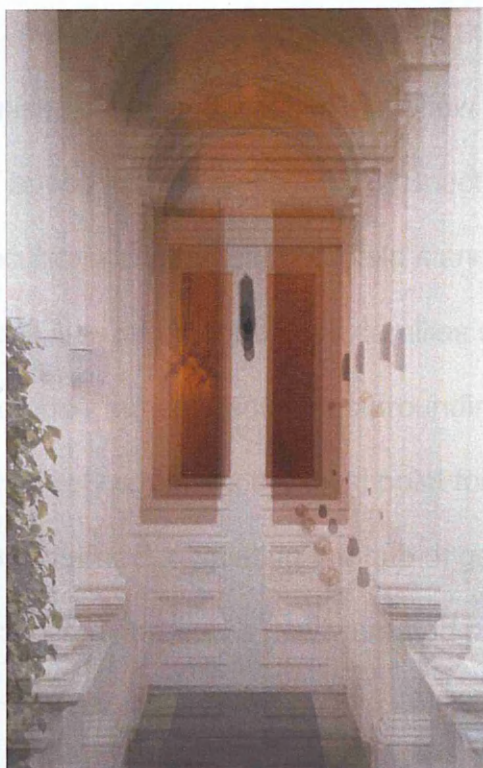
Notes on the artefacts of production:

The thesis is populated with artefacts of production as documents of research and artistic outcomes, and is supported by artistic works presented in DVD and book form. These artefacts explore some of the capacities for action available to the artist, and although artefacts of the visual realm dominate the research, explorations of other approaches are included evidencing experiments in different medias and illustrating other avenues of research potential.

Visuals may be read as representing moments of intensity where affect is operative. As such, images communicate practice-led concerns through the visual language of art, supplementing theoretical perspectives and acting as both pause and break with written texts. As with the Threshold texts, images depict but not represent the conditions of where and how research happens. As such they are integral to the method in creating the conditions of possibility for an extended looking and an occurrence that may be reflected on subjectively by artist and reader. Beginning as documents of encounter, visuals chart the development of the researcher becoming aware of the spaces of home as a containment space of personal creative potential,



image collections operating as transitional objects where the processes of reintegration essential to development of the self may occur (after Winnicott, Wright and Dolto). Over the course of the thesis, these images find new forms (after Campbell and Dolto), as exhibited artefacts, ultimately standing beyond the document as expressions of how works may inhabit the world and be accessed by others.



#### PROLOGUE

Built around 1870, 65 Abbey Road is the end building of a row of terraced properties of identical style and detail. Situated in the grounds of a medieval religious order (the remnant of local history which gives the name of abbey to the road), the terrace features porticos and a three-storey aspect featuring pairs of circular 'lunette' windows to the top roof pitch. Despite the official name of Clarence Terrace (after the Clarence Building Company who constructed them), these circular windows have earned the terrace the local name of Spectacle Row, resembling the round lenses so typical of 'seeing' glasses of the period.

Built early in the boom time of the local fishing industry, the architecture suggests a newly urbanised lifestyle. Original plans show private tennis courts and parkland opposite, space for the gentle folks of Spectacle Row to play and promenade. A speculative experiment – a ‘build it and they will come’ approach – the enterprise was left uncompleted, families seeking the heavy-set detached residencies built subsequently on surrounding land. Over time Spectacle Row was effectively cut off as the focal point for the immediate area as new street plans were devised, relocating the hub of gentility and refinement a street or two away around a newly created public park encircled by imposing Victorian redbrick houses.

A hundred years later Spectacle Row was still standing, its interiors largely divided into flats and bed-sits. In the late 1970s the local authority listed the terrace as a site of special architectural merit, and slowly, new residents converted the buildings back to family homes. Spectacle Row began the third phase of its life, as memory faded into history and new futures took shape. Today Abbey Road is little more than a side street where the terrace, still known locally as Spectacle Row, attracts glances of mild surprise from passers-by who take a short cut to the town centre.

In 2010, the end terrace of Spectacle Row assumed a new role, in an echo of its first calling: it became the site of a speculative experiment concerned with subjectivity and place. How I came to live at this particular address has always been something of a mystery to me. When my family were looking for

somewhere to live, I refused to even view the house – it met none of our requirements. Eventually we had little choice but to see the Spectacle house: it was still available and the need to move was pressing. On a bright May morning we made our way up the flagstone path towards the front door with few expectations. We rang the bell. The door opened, and at the vendor's invitation we stepped inside. In the moment I crossed the threshold I felt embraced. I immediately felt that I knew this house and that it, in turn, knew me.

The nature of this knowing and how this may be explored through artistic practices drives this investigation, although I can never re-create the experience of that first moment of encounter.



## **Threshold One**

I remember crossing this threshold, feeling the house speak.

A moment of instinctual, emotional knowing, an enveloping encounter.  
embracing, changing.

Now I talk to the walls, talk to myself.

I have an idea that everything I need to know is here, in the geometry of this space.



## **PART 1: An Introduction to the Research**

### **1.1 Context and Methodology: An overview**

This practice-led research addresses the interplay between person and place, how it is understood, analysed, or indeed, constructed through art-making, addressing the importance of environment in everyday experience. I investigate engagements with quotidian space to explore forms of dialogue through which the particular attributes of material forms may ‘speak’, seeking knowledge of the particularity of interior space and its affective potential.

My approach explores the ways in which knowledge may come about through engagement – *in vivo* situations as distinct from *in vitro* or laboratory-based scenarios – introducing art-making as an ongoing aspect of everyday praxis.

The site of research is my home. I engage with and examine the relation with my environment, over time, to consider how the affects of spatial experience originate in the conscious and unconscious, bringing the person to knowledge from a subjective perspective. In writing of the person I stress the intimate, unique attributes that are particular to and indicative of the character of the person as a discrete and singular entity. This is distinct from ideas of the individual, indicating an entity separate from the collective; ideas of the person acknowledge difference while recognising a universality of condition.



Artistic practices are strategic tools through which intimate and particular resonances may emerge and find material form in artefacts of production as both documents of research and externalisations of the hidden dimensions of the experience of the everyday that may be reflected on and considered by the originator. Thus, the ways in which the material forms of environment may speak move from *langue* to *parole*, bringing material form to the discursive dimension of person and environment. Unspoken mental dimensions of spatial experience find form through production as externalisations of the intimate and particular language of space.<sup>1</sup>

While considerations of public and social space have been addressed widely by writers, for example: Henri Lefebvre in *The Production of Space* discusses the relation between the production of space and social relations of production,<sup>2</sup> Fredric Jameson in *Archaeologies of the Future* considers if the concept of utopia is still meaningful,<sup>3</sup> Andreas Huyssen in *Present Pasts* analyses the relation of public memory to history, forgetting, and selective memory in three cities which have experienced trauma,<sup>4</sup> and Walter Benjamin in *The Arcades Project*, considers the arcades of nineteenth-century

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1. Internalised language in the mind moves through practice to externalised language having physical existence. *Langue* references the whole system of language that makes speech possible, whereas *parole* refers to actual utterances which concretise the system. This of course refers to any system of signs – words, images, gestures (and their limits) – through which communication is made possible. Ferdinand de Saussure makes a distinction between *langue* and *parole* to enable differentiation between each as system and in Lacan's *Rome Discourse* and subsequent works *langue* takes the form of *langage* – an appeal to another, considering linguistics in the psychoanalytic frame as a discourse based on speech. Mikhail Bakhtin proposed a dialogic relation between *langue* and *parole* as understood in terms of its social contexts and the ways in which it orientates the speaker/writer to the listener/reader. For further reading see: Daniel Chandler, *Semiotics: The Basics*, London: Routledge, 2002, and Jacques Lacan, *The Language of the Self: The Function of Language in Psychoanalysis*, trans. by Anthony Wilden, London: John Hopkins University Press, 1981.

2. Henri Lefebvre, *The Production of Space*, trans. by Donald Nicholson-Smith, Oxford: Wiley-Blackwell, 1991 [*La Production de l'espace*, Paris: Editions Anthropos, 1974].

3. Fredric Jameson, *Archaeologies of the Future: the Desire called Utopia and Other Science Fictions*, London: Verso, 2007.

4. Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory*, Stanford, CA: Stanford University Press, 2003.

Paris in a critique of bourgeois experience.<sup>5</sup> The changes brought about by the increasing technologisation of everyday life posits private space as an increasingly diminishing commodity. My project focuses on one of the last remaining territories of private, and therefore potentially intimate interaction – the domestic space of home.<sup>6</sup> Gaston Bachelard explores the affective potentials of home as a site of memory and imagination, and a private, secure space of daydream in *The Poetics of Space*,<sup>7</sup> while Juhani Pallasmaa considers the sensory impacts of architectural space to facilitate a sense of affinity and belonging in *The Eyes of the Skin*,<sup>8</sup> highlighting dynamic interplays between person and environment that are particular. In contrast to wider notions of spatial experience, I posit the idea of one person, one place, to speculate on

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5. Walter Benjamin, *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin, Cambridge, MA: Harvard University Press, 2002 [(*Das Passagen-Werk*, ed. by Rolf Tiedemann, Frankfurt: Suhrkamp Verlag, 1982)].

6. This research, though undertaken from a female perspective, does not intend to highlight a particular resonance between the feminine and the domestic. Rather, it explores the potentials of the home as an environment that may be explored towards a rethinking of what is at stake in spaces of dwelling during the effects of technological change which place ideas of separation between work and home in flux. Entangled as it is in the politics of a neo-liberalist culture that has led to a popular conception of home as a both a right (and a refuge), from that which is other – to be home-less is to be denied the privilege of belonging (culturally, socially, psychologically) – in an increasingly connected yet paradoxically isolated habitus, the isolation of the domestic highlighted by second wave feminism as a particularly female issue, plays out differently in an increasingly technologised landscape. The erosion of distinction between traditional gender roles in an increasingly anonymised and technologically connected workforce undermines not only ideas of home as a private domain, a retreat from the demands of the public sphere, but also the domestic environment as a place of nurture and personal space. As the boundaries between public and private become increasingly blurred it is both urgent and timely to consider the complexities of this changing relation. As such, this research sits as a node in a flux of change – socially, culturally, technologically, psychologically. Conceptions of home and dwelling are intimately intertwined through ideas of residence, shelter and accommodation. Martin Heidegger considers the relation between dwelling and building, and what it means to dwell, in *Building, Dwelling, Thinking*, writing that the manner in which we dwell is both an extension of our identity, and a continuation of a building as a space of dwelling predicated on the tradition that it endows – a present condition contingent on past and future. He concretises the idea that different buildings embody different ways of being in the world linking ideas of dwelling to ideas of nurture, continuity, time and community (which I address in subsequent footnotes). His proposal of the fourfold embodies conceptions of situatedness and the acknowledgement of a unity between the mortal and the immortal (Earth, Sky, Mortals and the Divinities), a recognition of the limitations of human existence and the continuity of nature, expressed as metaphor. The fourfold constitutes continuance in which space becomes place through the human action of dwelling: being in the world is connected to a sense of place which is constituted by and endures through human association. Building, constructing, is an action towards dwelling, yet dwelling itself is an outcome of thinking, a psychological association between persons and their capacity to dwell in an environment (or not) that is particular. For further reading see: Albert Hofstadter, *Martin Heidegger: Poetry, Language, Thought*, trans. by Albert Hofstadter, New York: Harper Colophon Books, 1971 [*Bauen, Wohnen, Denken*, Munster, Germany: Coppenrath 1951], and Doreen Massey, *Space, Place and Gender*, Oxford: Blackwell, 1994.

7. Gaston Bachelard, *The Poetics of Space*, trans. by Maria Jolas, Boston: Beacon Press, 1994 [*La poétique de l'espace*, Paris: Presses Universitaires de France, 1958].

8. Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, Chichester: John Wiley & Sons, 2005.

the complexities of this relation. Addressing an area of liminal experience – what lies between the conscious and unconscious worlds of the subject – I expose a particular vocabulary of space so taken for granted it is seldom noticed. In an era when the very definition of space is constantly under threat by incursions from surveillance apparatuses, the virtual worlds of technology and the myriad pressures of everyday life, I accent the agency of the person in her/his experience of the everyday to consider what is at stake in the physical spaces we occupy.

## **1.2 A Quotidian Exchange: A consideration of the home as a site of research**

The home is a significant area of exploration for contemporary artists, exploring the shifting nature of what it is to be ‘at home’, and its’ critical potentials to explore ideas such as location and translocation, gender and identity, class and place. The art historian Gill Perry writes:

The linked ideas of home and domesticity are the product of a modern age in which developments in technology, capitalist economics, industrial labour, and post-Enlightenment ideas of individualism and the family, have contributed to a notion of a private space, infused with the intimate traces of family life.<sup>9</sup>

This accents the perceived difference between public space and domestic space, the latter suffused with associations both particular and personal. In separating the person from more public conceptions of social or cultural space, the environment of the domestic – a site of dwelling, physically and conceptually – proposes a domain where

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<sup>9</sup>. Gill Perry, *Playing at Home: The House in Contemporary Art*, London: Reaktion Books, 2013, p. 11.

the particularities of the person/place relation may be examined as an infolding and unfolding of experience where environment is central. The strategic practices of art-making support a quotidian cycle of encounter and reflection, an exchange through which I, as researcher/subject, articulate different conceptions of being in the world through physical and psychological encounter with the particularities of its forms.

I place time and duration as central to engagement, establishing a framework in which observations and encounters may be studied over many months, allowing affects to surface over time and acknowledging engagement as a time-based activity. Placing phenomenological and hermeneutic approaches as perspectives that connect the physical and psychological aspects of study as embodied research, the home is both a site of speculative artistic experimentation and a ‘consulting room’ – an environment where the unconscious dimensions of the person are exposed and considered. The artist Stephen Newton writes of a correlation between art and psychoanalysis, both practices working productively to surface elements of the unconscious,<sup>10</sup> that psychoanalytic theory and developmental models can offer insight and critique away from traditional approaches, for example, descriptions, consideration of surfaces or techniques, or considering art-works in an art historical context.<sup>11</sup> He considers the painting process as having a therapeutic dimension, with the implicit potential of effecting a ‘psychic rebirth’.<sup>12</sup> This is not to suggest that the artist or her artistic outcomes of research will – or should be – subject to psychoanalysis, rather that psychoanalytic perspectives may provide a framework to explore the unconscious elements of affect operative in the person/place dynamic.

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10. Stephen Newton, *Art & Ritual*, London: Ziggurat Books International, 2008.

11. Stephen Newton, *Painting & Psychoanalysis*, (1999), [http://www.newton-art.com/?page\\_id=149](http://www.newton-art.com/?page_id=149). Accessed May 2013.

12. Newton, *Op. cit.*, p. 70.

In proposing that space and place are implicit in the production and communication of perceptual information, emotions, and affects, I suggest a dynamic relation between site and user/dweller. This dynamism is energetic – between the inner and outer worlds of the person, and through duration – placing the person in a continuous situation of cause and effect, between self and other, inside and outside, manifesting as affect.

Speculating on the ways in which artistic practices expose, connect, and communicate some of the complexities of this relation, my method uses observation, documentation, and dialogue, alongside deliberate periods of stillness and attention. Disrupting habitual interactions and placing art-making at the centre of everyday praxis, I open the possibility of exchange in which interior dialogues of self and environment unfold over time, making these visible through artistic practices including digital photography and writing.

The research method deliberately suspends the sociality of inhabited space for short periods. Adopting this practice enables activities to take place dynamically between researcher and environment in a one to one exchange without the distractions and demands of everyday interactions with others. The practice, in disrupting the dominant usage of domestic space as an inter-social space produced through its usage, supports a reframing of the familiar as a strategy towards knowledge, the temporary absence of others bringing an environment of peace and quiet where I may dwell fully in my condition. Allowing elements of spatial experience overlooked in the ongoing experience of everyday social activity to come to notice, the practice brings alone-ness, not loneliness, presence, not absence and space for oneself to *be* without the requirement to consider the needs of others. From this position attention is focused exclusively on the interplay between person and environment supporting a physical and

psychological exchange through which different dimensions of quotidian experience may manifest.

### **1.3 In Search of Space: Accenting the physical and psychological dimensions of the research**

The title *In Search of Space* is deliberately ambiguous, referring to space as a physical and psychological concept: the interior space of the mind and the imagination (boundless and without parameters) meeting the exterior space of the physical environment of study (bounded and described through geometry). I work intuitively, learning to trust myself and my knowing, even if *how* I know is elusive.

Intuition and affect as communicative intelligences operating in tandem beneath conscious awareness, bring the person to knowledge in unspecified ways. Approaches allow pre-reflective speculations to emerge outside of logic based theoretical positions, acknowledging the affective resonances at play in my first encounter with the interior forms of the research site. As a tool of research, art-making supports intuitively-led practices that are particular to the person. Initially shifting between visual and textual language, articulations of the person/place relation increasingly inhabit the domain of the visual, linking ideas of what we see and what we feel through considerations of affect and its links to feeling and emotion. This acknowledges that while the capacity to be affected is a biological condition, it is through interpretation through feeling and emotion that the person may be brought to knowledge in myriad ways, body and mind working in tandem.

## 1.4 Spaces of Positivity: Considering how site and sight are implicated in the production of affect

Working with persons and environments in mental health contexts informs this research. As part of broader strategies for recovery, a feature of my work in this area proposed augmentation of the clinical environment, inviting staff and service users to re-imagine their spaces of occupation using artistic approaches. Proposing an inhabited physical and psychological space of positivity in contrast to habitual notional spaces of negativity, this work emphasised the idea that just as we produce the spaces we encounter, through bringing our previous experiences to bear, these spaces also create us, through the experience of encounter, as the person interprets the encounter through the affective register. Externalising shared concerns surrounding environment and taking action to make adjustments supported a shift from negative experience of the space to more positive experiences, bringing a therapeutic dimension to activity through a changed relation of person to environment.<sup>13</sup>

Writing of the effects of interior design on wellbeing behavioural scientist Roger

Ulrich<sup>14</sup> notes that healthcare environments should be ‘psychologically supportive and

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13. The project took place at Sandfield House Adult Community Mental Health Service, Scunthorpe, North Lincolnshire between 2007 and 2010. The Sandfield House Arts Project was a tailored action research project for arts, health, and wellbeing, led by artist Gillian Hobson in partnership with the Mental Health Options Team at Rotherham, Doncaster and South Humber NHS Foundation Trust (RDaSH) and funded by Arts Council England. The publication *Recovery*, written by Gillian Hobson and edited by Nick Triplow, was produced by Doncaster, Rotherham and South Humber NHS Trust, charting the journey and celebrating project outcomes. *Recovery* aimed to make evident and share activities with stakeholders, and act as a document of best practices for others considering similar projects and approaches. Focusing on creative processes and material outcomes, showcasing the practical application of project activity, the publication is only a partial document of the project experience. Extensive interviews and feedback with creative practitioners, participants and staff held in the archive reveal the more intimate and personal impacts of the project, and due to confidentiality issues this information is not in the public domain. In some respects, the experience of the project haunts this research, seeking to make visible the complexities of the person/place relation that were hinted at, but being outside the scope of the project brief, were not further explored.

14. Dr Roger Ulrich is Professor of Architecture at Texas A&M University, Visiting Professor at The Bartlett School of Architecture, University College London and an Advisor to the Department of Health. His research considers the effects of healthcare facilities on medical outcomes and patient

accordingly promote wellness',<sup>15</sup> noting positive distractions, particularly when aligned to nature, and a sense of control as beneficial in reducing stress, a condition detrimental to wellness and recovery. In my work in mental health contexts access to and enhancement of natural light played a significant part of activity, linking positive spatial experiences directly to ideas of natural light and light-play.<sup>16</sup> The metaphor of light and darkness in this context of positive and negative attributes is appropriate when we consider architectural spaces of habitation: Le Corbusier writes of the importance of architecture as a vessel for light,<sup>17</sup> and Pallasmaa writes about the importance of light as an integral component of architectural space,<sup>18</sup> while Bachelard discusses the lamp-sun or sun-lamp as a value image which represents the 'light of the world', illuminating our thoughts and dreams.<sup>19</sup> Light operates in the physical and metaphysical realms where it is associated with life, hope, and as a banisher of fear: physical space experienced through architectural form is inextricably linked with ideas of light, inspiration, and protection.<sup>20</sup>

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safety. With a background in behavioral science, research includes the influences of visual surroundings on outcomes in intensive care patients, the effects on recovery from surgery in relation to hospital window views, and the impacts of noise on staff and patients.

15. Roger S. Ulrich, *Effects of Interior Design on Wellness: Theory and Recent Scientific Research*, Journal of Healthcare Interior Design, <http://www.majorhospitalfoundation.org/pdfs/Effects%20of%20Interior%20Design%20on%20Wellness.pdf> Accessed October 2014.

16. Natural sunlight has long associations with health and wellbeing: ancient Roman's considered access to natural light as a prerequisite of good health, and in *Notes on Nursing* (1860), and *Notes on Hospitals* (1859) Florence Nightingale comments on the importance of natural light in recovery. In 1903 Niels Finsen was awarded the Nobel Prize for Physiology for his work using light therapy in the treatment of tuberculosis, and Dr. Auguste Rollier used the method for the treatment of tuberculosis and rickets, a practice later adopted across Europe and the United States in response to the prevalence of such diseases in industrialised cities. The links between light and health are manifest in architectures of medicine in the late 19th and early 20<sup>th</sup> century through the feature of large windows in the design of hospitals and asylums. More recently, the treatment of depression, mood disorders and Seasonally Affective Disorder (SAD) have been addressed with therapeutic practices involving exposure to light, following research associated with the affects of vitamin D (synthesised in the body through contact with sunlight) on serotonin levels in the brain which regulate mood. For further reading on the practices of applying light therapies in therapeutic contexts see: Raymond W. Lam and Edwin M. Tan, *A Clinician's Guide to using Light Therapy*, New York: Cambridge University Press, 2009.

17. Le Corbusier, (Charles-Édouard Jeanneret), *Towards an Architecture*, trans. by John Rodker, Oxford: Architectural Press, 1989 [*Vers Une Architecture*, Paris: G. Cres, 1924].

18. Pallasmaa, *Op. cit.*, p. 47.

19. Bachelard, *Op. cit.*, p. 171.

20. For further reading on the history and practices of using sunlight in medicative contexts see: Richard Hobday, *The Light Revolution: Health, Architecture and the Sun*, Scotland: Findhorn Press, 2006.



## 1.5 Exploring Potentials: The use of creative practices to explore the relation of the person to spatial contexts

The project noted examined the physical and psychological aspects operative in the exchange between environment and user, bringing a context through which persons could articulate individual and shared concerns about the ways in which prescribed forms of environment impacted on them. This parallels the formal practice of using design or cultural probes – devices that inspire creative responses to design challenges.<sup>21</sup> Such devices seek to reveal the rich and detailed textures of everyday life, gaining fresh insight and perspectives that may be used in the developing design process. In a paper published in 1999, researchers cited the influence of the Situationist Movement in the development of a cultural probe for use in their arts and health project.<sup>22</sup> Intended to bring artistic practices into the everyday praxis of ordinary people, the Situationist practice of the *dérive* was employed as a method for discovering more about user experience outside of accepted institutional perspectives.<sup>23</sup>

In the context of my work in the project described, informal approaches and processes such as observing, discussing, and documenting experiences of environment afforded insight into the different perspectives of service user and service provider, prompting dialogues between parties and recognition that positive change could be effected through person-led action. This brought agency to service users in relation to her/his experience of environment, linking positive action with feelings of empowerment,

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21. A probe may consist of various sets of tools such as cameras, notebooks, or diaries, through which research subjects are asked to share their subjective or emotional responses towards particular situations.

22. William H. Gaver, Anthony. Dunne, and Elena Pacenti (1999a), 'Cultural probes', *Interactions*, vol. 6 (1), 21–9. Accessed at <http://www.m-iti.org/uploads/Ga99.pdf>

23. A practice of walking, following pathways on impulse to see what it may reveal, eschewing prescribed routes, finding ones own way intuitively, etc. For further reading see: Rebecca Solnit, *Wanderlust: A History of Walking*, London: Penguin, 2001

positively impacting on wellbeing. Considering the person/environment relation, interior design psychology, situated in the broader field of environmental psychology, is used to drive the nature of socio-cultural space towards maximising positive affective potentials; for example, linking environmental design with ideas of performance and efficiency, and considering the ways in which environment impacts upon the person and affects behaviour. While there is no record of the use of such practices logged in the formal archive of the original development of the clinical space, the shared public areas – entrance reception, main staircase, etc. – were targeted as main areas of change that could positively impact on users towards a more psychologically supportive environment.

Enabling a fresh thinking through of environmental provision, informal creative approaches brought access to subjective significances. As an action research project surrounding user-centred design, project activity brought about feelings of ownership outside prescribed institutional forms, with positive impacts on wellbeing for all parties. The project acknowledged that new articulations of social spaces were a negotiation between the prescribed forms of environment, and personal as well as shared concerns, highlighting that person-centred approaches could lead to more widely acceptable approaches to design outcomes while also acknowledging that each person's concerns were different from those of the collective. The outcomes of this process did not result in an 'ultimate' or 'best' response to the challenge of creating more positive experiences of interior space, but did bring a physical and psychological space of creativity where participants could operate in a different register towards positive outcomes.

## **1.6 Affective Exchanges: Considering the psychodynamic dimensions of encounter through affect**

The affective nature of exchange between person and environment is psychodynamic and (often powerfully) operative in encounter.<sup>24</sup> Diversities of architectures of habitation propose we largely operate within prescribed forms, seeking environments that 'fit' us in unspecified ways towards finding our own definitions of an architectural language which speaks to us of dwelling, of home. Of interest to me, the arts and health project took place in what had previously been a residential building, converted for use as an outpatient facility. This enabled a conceptual leap that speculatively linked the architectures of domestic space with ideas of wellbeing and ease as a founding moment for the research.

My experience of my home – of feelings of ease, safety, embrace – was wholly positive and seemed to parallel the desires of project participants who wished to create an affective space of positivity operative alongside the negative affects of their condition. Emphasising the correspondences between what we see and what we feel in encounter, the project also linked access to – and experience of – natural light with feelings of positivity, an idea that was built on through service users desire to harness natural light with shared forms of symbolic resonance – a stained glass depiction of a tree of life. Thus seeing and feeling are linked with the visual and tactile senses, combining (over time, though seemingly instantly) to produce feelings of ease and unease in the person, manifested in the body and mind-space of the user as affect. Through encounter, the

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24. Psychodynamic processes are a linking in the persons psyche of the past in the present. In therapeutic contexts, Psychodynamic approaches assume that the behavior and feelings of the person are influenced by unconscious processes. An outgrowth of Psychoanalytic therapeutic approaches, Psychodynamic therapy focuses on a person's present behavior to explore the unconscious processes manifested therein towards raising a client's self-awareness and understanding of the influence of the past on present behavior.

conscious and unconscious worlds of the person are activated, yet the impacts of encounter upon the unconscious may only be spoken of after the event, as the conscious and unconscious worlds of the subject intersect and collide, bringing the person to knowledge.

Bachelard, addressing the particularities of the spaces of home expressed through poetic means, writes of the poetic act as ‘a sudden flare up of being in the imagination’,<sup>25</sup> an inexplicable phenomenon understood only by metaphysics of the imagination. Though the processes of psychoanalysis may determine the conditions of the person which support this flare-up of being, he writes, ‘it emerges into the consciousness as a direct product of the heart, soul and being of man [sic], apprehended in his actuality.’<sup>26</sup> This accents the embodied nature of encounter, with words, ideas, images, or forms, and the powerful resonances that occur. Some element of encounter ‘speaks’, and the subject responds, expressed by affect.

### **1.7 Reaching Beneath the Manifest: Considering the challenges of capturing the modalities of affect as artefact**

The affective nature of encounter demands an interrogative approach that supports access to the unconscious realm, acknowledging that intuition, imagination, and daydream may inform the person more than logical thought. Oscillating between logical, theoretical, and intuitive positions, art-making as a strategic tool operates in different registers and different mediums, supporting conscious and unconscious resonances to surface in the subject, finding form as artefacts of production.

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25. Bachelard, *Op. cit.*, p. xviii.

26. *Ibid.*

Bachelard considers various ways in which the domestic space of home may produce feelings of security and ease, creating the conditions of possibility for the physical, psychophysical, and metaphysical to collide. He suggests that the space of home is (or should be), an environment where the person may reach her/his fullest expression of self through the activating and transforming potentials of imagination and daydream proposed through spaces of security and intimacy. He writes, ‘the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace’,<sup>27</sup> proposing the spaces of home as having particular qualities that support personal growth and attunement to self, an idea explored by the psychotherapist Kenneth Wright, which I consider in Part 5.

In considering the affective nature of environment on the person, Max Van Manen writes: ‘We know the space we find ourselves in affects the way we feel [...] the nature of this knowing eludes us’, suggesting our ability to articulate the origins and affects of effect eludes our linguistic abilities: for each person the emotional register of affect will be different, yet the knowledge that we have the capacity to be affected and that this will manifest itself through feeling or emotion is universal.<sup>28</sup> Affect theorist Brian Massumi notes that in the event of image reception, effect and content are not linked in any logical way. He writes: ‘the primacy of the affective is marked by a gap between *content* and *effect*’,<sup>29</sup> if the quality of the image could be said to be its type, and the intensity of the image could be said to be its strength or duration, there is no correspondence between the quality of the image and its intensity: ‘If there is a relation, it is of another nature’.<sup>30</sup> He goes further, writing that affect is not semiotically ordered,

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27. Bachelard, *Op. cit.*, p. 6.

28. Max Van Manen, *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy*, London, Ontario: Althouse Press, 1990, p. 6.

29. Brian Massumi, *The Autonomy of Affect*, p. 2.

<http://www.brianmassumi.com/textes/Autonomy%20of%20Affect.PDF> Accessed October 2013.

30. *Ibid.*

there is a crossing of semantic wires in which happy/sad feelings are the same entities on an index of intensity: what is normally separate is connected in the affective realm. The onset of the image in the person's consciousness provokes an intensity of affect that does not fix distinctions between positive and negative, suggesting that in the affective register these attributes are not in binary opposition, there is fluidity of condition.

Considering a research project in which affect was monitored as autonomic reactions (reactions which take place at the surface of the skin), Massumi posits the problematic nature of the study of affect, as cause and effect (in the form of affect) are immediately embodied. This infolding of the external into internal places the subject in movement, a dynamic and energetic state, and therefore 'in a line of narrative continuity',<sup>31</sup> drawing attention to the challenges of measuring the more subtle modalities of affect as the subject is always in motion in an infolding of affective resonances. With reference to the arts and health project described, participants were unable to articulate the specificity of what constituted their positivity, commenting that after the project activity they felt the clinical environment had more positive attributes than before. Participants commented they felt happier and more at ease in their experience of the environment after changes were implemented: however, in what ways these feelings may have manifested in the mind and body space of the user and how this might be captured was not explored.

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31. Massumi, *Op. cit.*, p. 3.

## 1.8 Emerging Intensities: A consideration of psychoanalytic perspectives regarding the affective dimensions of experience

Sigmund Freud writes:

Our hypothesis is that in our mental apparatus there are two thought constructing agencies, of which the second enjoys the privilege of having free access to consciousness for its products, whereas the activity of the first is in itself unconscious and can only reach consciousness by way of the second. On the frontier between the two agencies, where the first passes over the second, there is a censorship, which only allows what is agreeable to it to pass through and holds back everything else. According to our definition, then, what is rejected by the censorship is in a state of repression.<sup>32</sup>

That affect is a mixing of extant and emerging intensities brought about through context obscures the root intelligences of what may constitute these thought constructing agencies: the psychoanalytic frame of affect, being linked to libidinal drives, brings a ground from which affects may be considered. The unconscious remains in possession of what cannot reach consciousness, as the inability of the person to articulate the particularities of her/his affective condition demonstrates.

The psychic defence mechanism of repression that prevents the disagreeable from surfacing, arousing stress or anxiety, is worked through in therapeutic process, supporting some of the complexities of affect to emerge, through surfacing configurations of affective associations. Affect demonstrates that the self-censored/repressed *does* surface, albeit through a configuration of disturbances that

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32. Sigmund Freud, 'On Dreams' [1901], *The Essentials of Psycho-analysis*, trans. by James Strachley *et al.*, London: Penguin Books, 1986, pp. 81–25, p. 117.

may be undecipherable through logic, showing an intelligence that originates in the unconscious and occurs through a triggering of autonomic reactions. Such affects are not semiotically ordered, and both acknowledge and obscure the relation of the known/unknown, familiar/strange, happy/sad indexes. Affect and the ability to be affected is part of a long philosophical tradition which is not within the remit of this thesis. However, with regard to Massumi's writing that there is no semiotic ordering in the affective realm, he draws attention to the idea that there are no conventions in a Saussurian linguistic sense. In stating that there is no semiotic ordering to the affective register I draw attention to the realm of private individual orderings that occur when affect is in motion, acknowledging that though these orderings may be different for each person and context, the ability to be affected is shared.

Affect denotes a change in condition brought about through encounter, a configuration of disturbances that bring the person to knowledge in unspecified ways. Theresa Brennan considers environment to have its own force, which we feel through our porosity and which affects us biophysically, influencing our body space and its workings: the very corporeality of affect, of porosity over self containment, asserts the flesh itself as intelligent.<sup>33</sup> Establishing links between the biophysical, socio-cultural, and psychological through positing the person as a node for complex interactions in 'a continually unfolding field of relationships',<sup>34</sup> Tim Ingold suggests that the organism and the person are not separate but a single entity: body space and mind space work together, and environment is implicated therein, opposing ideas of the person as being a self contained individual, confronting a world 'out there'.<sup>35</sup>

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33. Theresa Brennan, *The Transmission of Affect*, Ithaca, NY: Cornell University Press, 2004, p. 6.

34. Tim Ingold, *The Perception of the Environment*, London: Routledge, 2000, pp. 4–5.

35. *Ibid.*



## **1.9 Porosity and Potential: The importance of ease and security of the self as a foundation for the research**

I suggest that in order to study the affective potentials of a given space, reaching beneath what is usually taken for granted, one must be at ease and open to possibility, effectively more ‘porous’ to exchange. My condition of contented habitation at the site of research provides a foundation from which to develop and facilitate an open and receptive engagement with environment: contentedness, as a condition free from stress or anxiety, is a fundamental condition of the research. Contentment may be described as mental or emotional satisfaction, denoting a condition of comfort through which the subject may become aware of and respond to affective resonances from a position of security. As an expressive practice and strategic response operating outside of standardised measuring formats, art-making occupies an uneasy territory between speculative and empiricist practices operating in at least two distinct territories – in the realm of documentation and in the realm of art-making. In exploring how artistic practices act as research tools in developing ways to engage with ideas of what may constitute livable space, and how this may be communicated, these two positions work productively. As a method through which information might be gathered and as a method through which the production of artistic works may come about, practice-led activity brings two distinct yet interrelated modes of research and production.

As a mode of operation that acts to expose elements of the unconscious that might otherwise remain hidden to the subject, intuitive approaches to art-making may also be said to be developmental, echoing the psychoanalytic model in which early consultation acts to surface hidden elements of the subject’s psyche. The psychoanalyst and pediatrician *Françoise Dolto* recognised the crucial importance of security of the self in

her work with very young children.<sup>36</sup> Her work aimed to support the integrity and otherness of the human being through developing awareness and ‘releasing the desire of the child’,<sup>37</sup> which she saw as crucial to preventing neurosis. Dolto remained convinced of the energetic potential of every child to develop with a belief in its own judgment and integrity in their otherness, supporting the psychology of the child in the development of the ‘I’ as it establishes in the child’s psyche.<sup>38</sup> The idea of safety in one’s environment echoes ideas of identification (explored by Jacques Lacan in his conceptions of the ‘mirror phase’), where environment may be said to mirror one’s ideas of the self. Peculiar to each individual, the formation of a projected idea of the self, the ideal ‘I’, is acknowledged in psychoanalytic thought as being important to secondary identifications – libidinal investments with things, ideas, and other people. The practice of heightening one’s porosity to place to facilitate the actions of art-making acknowledges a libidinal investment in place, which secures a perceived and unconscious integrity between person and environment.

### 1.10 Opposing Positions: A consideration of the Homely/Unhomely dialectic

Set in the slippery relation of *Heimlich* and *Unheimlich*,<sup>39</sup> the homely and the unhomely, I place myself in the physical context of environment in order to expose and

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36. Dolto developed the *Maison verte* as a venue and context for infant development, recognising the otherness peculiar to each individual and the tolerance of that condition.

37. <http://www.ibe.unesco.org/publications/ThinkersPdf/doltoe.PDF> p. 3. Accessed November 2013.

38. See Françoise Dolto, *Psychoanalysis and Paediatrics: Key Psychoanalytic Concepts with Sixteen Clinical Observations of Children*, trans. by Françoise Hivernel and Fiona Sinclair, London: Karnac, 2013 [*Psychanalyse et pédiatrie: les grandes notions*, Paris: Éditions du Seuil, 1971].

39. See Sigmund Freud ‘The “Uncanny”’ [‘Das “Unheimlich”’, 1919] *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 24 vols, trans. by James Strachey *et al.*, London: Hogarth Press 1955, 17, pp. 217–52. Anthony Vidler uses these ideas to consider conditions of estrangement in architectural form linking these ideas to contemporary anxieties of urban and cultural space, while Jacques Lacan and Victor Burgin, for example, posit *Unheimlich* as tied directly to feelings of anxiety in contemporary life. See also Anthony Vidler, *The Architectural Uncanny: Essays in the*

explore its affects through embodied action in ways in which experience may be spoken of in the moment, at the point of impact.

*Heimlich* denotes a feeling of homely-ness, of being at home, at ease, associated with the familiar, the comfortable, the known; *Unheimlich* denotes a condition of feeling not at home, ill at ease, associated with the unfamiliar, strange, weird, discomfoting, concealed, dreadful. Psychologist Ernst Jentsch (1906) attributed the feeling of *uncanniness* to a fundamental insecurity brought about by a ‘lack of orientation’ in opposition to familiar forms.<sup>40</sup> Sigmund Freud in his essay on the uncanny, ‘Das “Unheimlich”’ (1919) used the etymology of the Germanic words *Heimlich* and *Unheimlich* to expose the multiple affiliations and significations of its use in language, as one word being an outgrowth of the other. This served to clarify the operations of the uncanny as systemic, enabling Freud to situate the condition in regard to individual experience and notions of the homely/unhomely. Bringing a spatial and environmental relation to the condition that was both aesthetic and psychological, he went on to link ideas of concealment, repression, and repetition. Freud develops Jentsch’s idea of ‘lack of orientation’ to propose that the better orientated a person is in his/her environment, the less readily he/she will sense the impression of something uncanny in relation to it.

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*Modern Unhomely*, Cambridge, MA: MIT Press, 1992. Jacques Lacan, *The Four Fundamental Principles of Psychoanalysis*, trans. by Alan Sheridan, ed. Jacques Alain Miller, New York: W. W. Norton. 1978. Victor Burgin, *Situational Aesthetics: Selected Writings by Victor Burgin*, ed. Alexander Streitberger, Belgium: Leuven University Press, 2010.

40. Jentsch considered the uncanny qualities of the doll form and automata, in which an inanimate form has the appearance of a living being, bringing disquiet and intellectual uncertainty to one's conception of what constitutes alive and not alive, questioning whether a lifeless thing may become animate. He also considered ideas of the uncanny in relation to living persons through their association with mechanised forms of action, such as during epileptic fits, where an observer is thrown into uncertainty by unfamiliar forms of movement, and ideas around the double, further developed by Otto Rank.

### 1.11 Emerging Narratives: A description of the application of the methodology

Through employing artistic practices narratives are allowed to emerge, creating multiple dialogues in an unfolding story that may be reflected upon by the originator in a continuous cycle of production and reflection. My methodology embraces personal dialogues through encounter as primary research materials, enabling pre-reflective accounts to become visible through art-making, speaking, and writing. These fold back into the methodology, developing observations over time, disrupting habitual interactions, and providing new ways to engage with environment.

The habits of the everyday are displaced by those particular to artistic practice as interrogative tools that support different approaches to initiating and recording encounters with space. This pluralistic approach supports mobility between the particular and the general as part of my methodology. Themes explore time, change, and continuity, set in the wider fields of technological, social, and political dimensions affecting person and place. Observation, rhythm, imagination, geometry, memory, presence, absence, time, light, space, and sense combine in complex and interconnected ways through encounter. Through applying these approaches, ideas of *langue* and *parole* are brought to the fore, enabling the affects of encounter, felt in the body, to find physical form as artefacts of research and production. The application of this approach is used throughout this research. As such, there is no separate section pertaining to method as it is addressed throughout this research.

## **1.12 CHAPTER OUTLINE: A DESCRIPTION OF THEMES PERTAINING TO EACH PART OF THE THESIS**

### **1.12.1: Part 2, ‘Chasing Light’.**

I apply the methodology alongside artistic activities and theoretical perspectives to speculate on the ways in which the particular qualities of environment are implicated as a directive frame. I explore the dynamic relation between site and user/dweller as both latent and evolving, using art-making as a tool through which different conceptions of being in the world are exposed, articulated, and documented. Considering the person/place relation as operating in continual states of oscillation between the conscious and unconscious worlds of the subject, I speculate how the person may make her-/himself more susceptible to the affective potentials of environment, indeed, more porous to environment, through practice-based activity.

A theme of Part 2 is fragmentation, influenced by psychoanalytic processes that work to externalise the unconscious. I investigate how art practices work productively to expose the disparate elements of episodic encounters with inhabited space and speculate on the ways in which fragments of memory, self, experience, and aspects of the psyche are made manifest.<sup>41</sup>

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41. This approach has parallels with established therapeutic practices (for example, Cognitive Behavioural Therapy [CBT] and art therapy); however, here the relation between person and place is introduced through person-centered approaches that are self-initiated and artistically led.

### **1.12.2: Part 3, ‘Tracing the Light Path’.**

I situate the research in contemporary art practice, linking theoretical perspectives to practice-based outcomes. I examine a selection of works to consider how various concerns are negotiated using calculated forms and gestures, and how these operate for audiences. I consider image as a transforming and transporting mechanism, linking the gaze to affect, and consider how art-works and image sites act as gestural spaces that the viewer may inhabit.

One aspect of Chapter 2 is reconciliation. I speculate how selected artists use different forms of production to engage viewers’ memory and imagination, and how intensities of affect produce opportunities for psychodynamic engagement to happen. I discuss the links between photography and memory, the gestural capacities of such art-works, and the use of digital technologies by contemporary artists.

### **1.12.3: Part 4, ‘Shaping Light’**

I reflect on and discuss the various outcomes and artefacts of research and their development into discreet art-works. In doing so I consider how fragmented elements of the unconscious, revealed through art-making, work productively, as I consciously seek to make sense of the outcomes of artistic production through the emergence of themes that may be more readily grouped and used.

I discuss how diverse concerns are expressed through form and gesture, considering outcomes as different articulations of the person/place relation, and speculate on the mechanisms at work for artist and audience in production and viewing.

An important aspect of Part 4 is that of resolution. I reflect on the ways in which a commitment to artistic process supports different conceptions of self to emerge bringing concrete examples of the employment of the methodology. In doing so I consider how artefacts of research inhabit the world and may be shared with audiences.

#### **1.12.4: Conclusion, ‘Reflections and Refractions’: Contributions to knowledge**

I consider how such self-reflexive research may be seen as a proposal towards self-knowledge, resilience, and resistance, reflecting on the ways in which outcomes address the interplay between person and place, and how this may be understood and analysed.

Linking different perspectives exposed through the research and its methodology I reflect on findings that have arisen from the work that advance understandings of the person/place relation from an artistic perspective. I consider resultant art-works as manifestations of the use of the method, contributing an approach (with instructions for its use), and practice-based illustrations of how the use of the methodology can find form.

I show how the application of the method operates to break existing subjective understandings of the person/place relation, proposing the processes of dis-integration

and re-intergration through image as a mechanism that supports a synthesis of research materials into new forms. I show how the domestic environment, when approached artistically, operates as a facilitating environment for personal growth, exposing the therapeutic potentials of the research through the proposal of a changed relation, accomplished through a commitment to practice and process.

This sets the scene for tools and approaches to be taken up by artists/researchers in other contexts and will be of particular interest to those whose research interests are located at the interstices of arts, environment, health, and wellbeing.





## Threshold Two

I'm sitting quietly in this room, a container for light. I am still.

Enclosing architectures define my space, time passing as I wait for light.

Lightly, insistently touch this space, lay your fluid rhythms into these surfaces.

The house is a giant sundial! Intensities coalesce. I am chasing light, trying to capture images that fill me with wonder and joy and sadness ... there is only now, time and light and me.

The creaking of my bones, the click of the camera, lost in moments.

And then the light is gone, but I am content. At some point I'll download these images, remember the joy of their making, but not now, they're safe, they'll wait for me ...

## PART 2: Chasing Light

### 2.1. Space, Place and Dwelling: Considering the elusive relation of person and environment

In speaking of dwelling, the words ‘house’ and ‘home’ are entwined through ideas of building, inhabiting, and constructing, yet operate in different registers. Home implies meaning, deep association, and belonging, it is subjective, its’ meaning may be felt.

Different for each person, the implication is shared when we speak of home: the word signifies an emotional register. For a person to ‘dwell’ in a place, body, mind, and spirit must find their *home*; it is through the affective register that this idea resonates (or not) for each individual.

In *Building Dwelling Thinking*, Martin Heidegger addresses the link between person and place through an etymological study of the German word *bauen* (to build). He relates this to nearness and neighbourliness, ‘to cherish, and protect, to preserve and care for’,<sup>42</sup> with allusions to continuity and time. Further, Heidegger relates ideas of dwelling to his conception of the ‘fourfold’, a coming together of elements which encompass the finitude of being, that is, living towards death. The built environment becomes crucial to Heidegger’s conception of dwelling, beyond considerations of existential space, as a way in which body and mind take up their residence in the world.<sup>43</sup> Dwelling implies an elusive relation of person and environment; we may apply

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42. Albert Hofstadter, *Martin Heidegger: Poetry, Language, Thought*, trans. by Albert Hofstadter, New York: Harper Colophon Books, 1971 [*Bauen, Wohnen, Denken*, Munster: Coppenrath, 1951]

43. Heidegger’s philosophical conceptions of dwelling are shadowed by personal ideas surrounding anti-semitism. Such particular interest in ideas of dwelling and the ways in which body and mind may take up residence in the world may be said to relate to considerations of what is stake in the spaces we occupy. When considered from a fascist perspective, mapping out a philosophy of existential

logic, measure and map geometries, trace our paths, consider mass, volume. A house is a space; it becomes a home, when we bring our own associations, memories, experiences, and meanings to it in the spirit of dwelling.

Considering ideas surrounding the spirit of place or the *genius loci* (characterised as a subordinate spirit or deity), the genius of place and the person's attendant spirit appear to be equitable, even interchangeable, suggesting that each has equal resonance and could be one or the other – or both. In encounters with space the conscious and unconscious gather disparate elements and resonances of environment, bringing knowledge in myriad ways: spirit, as a metaphor for something nebulous and without clear form, implies the intangibility of this mind/body relation – the spirit of both person and place are extant, yet without secure boundaries. Unique to each person (and place), spirit may shape the manifestation of affect for each person in each encounter, at the same time proposing a conception of the character of the person her-/himself through her/his intimate histories of interaction and meaning.

This idea of the *genius loci* is connected directly with the affective potentials of environment. The spirit of place may be comprised of a particular configuration of resonances operating to trigger affect. Thus affect is linked directly to perception as an active taking-in of multiple resonances of encounters through an array of intelligences: we make connections with and are connected to environment through both conscious and unconscious processing of information.

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space could be seen as a strategy from which one may produce an indexical territory from which ideas homely and unhomely, *Heimlich* and *Unheimlich* may be identified (and from which a development of ideas of inclusion and exclusion, who is able and unable to dwell may emerge). However, I suggest the essential theoretical perspectives of dwelling are relevant to this research due to their wide acknowledgement in philosophical discourse, accessibility and articulation of ideas. For further reading see, Emmanuel Faye, *The Introduction of Nazism into Philosophy*, trans. by Michael B. Smith, New Haven, CT: Yale University, 2009 [*L'introduction du nazisme dans la philosophie*, Paris: Editions Albin S.A, 2005].

These intelligences include ideas of intuition, the haptic continuum, and physiognomic knowing, underlining the singular importance of the person in all interactions with environment and the complexities and particularities therein. Pallasmaa writes:

even visual perceptions are fused and integrated into the haptic continuum of the self; my body remembers who I am and where I am located in the world. My body is truly the navel of the world, not in the sense of the viewing point of the central perspective, but as the very locus of reference, memory, imagination and integration.<sup>44</sup>

Haptic practices synthesise elements of tactile external reality as subjective experience, complementing visual sense. Connected with feelings and emotions, the haptic continuum is based on the ability of the subject to form a context relation to her/his own experience through the physical presence and movement of the body in space. When we encounter environment, the experience is felt in the body before being made sense of in the mind, through an ensemble of interior mind and body space connections triggered through encounter with external space bringing meaning – transforming ‘space’ to ‘place’. A unit of space encountered bodily thus becomes a location – a place imbued with the reality of the perceiver that becomes haptically ‘known’ through embodied encounter. Maurice Merleau-Ponty writes that ‘our body and our perception always summon us to take as the centre of the world that environment with which they present us’,<sup>45</sup> suggesting that place can saturate the subject and that this is particular. The architecture of space is not just a backdrop to activity: place has the force of its own agency and its affects on the user/dweller are implicated in that dynamic relation.

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44. Pallasmaa, *Op. cit.*, p. 11.

45. Maurice Merleau-Ponty, *The Visible and the Invisible*, trans. by Alphonso Lingis, Evanston, IL: Northwestern University Press, 1968 [*Le Visible et l'invisible*, Paris: Editions Gallimard, 1964] p. 333.

Physiognomic knowing is another unconscious intelligence that uses visual and haptic cues which trigger recognition of spatial arrangements and patterns in the subject: the ability to recognise patterns operates at a proprioceptive level (beneath conscious awareness); hence we are able always to recognise a face by its arrangement of features – upside down or in different configurations, regardless of how the features may be distorted to a great degree. The philosopher Howard Caygill writes of Benjamin's concept of perception as the reading of the configurations of a surface: the condition of legibility may not be an intended form of reading, but rather 'the discovery of a 'non-sensuous similarity' between configured patterns'.<sup>46</sup> These patterns may be expressed temporally through rhythm and metre as well as visually, and are open to other forms of patterning, bringing plasticity to the configuration and the capacity for transformation over space and time. Experience may be understood speculatively, relative to non-uniform readings of inscriptions in space and time, multi-layered, overwritten, corrupted, or missing, and read in infinite variety by the perceiving subject.

Considering habituated knowing as a state of tacit knowing which is embodied, therefore non-propositional, the anthropologist Michael Taussig writes:

Maybe [it's] more like a mobile cubist constellation of angles and planes running together in time, where touch and three dimensioned space make the eyeball an extension of the moving, sensate body? Which is to say, an identifiable tactility of vision operates here too [...] This tactility may well be a good deal more

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46. Howard Caygill, *The Colour of Experience*, London: Routledge, 1998, p. 5. Caygill argues for Benjamin's historical writings in terms of their hope in grasping experience from more sensuous perspectives. Examining Benjamin's aesthetic approach he reveals his philosophy as embracing the relational aspects of experience, expanding on the nuances of signification and expression in writings as indicators of presence. Considering ideas of colour, hue, inscription and mark expressed in Benjamin's work as descriptors of experience outside of Kantian perspectives, which Benjamin rejected as a condition of opposing entities and absolutes, Caygill accents Benjamin's speculative and open-ended approaches to experience which were approached from practice-led as well as theoretical perspectives.

important to our knowing spatial configuration in both its physical and social aspects than is vision in some non-tactile meaning of the term.<sup>47</sup>

This tactility of vision is found in Pallasmaa, writing of spatial thickness, the importance of employing materials and form in architecture in sensual ways, such as using transparency, reflection, texture and light.<sup>48</sup> Habituated knowing is directly linked to the haptic continuum: we come to *know* particular places through the way we *feel* them, not merely through *how* we see them, and our tactility of vision (which perceives light and shade, proximity and surface) assimilates information through unfocussed peripheral vision to communicate resonances through a different form of sight, a touching, a contact, which acts through the affective register.

Affect is made evident through a continuous configuration and reconfiguration of disturbances in mind and body space, as the unconscious makes sense of multiple and complex infolding and enfolding intensities. These intensities are operative in the moment connecting with the perceiving subject's previous histories of interaction: memory and its disturbances come into play through contact with what is other, placing person and environment in continuous unconscious dialogue. The person may not be aware of her/his affective nature, unable to separate judgment from discernment, and therefore is susceptible to affect from multiple sources. In bringing her-/himself with her/him (history, memory, experience, etc.), the person is only partly conscious of what her/his condition might constitute. The unconscious worlds of the person remain hidden

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47. Michael Taussig, *Mimesis and Alterity*, New York, NY: Routledge, 1993, p. 26. Taussig considers the mimetic faculty as a way of engaging with a more sensuous and porous relation to experience through challenging dualities and separateness. Referencing Benjamin's ideas of the biologically determined model of human experience as an adaptive behaviour of assimilation with the world, his project seeks to challenge the primacy of language through an appreciation of the value of the symbol as a sensuous means of engaging with and acting on the world through contact. Beyond mere representation, ideas of the perceiver and the perceived are activated by the mimetic faculty, as a connection of positions that undermines the proposition of subject and object, making recognition and understanding possible.

48. Pallasmaa, *Op. cit.*, p. 32.

to the conscious mind, and therefore outside logical thought, finding their way to consciousness *via* affect.

## **2.2. Everything Speaks: Considering environment as a force operating from within and without**

The philosopher Jacques Rancière writes: ‘There is nothing that does not bear the power of language’,<sup>49</sup> echoing Benjamin’s assertion that everything has its own mythology that may be unveiled should we take time to decipher its traces and patterns. Writing of Cuvier, the geologist, in the context of mute speech, the ways objects communicate through their form, line, history, etc., Rancière proposes an idea of the artist as one who ‘gathers the vestiges and transcribes the hieroglyphs painted in the configuration of obscure or random things.’<sup>50</sup> In following the Freudian rule that ‘there are no insignificant “details”’,<sup>51</sup> he continues, ‘He [the artist, sic] gives the insignificant details of the prose of the world their power of poetic signification’,<sup>52</sup> suggesting that this approach collapses hierarchies through its resistance to accepted orders.

Writing of a history of practices that examine the interstices between person and urban environments towards assessing the impacts of urban spaces, Merlin Coverley appraises the development of psychogeographic practices that employ literary and imaginative approaches alongside the act of walking to propose new ways of apprehending our surroundings.<sup>53</sup> Charting psychogeography’s rise through the Lettrist movement under

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49. Jacques Rancière, *The Aesthetic Unconscious*, trans. by Debra Keates and James Swenson, Cambridge: Polity Press, 2009 [*L'inconscient esthétique*, Paris: Editions Galilée, 2001] p. 36.

50. *Op. cit.*, p. 35.

51. *Ibid.*

52. *Ibid.*

53. Merlin Coverley, *Psychogeography*, Harpenden: Pocket Essentials, 2006.



Guy Debord as a tool for the transformation of urban life, psychogeographic practices began as an aesthetic response to environment and, increasingly, a tool of political action. Coverley cites Debord in describing such practices as ‘the study of the specific effects of the geographic environment, consciously organized or not, on the emotions and behaviour of individuals’,<sup>54</sup> a point where person and environment collide.

The idea that the person may be put into different conditions of contact in his/her environment in order to better expose and understand the conditions of that environment parallels this research. The motivations and practices are similar: Coverley writes that ‘psychogeography seeks to overcome the processes of banalisation by which the everyday experience of our surroundings becomes one of drab monotony’.<sup>55</sup> While historically such practices were inextricably concerned with exposing the mythologies of place and self in relation to ongoing authority-led changes to the urban environment, there are affinities with this research: both privilege the first person perspective, the active engagement with space through movement through its volumes, the practices of employing environment as a directive frame, the acknowledgement that spatial experience activates the unconscious, and the idea that these aspects may be communicated through artistic means. Through the very proximity of the subject to environment, psychogeographic ideas are transformed here: as a practice that activates the relation of its user to its immediate point of environmental contact, the territory of research becomes concentrated, from the open urban environment to the enveloping geometries of inhabited space.

Quotidian space becomes a site where the impacts of place on the person are exposed through artistic means as a personal and intimate relation to ideas of dwelling. Coverley

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54. *Ibid.*

55. Coverley, *Op. cit.*, p. 13.

writes of the city as ‘a site of mystery’, and that the practices of psychogeography ‘seek to reveal the true nature that lies beneath the flux of the everyday.’<sup>56</sup> I carry these sentiments forward, transforming the investigation from the urban environment to the home environment through considerations of livable and unlivable space, bound up with ideas of the uncanny.

Vidler writes of the psychologisation of the uncanny as ‘variously described by psychoanalysts, psychologists and philosophers as a distancing from reality forced by reality’,<sup>57</sup> the transforming of homely (*Heimlich*) into unhomely (*Unheimlich*), not through space itself but through a transforming of the person’s unconscious associations with space that produces an intellectual uncertainty, a derealisation of space as if viewed in dream. Memory and recollection as functions of the mind may be likened to a dream, where the subject makes her/his own connections and decisions about what may be remembered and how, subject to her/his own unconscious desires, through links to other memories and links to the present: the sediment of the past is latent in all interactions with the present. Artistic explorations place the personal and subjective in a priority position, in opposition to ‘prevailing mechanized and systematic modes of thought’,<sup>58</sup> an idea of political agency proposed by the Lettrist Movement. My approach supports narratives to emerge that are unique and particular to person and place, challenging authority perspectives, and in doing so, supports the seizure of the specific realities that make dwelling possible.

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56. *Ibid.*

57. Anthony Vidler, *The Architectural Uncanny*, Cambridge, MA: MIT Press, 1992, p. 6.

58. Coverley, *Op. cit.*, p. 17.

Suggesting that environment and person are implicated in the transmission of affect, Brennan writes ‘environment has the force of its own agency’:<sup>59</sup> we are immersed in the world, and are affected by that immersion. The person is therefore not secure in her/his separateness from the world *out there*; rather, there is a dynamic relation, an energetic movement between the inner and outer worlds of the subject in her/his encounter. Practice sets up the conditions of possibility for unexpected meetings, where what is taken for granted adopts strange or unforeseen turns. Through these turns Brennan’s ideas of porosity are manifest; she continues, ‘The transmission of affect means that we are not self-contained in terms of our energies. There is no secure distinction between the “individual” and the “environment”’.<sup>60</sup> Referring to a ‘force’ operating from within *and* without, this suggests that in the regular flow of socio-cultural relations, the person is unknown to her-/himself, being brought to knowledge through contact with other persons, places, or situations through the affective register.

### **2.3. Breaking the Silence: An introduction to the process of free speaking**

Geographer Yi-Fu Tuan writes of ‘the space that is conditioned by the fact of me being in it, the space of which I’m the centre, the space that answers my moods and intentions’.<sup>61</sup> Thus the research strategy of placing one person and one place in dynamic interaction and exploring this through artistic means, demands an action from which such a relation may be mobilised. My research enters ideas through externalising internal dialogues by setting up a speculative conversation between researcher and environment.

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59. Brennan, *Op. cit.*, p. 6.

60. Brennan, *Op. cit.*, p. 6.

61. Yi-Fu Tuan, *Space, Place*, Minneapolis, MN: University of Minnesota Press, 2001, p. 188.

Sitting quietly in the environs of inhabited space, I open a dialogue by speaking aloud, talking to the walls, to myself, so I hear what I am saying. Free speaking offers a mode of practice through which the person may innovate and improvise, speaking in the moment and escaping the self-censorship immanent to conversations with an other. Different to the psychoanalytic practice of free association,<sup>62</sup> I respond not to word, but to the space I occupy, my unconscious worlds brought into consciousness and documented for later review. Echoing psychoanalytic processes concerned with exploring hidden aspects of the personality that may be projected externally, speaking, listening, and production bring *langue* and *parole* to the fore, generating materials captured in the moment that may be reflected on as autonomous artefacts.

The approach does not allocate a specific time of day in which to speak; rather, I operate in the knowledge that I am committed to setting aside time to engage in such dialogues. Time mediates: -speech emerges uncensored, and throughout attention is directed at the space. The act of speaking externalises whatever comes to mind, bringing forth unexpected ideas and comments. I record these dialogues, later transcribing them. In writing, I am often surprised to hear what I have said. As I work to refine these dialogues, I see an evolving narrative emerge concerning my relation to the space previously hidden, expressing different concerns to those of the everyday.

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62. Devised by Sigmund Freud as an alternative to hypnosis, free association is a word/word-image reponse through which the analysand verbalizes whatever comes to mind in psychoanalytic therapy at the prompt of the analyst. The therapist presents the analysand with a word and interprets responses to explore the unconscious. Speech is uncensored, allowing thoughts and feelings in the mind to be externalized from a subjective perspective. Speech has no planned format, developing by way of links and responses to expose unconscious materials. The goal of free association is to support a co-discovery of significances that may lead to personal insights for the analysand.

## 2.4. The Chasing Light Texts: A discussion of artefacts of production generated through speaking and writing

Collectively these writings are titled *The Chasing Light Texts*, the outcomes of self-initiated consultations revealing the episodic, fragmentary nature of encounter and its articulation through practice. Neither continuous conversation nor endless dialogue, in each consultation there is a coming together of person and environment, subject and object in a durational process of continual unfolding in another register – the possibility of a different ‘now-ness’ is operative in the unfolding of the speaking process. There is no set time limit to these periods of pause and speaking; however, a period of thirty minutes is sufficient to contain the activity. Speaking aloud requires a commitment to pausing the ongoing everyday, an interruption that results in a change in rhythm, and subsequently, a change in condition. The pause acts as an agent of change both temporal and temporary. Speaking aloud is a clearing of disparate thoughts and ideas and an active conversation with environment in which the person is not self contained – the spatial considerations of environment act on the person in a co-production of experience, demonstrated in the ensuing dialogue. This approach allows me to step ‘out of time’: time is mediated linking me phenomenologically in ways that allow me to elaborate and imagine.

Ingold writes, ‘the growth and development of the person [...] is to be understood relationally as a *movement along a way of life*.’<sup>63</sup> As such I am not only speaking of the now in the now; the dialogue is mediated by the sum of my experiences placing me in narrative continuity. Adopting the conditions of pause to speak enables forward movement, externalising through language an internal voice. Both silence and breaking

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63. Ingold, *Op. cit.*, p. 146.

the silence work productively, shifting the project from inertia to possibility: once the pause is grasped it becomes dynamic, a different relation and its expression find form, allowing improvisation as I seek different ways to articulate my relation to my inhabited space through language.

The fragmentary nature of this discourse illustrates an exploration of the capacities for action available to the person. The free speaking that informs *The Chasing Light Texts* illustrates a series of attempts to examine the relational nature of person and environment, unfolding in their environment. Freud proposes psychic determinism as a mechanism by which all mental processes are determined by mental aspects that are existing or pre-existing. His study of lapses of memory in particular proposes that streams of thought are disturbed by inter- and intra- (external and internal) subjective forces that act on the present context.<sup>64</sup> This suggests that although encounter may reveal chance or spontaneous elements, the psychic apparatus of the person links these new configurations with pre-existing psychic materials – the past is always psychically linked to the present. Freud links subjective forgetting with repressed memories through association, suggesting repressed elements continually strive to represent themselves and do so given suitable conditions: the psychic self is in a continuous process of augmentation by extrinsic factors. This augmentation may come about through particular conditions that activate memory through bringing into play elements that may be directly or indirectly associated with something one may wish to forget, a continually associative function of the psyche through which unconscious resonances surface. This links directly to time, through ideas of what *may* and *can* be apprehended

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64. Sigmund Freud, 'Remembering,' 'Repeating' and 'Working-Through' (*Further Recommendations on the Technique of Psycho-Analysis II*), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 24 vols, trans. by James Strachey, et al., London: Hogarth Press 1955, Volume XII, pp. 145–56, p. 145. See also Sigmund Freud, *The Psychopathology of Everyday Life*, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 24 vols, trans. by James Strachey, et al., London: Hogarth Press 1955, Volume VI, pp 1–7.

by the person: it is through context and the conditions of possibility that such associations may emerge.

The practices of pause and speaking validate personal life experiences as being instrumental and immanent to the person's evolution, not only as part of her/his history or timeline, but constituent of a person's selfhood. As such these pauses and dialogues are an access point through which the self that is hidden, forgotten, unremarked on in everyday praxis, may find voice. The activity of free speaking, has parallels with talking therapies such as Psychodynamic (Psychoanalytic) Psychotherapy,<sup>65</sup> Cognitive Behavioural Therapy (CBT),<sup>66</sup> and Cognitive Analytical Therapy (CAT).<sup>67</sup> The key difference between these methods and the form of free speaking applied in this research is that environment itself is used as a directive frame for the conversation. The activity of interaction is not with another person, or therapist, but with the environs of inhabited space in a one to one dialogue. The person engages in a self-reflexive way, responding to the room of consultation, its forms and textures, colours, light, and shapes, setting up a visual and spoken dialogue. In interrupting everyday acts to make space for a new encounter, the pause proposes a dynamic field bringing entry into richer dialogues with space; the unconscious is externalised through speaking and listening *and* through sight/site. Containment and observation bring about a noticing of aspects which were previously hidden: I notice the light, the shadow, colours, patterns, forms, and textures,

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65. Where a psychoanalytic therapist encourages the person to say whatever is going through their mind towards becoming aware of hidden meanings or patterns in what the person may do or say that may contribute to problems.

66. A form of psychotherapy that examines how beliefs and thoughts are linked to behaviour and feelings: a therapist can teach skills that retrain a person's behaviour and style of thinking to help deal with stressful situations.

67. Which uses methods from both psychodynamic psychotherapy and CBT to work out how someone's behaviour causes them problems and how to improve it through experimentation and self-help.

revealed and described by light. When I notice these aspects, these light patterns playing out across the walls of my inhabited space, I am affected – I *feel* different.

In reviewing the outcomes of free speaking the process is only partially successful in articulating the hidden voice of the researcher. The differently textured phrasing and digressive character that might be associated, indeed expected, of such activity plays out here as a series of contemplative and reflective dialogues, informed by theoretical considerations. As a process happening in an established space of contented habitation, free speaking acts as a tool of thought and discernment, rather than confrontation and judgement. Discourse produces subtle movement across boundaries voicing internal speculations on the nature of knowing as concrete artefact. As such, speech, and its re-working into writings, may be viewed as an address, a call, the beginnings of a dialogue and a bridge between action and inertia. Produced contemporaneously with the development of the researcher's theoretical perspectives, outcomes are coloured by the researcher's developing intellectual framework and document the nature of the address as it was happening.

## **2.5. Apprehending the Image: A discussion of artefacts of production generated through image-making**

The actions of free speaking act as an entry into research practice and catalyst for visual documentation. The pause, initially adopted to speak, brings an enhanced attunement to environment through repetition: through protracted looking, more is seen. Developing the correspondences of site/sight into visual language photographic practice takes over from spoken word. The differently textured phrasings and/or digressive parlance one



might associate with free-speaking find form in the visual realm, playing out in photographs as episodic, fragmented documents of intensity.

Through the pause, time appears to slow down through embodied, in the moment interaction. Instead of merely looking and apprehending environment through sight, consciousness of visual stimulus becomes almost pre activated through a manner of subliminal perception. Peripheral vision is developed making contact with visual information that was previously out of range. Rather than the image coming into consciousness as an unexpected visual power, ongoing familiarity with the environment and its potentials brings an expectation that something particular will be brought into consciousness, demanding to be noticed. Environment touches the person through a psychic resonance that drives looking, an apprehension of image and its particular significance.

Stillness, attention, observation, time, inhabit the pause, driving action. Digital devices of sound and image recording facilitate this as tools which, through ease of use, allow me to disengage with the technical aspects of documentation, allowing full attention to be focused on the performative aspects of doing – speaking, looking, documenting. These technologies are an extension of my touch, archiving each contact in their digital memory more fully than I can archive in my organic memory. I trust these tools to capture the moment, dis-engaging from technical considerations and freeing my mind-space to engage in more speculative, unplanned elaborations of my relation. Together these tools act as a note-book, a provisional space, a digital memory that may be recalled, on demand, and reflected on in non-linear ways, enabling unbidden thoughts and actions, to be considered, re-thought, re-assembled. The using of digital means is a key component of practice as tools of documentation that may be accessed on demand

(exposing the paradoxes of working in a recently technologised landscape).<sup>68</sup> Through continued and regular activity archived materials evidence thoughts and feelings bound up with the sight and experience of place, acting as catalysts for further activity. I am the spectator, the audience, the witness, to the event of the pause and its experiential content as mind and body space meet and improvise in the space.

## **2.6. Present Sensations: A consideration of the modalities and semiotics of affect**

Brennan writes that ‘the transmission of affect, if only for an instant, alters the biochemistry and neurology of the subject. The “atmosphere” of the environment literally gets into the individual’.<sup>69</sup> This suggests that in the ongoing affective hum to life – a manner of background static of which one is aware but not really attuned, the foundation of the affective register – the quantity of intensity and the quality of feeling determines awareness of affect, as both combine in a peak of chemical and electrical activity, working with other factors to generate a set of perceptions manifesting as feeling or emotion in mind and body-space. Thus Brennan echoes Massumi’s conception of affect as being an experiential state of the body, a state that is pre-reflective, arising from the stimulus of encounter – pre-feeling, pre-emotion. The production of feelings or emotional intensity follows the affective condition. In this context affect is abstract, a state of possibility and potential that triggers a set of responses, feelings, or emotions in the subject. The sequencing of affects produces a stream of consciousness, generating what Edmund Husserl refers to as ‘the present sensation-content’, where cumulative sensations become productive, and, enriched by

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68. For an overview of the contemporary use of digital technologies, charting their development from the needs of the developing eighteenth century capitalist economy through contemporary warfare to counter-culturalist experimentation, see: Charlie Gere, *Digital Cultures*, London: Reaktion, 2008.

69. Brennan, *Op. cit.*, p. 1.

their temporal character, pierce consciousness, awakening fresh sensations, building one moment on another in continuous flow as a ‘continuous moment of individuation’.<sup>70</sup>

Massumi notes that ‘the primacy of affective is marked by a gap between *content* and *effect*’,<sup>71</sup> observing there is no correspondence between the quality of an image (its’ inter-subjective indexing to conventional meanings) and its’ intensity (the duration and strength of an image’s affect), concluding that the relation between image and affect is not straightforward and potentially multi-leveled. He writes that research has shown that on one level of intensity, affect is characterised by a crossing of semantic wires which ‘vaguely but insistently connects what is normally indexed as separate. When asked to signify itself, it can only do so in a paradox’,<sup>72</sup> the primacy of affect enabling different forms of connectivity between cause (or stimulus) and effect.<sup>73</sup> Quality and intensity are immediately embodied autonomically, bringing the person to knowledge that s/he is directly in line with an ongoing narrative and enquiry – there is change – something is happening/will happen. Massumi proposes that intensity is outside this cause and effect loop, a remainder that is ‘narratively de-localised, spreading over the generalized body surface, like a lateral backwash from the function-meaning interloops traveling the vertical path between head and heart’.<sup>74</sup> When affect occurs, it is *felt*.

The importance of affect is that the receiver may not necessarily be aware of her/his own affective resonance with the source. As the body ‘infolds’, or apprehends through

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70. Edmund Husserl, *On the Phenomenology of the Consciousness of Internal Time* (1893–1917) trans. by John Barnett Brough, *Husserliana: Edmund Husserl - Collected Works*, New York, NY: Springer, 1992 [*Zur Phanomenologie des inneren Zeitbewusstseins* Tübingen, Germany: Niemeyer, 1917], p. 68.

71. Massumi, *Op. cit.*, p. 2.

72. Massumi, *Op. cit.*, p. 3.

73. *Ibid.*

74. *Ibid.*

the senses, the multiple messages of its environment organised with existing resonances, multiple intensities become infolded to create new affective resonances that may not relate to an original meaning or manner of content. Affect thus infolds and unfolds in the pre-reflective unconscious autonomically, in tandem with the body's proprioception.<sup>75</sup> Although one cannot resist affect, one is aware when affect is happening, and may reflect and make choices about how one may respond. Thus, in exploring which sensibilities are making connections between the known and the unknown in inhabited space, an archaeology of the self must be acknowledged, where the sediment of experience, multi-faceted, multi-layered, is ever present. In the provocation of the affective condition, an analysis of affect reveals a non-linear history of subjective thoughts and ideas.

Becoming more aware of one's condition promotes agency for the individual as an active participant in encounters with environments. In his introduction to Gilles Deleuze and Félix Guattari's *A Thousand Plateaus*,<sup>76</sup> Massumi writes that the words affect/affection do not denote a personal feeling and should not be confused with feelings and emotions, while Spinoza's *affectus* is an ability to affect and be affected,<sup>77</sup> drawing attention to the body's unconscious response to stimuli at a purely biological level. It is at the interface of the biological and the psychological that affect may be interpreted as body and mind work in tandem to interpret stimuli toward meaning that is particular and personal. Thus, in Massumi's interpretation, affect and the ability to be affected are pre-personal being linked to the body's proprioception, a non-conscious experience of intensities: feelings are personal, an interior state linked to biographical

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75. In medical terms, proprioception is concerned with movement and spatial orientation, which arises from non-conscious perception of stimulation within the body itself.

76. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi, London: Continuum, 2004 [*Mille Plateaux*, Paris: Les Editions de Minuit, 1980].

77. Benedictus de Spinoza, *Ethics, Part III* [1677], trans. by W.H. White and A.H. Stirling, London: Wordsworth Editions, 2001. Proposition 56, p. 141.

experience, an interpretation of stimulus based on previous experience: emotions are the projection or display of feelings externally. Affect at a non-conscious level is an unformed state of potential arising from stimulus. The experience of affective intensities is particular to the person: however, in wider societal structures filled by signs, symbols, forms, and ideologies, the power of affect lies in its abstractness, its formless potentiality where multiple messages may be infolded and enfolded without conscious knowledge. Affect may be a fusing of real and imaginary worlds, where interior and exterior sense collides to form multiple potential trajectories, a corporeal understanding felt before it is thought.<sup>78</sup>

## **2.7. Intimate Immersions: A reflection on subjectivity in relation to the research activity**

I photograph the visual elements of affect – each image a point of impact – as single and sequenced images, capturing visual representations of the triggers of affect while having little understanding of what compels me. This marks the territory of subjective research, where the subject/researcher is put into the context of the situation in order to understand it, recognising and acknowledging her bias as an active element of hermeneutic/phenomenological research as strategic.

The approach shows the capacity of the person to bring her-/himself into greater awareness of her/his environment, accenting agency as an active participant and co-producer of experience. Considering notions of a *livable* and *unlivable* condition, the locus of home allows tensions between engagement through pre-reflective affect as

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78. For further reading see the essay: Eric Shouse, Feeling, Emotion, Affect, MIC Journal: A Journal of Culture and Media, Vol.8, 6, Dec 2005. <http://journal.media-culture.org.au/0512/03-shouse.php/> Accessed June 2013.

embodied experience, and engagement through multiple threads of familiarity to be explored.

Time and duration as processes immanent to physical and psychological engagement mediate the activity, allowing for periods of activity and inactivity, reflection, and speculation. Insight and exchange develop organically, as self-initiated, self-directed activity follows non-prescribed flows and pathways. Activities expose new areas of interest, cause new considerations to emerge, activate the imagination, and expose unconscious materials.

A commitment to practice brings about an amassing of documentation which may be reviewed speculatively – visual groupings and thematic collections develop, repetitions, breaks, continuances are observed and acknowledged. As author/originator I make decisions about what I keep or discard, how I organise outcomes, which images or passages are significant to me. I recognise my home as a safe place in which to lose myself in the practices and processes of such artistic conjecture, a place of security bound up with my own self-development. With regard to ideas of *Heimlich* and *Unheimlich*, and the intellectual uncertainty of the uncanny, perhaps the images retain traces of the uncanny to be released by the gaze of the viewer. In the distillation of these ideas, and the development of documentation into art-works, ideas of livable and unlivable space may be teased out.

## **2.8. Embodied Engagements: A discussion of the importance of committing to the research process**

As noted, the approach requires a commitment to making time, and being amenable to the achievement of a deep state of connection with environment. The attainment of relaxation is necessary to proceed, effectively supporting more porous interactions with environment. The person must be secure and at ease in the environment; to be otherwise would cause a tension unproductive to the exercise. A state of calmness and receptivity to the immersive nature of the process supports the moment on moment dialogue that occurs: in effect, the person dwells fully in her condition for the duration of the exercise, paralleling the practices of mindfulness, a practice of embodied engagement that brings attention and awareness to the practices of everyday life.

Like the practices of this research, mindfulness is an active process that may be cultivated over time, gaining depth through repeated practice and attention. Jon Kabat-Zinn writes of the practices of mindfulness as a therapeutic process bound up with self-development, and requiring a strong commitment to the self.<sup>79</sup> Mindfulness has affinities with this research through the commitment to practice as bound to the agency of the person and is strongly linked to ideas of empowerment. Kabat-Zinn writes of a 'lightness of touch, coupled with a steadfast and wholehearted engagement',<sup>80</sup> as being the signature of mindfulness practices, and further, that in order to progress successfully in the practice good guidance is essential. The idea of being in the moment, of 'present-ness', is an important aspect of mindfulness practices, linking ideas of the security of the self in one's environment to maintaining a steady state of physical and mental calm, and referring to Heideggerian ideas of letting something into

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79. Mark Williams and Danny Penman, *Mindfulness: A Practical Guide to Finding Peace in a Frantic World*, London: Piatkus, 2011, p. x.

80. *Ibid.*

its own presencing, amplifying awareness. Every presencing is circumspect: each presencing of something particular also excludes what is not particular to it; the presencing of a thing is particular to both context and reading. Artefacts of research may be seen as the products of the person becoming aware of her/his sensing, proposing a speculative space of becoming that may be grasped by the user: the commitment to generating artefacts of practice drives next steps. Activating ideas of attention, time, immersion, and porosity, production enables practice-based entry into theoretical concerns – testing ideas, experimenting, speculating, and in turn, mapping the trajectory of the research.

## **2.9. Fragmentary Discourses: A reflection on exploratory approaches using image-making**

Early outcomes of photographic practice illustrate the fragmentary course of the project's development. Initially seeking out pleasing arrangements of objects to photograph, as my conscious, logical mind is led by my ideas of a *good* picture or a *good* arrangement of objects, is deeply frustrating, unsatisfying, and ultimately unproductive. Through this activity I acknowledge that I am unconsciously linking ideas of what constitutes a good picture to the highly mediated images of the interior design industry: images of ideal homes, the constructions of an industry that trades on dissatisfaction. Rejecting these ideas I move forward, developing a working method that is productive, transferable to other contexts and persons.

Images may be read as a suite of different parts, moods, and observations that offer insights into a fragmented visual discourse. With reference to ideas of the subject/object



relation of psychoanalytic discourse, I become acutely aware that the other at work here is a different construction of the self. The environment is populated by fragments of myself – I am surrounded by, immersed in, the comfort of *my* things. The space reflects different elements of the self in the array of objects, books, furnishings, which surround me: I operate in a world of self-construction. Using photography I separate myself from the overwhelming content of visual forms, first through photographing elements of the space, and secondly, through reflecting on images as autonomous elements, enabling different ways of viewing that operate to propose unexpected connections – disconnected from its context, the ordinary becomes extraordinary. The performative act of image making makes visible the disparate resonances that drive the doing on the artist/performer's own terms. I am fascinated by these images, yet unable to read them. Intuition leads, producing new configurations attached to recollection and discovery. Writing the object and the encounter with the object through artistic means is a gesture towards a manner of capture through which telling is made possible. The photographic image separates the object from its surroundings so that image becomes object, mediating the encounter and framing its content as significant: no longer part of the homogeny of lived space, it is now a singular entity that may be studied independently, an isolated moment of intensity – the affective resonance which drove the capture of *that* particular image *then*.

The photograph induces distance while simultaneously bringing the content of the photograph closer to its author. The action of photographic capture concretises the encounter in the psyche and as material form, allowing both relation to and creation of image as an active process of apprehending. This brings different correspondences between the optical and tactile, and with it different ways of seeing and experiencing, thinking and untangling. Architectural theorist Jane Rendell writes: 'Viewing and

interpreting involves entanglement in intersubjective spaces of desire, projection and identification',<sup>81</sup> accenting the personal and intimate dimensions of this exploratory approach. The photographic image binds opposing positions, facilitating distance while allowing the photographer to get closer to the source of the image, to hold the image in her hand as it were, as participant/performer and observer/spectator.

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81. Jane Rendell, *Site Writing: The Architecture of Art Criticism*, London: I. B. Tauris, 2010, p. 5.

2.10 Illustrations of photographic artefacts generated through the use of the research methodology

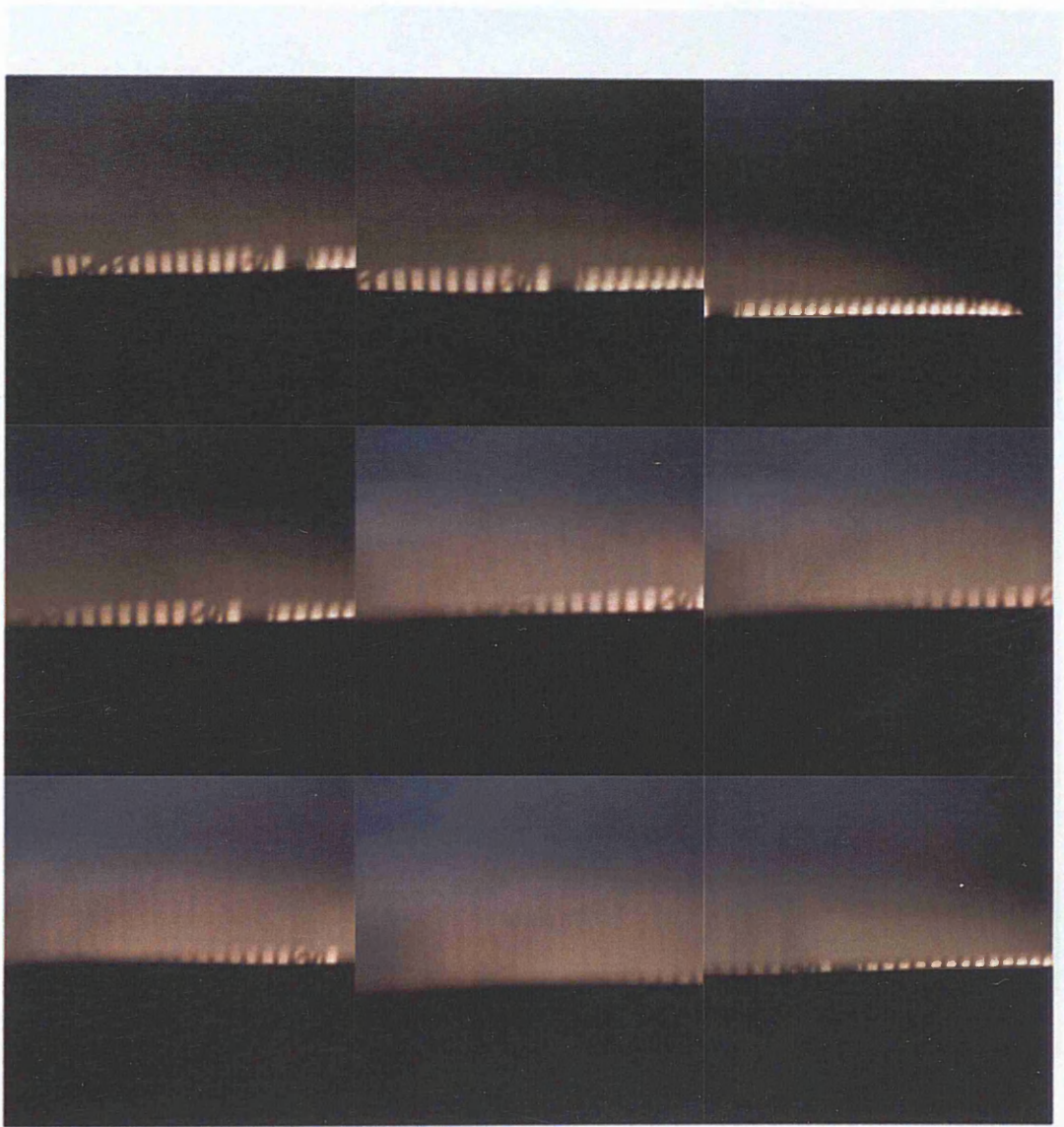


Image arrangement from *The Light Archive*, 2014



Image arrangement from *The Light Archive*, 2014



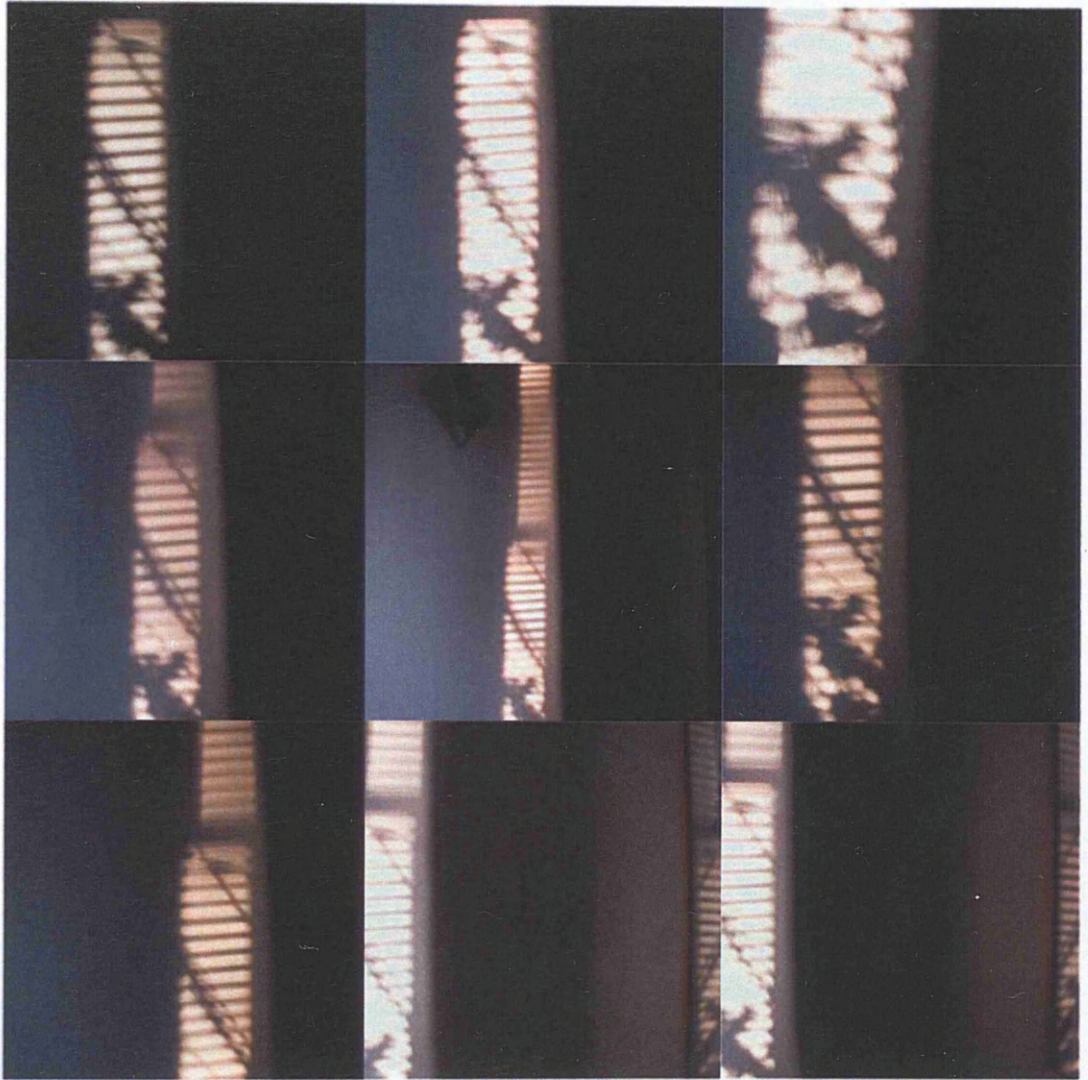


Image arrangement from *The Light Archive*, 2014

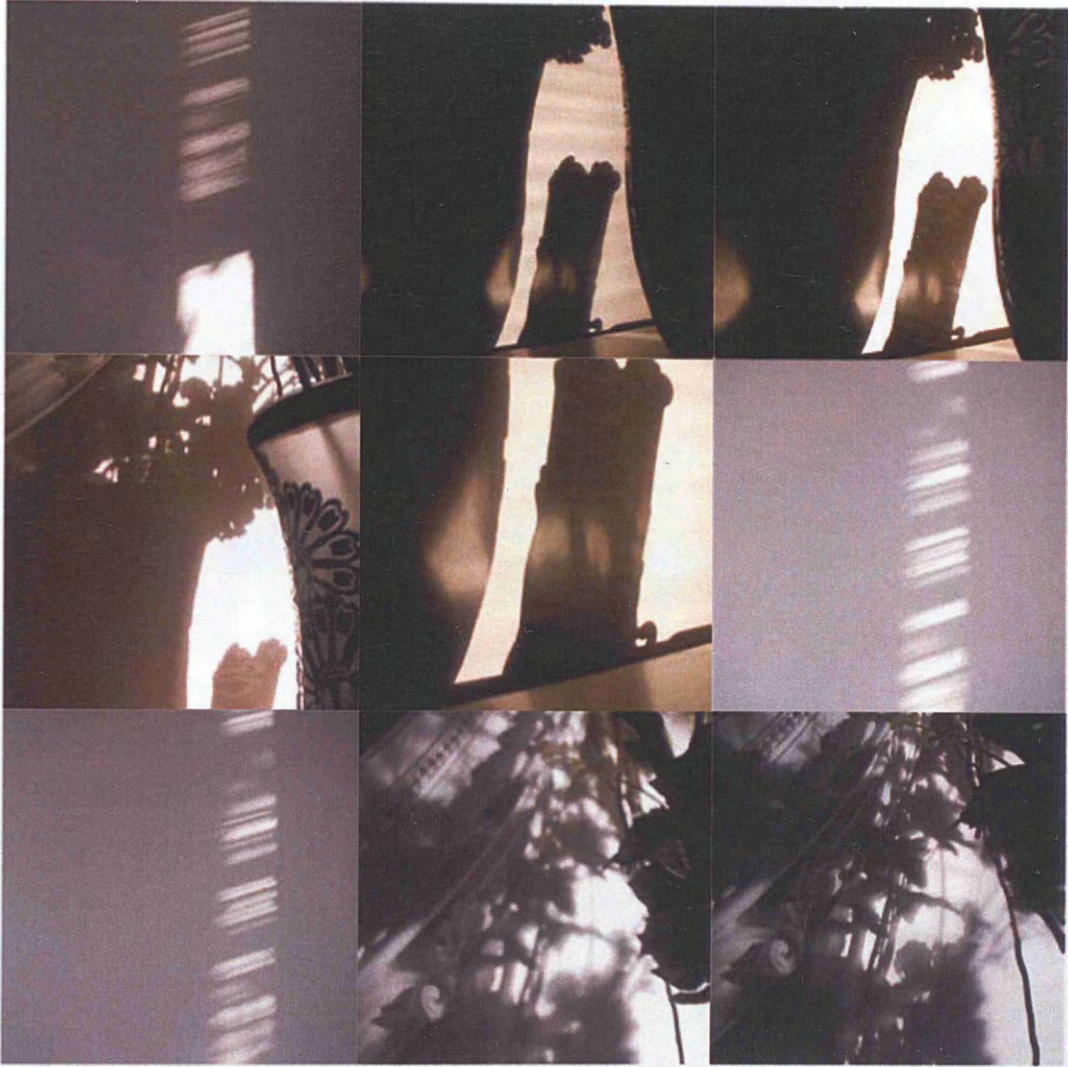


Image arrangement from *The Light Archive*, 2014



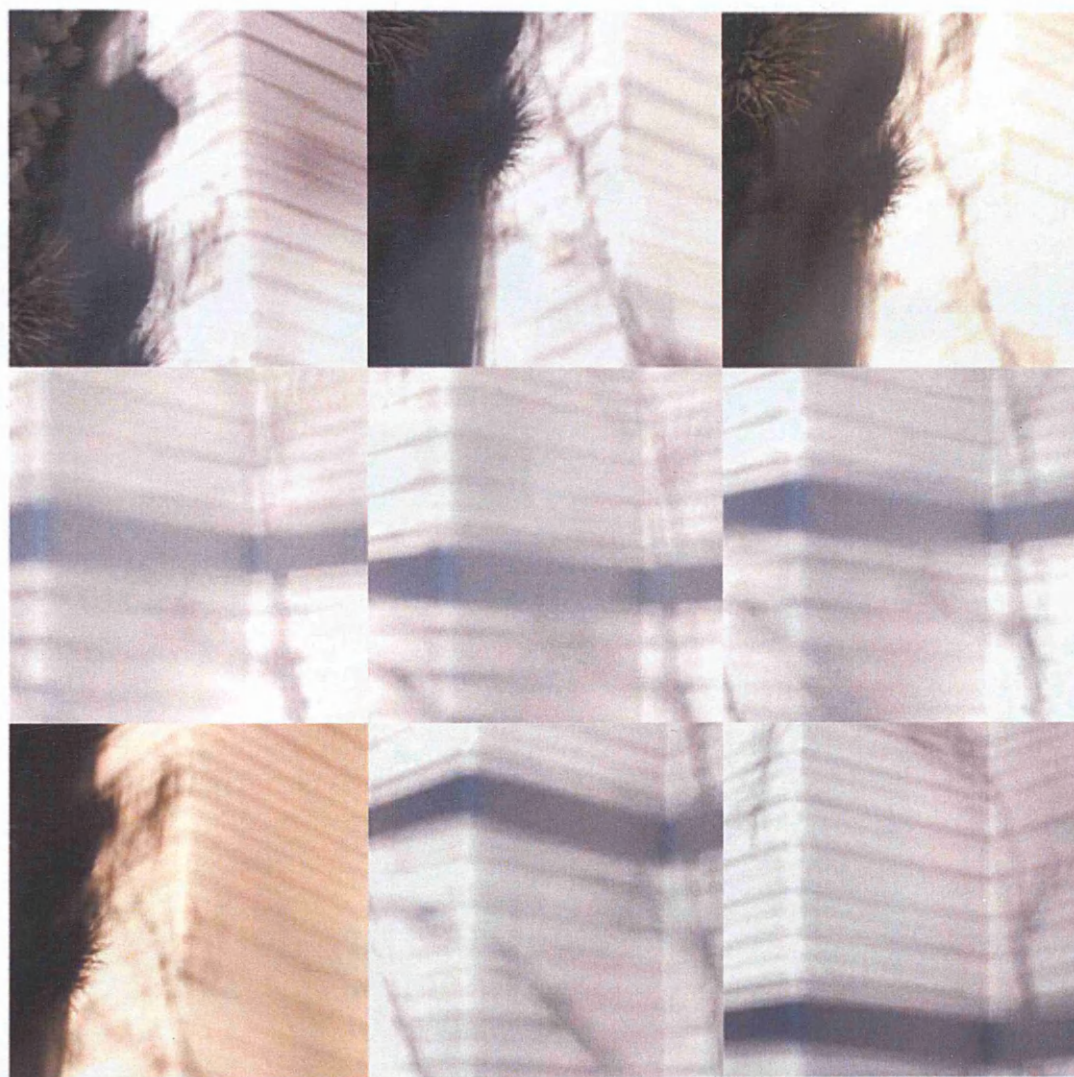


Image arrangement from *The Light Archive*, 2014

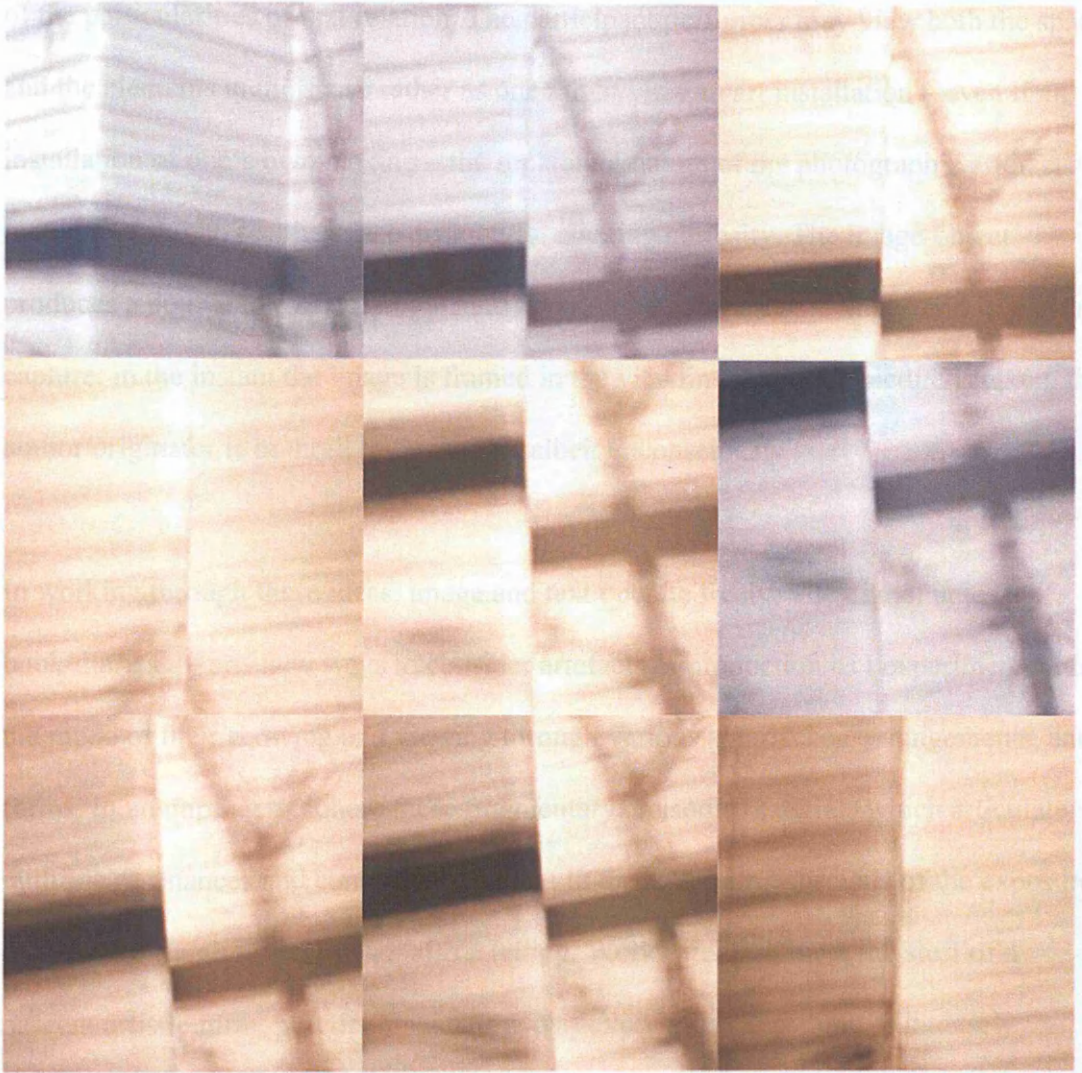


Image arrangement from *The Light Archive*, 2014



## **2.11 Disturbances: Noting the effects of the process on the person**

Mediating the experience of space and its environs, the image-object mirrors back some of the particularities of that relation. The participant/performer may view both the space and the elements in the space rather as one might view an art installation – even if an installation of one's own making – the separating nature of the photographic artefact inducing a way to see the space differently, eliciting curiosity. The image-object produces a double mirroring, in the hard copy of the photographic image and in its very capture: in the instant the image is framed in the viewfinder and the picture is taken, the author/originator is in thrall to the image, albeit unconsciously.

In working through these ideas, image and text operate freely. The digital note-book/diary supports new ways to consider artefacts of production as I experiment with the mode of their showing and viewing through various approaches, arrangements, and forms. In attempting to cohere these fragmentary, episodic materials which articulate multiple resonances and concerns immanent to the self, I am conscious of the exposure of myself through this showing, also a telling. Works are unrefined, the stuff of a nascent artistic form, part documentation, part expression, their content intensely personal.

I am unsure of the ways others may interpret them, highlighting the exposing nature of such approaches. Using my theoretical knowledge as a foundation, I tentatively build artistic responses, recognising and accepting the vulnerability of that position. Practice exposes the unconscious resonances of person and environment, bringing a position where s/he may find her-/himself unable to make sense of the artefacts of production. Indeed, the practice could be said to create a manner of psychic disturbance –

confusion, uncertainty – as unwelcome as it is unexpected. This is intensely personal work, revealing that when undertaking works that surface aspects of the unconscious, good guidance is essential.

As an academic, I am to some degree able to use theory as an architecture of practice and reflection to ensure that outcomes of practice are productive rather than destructive. The initial stages of practice indicate the need for a thorough working through of activities before considering the ways in which the method may be applied in other contexts. In this, the research reveals the potentials of such an approach, and is a proposal towards a way of working which may be further developed.

## **2.12 Proposals and Process: setting out a working method for use beyond context**

In mapping out a proposal for a set of behaviours I have trialed repeatedly I concretise the method as an artefact of research, documenting the rigour of activity so that it may be made available beyond context, and further refined by others, pertinent to different persons and sites. Describing the approach, I illustrate the process from which the photographic images came into being, which has in turn has been developed from my experiments with free-speaking. The approach for each is very similar, and these instructions are intended to act as guidance for the doing of either practice.

The instructions have been developed from instructions I have given to myself, written as if I am speaking directly to the reader. Observing the particularities of process is an important part of setting up the conditions of possibility for something to happen. Creating pause, enabling a clearing the mind, and focusing of attention on what is to

follow, the instructions are written to accent the particular and intimate nature of the ensuing activity.

The process:

- \* First, make a decision to commit your time, energy and attention fully to this process.
- \* You will need around thirty minutes. You may wish to set a timer for thirty-minutes activity. Set the timer after you have read through these instructions and are ready to begin.
- \* You will need your environment to be quiet and free of distractions. If there are other people in the environment, advise them in advance that you are engaged in a creative practice, and that you are not to be distracted. This activity is important to you.
- \* You will need some manner of documentation device (a note-book, a camera, a Dictaphone, or similar), whatever feels comfortable and can be used effortlessly (for free-speaking you may use a mobile phone. For image making you may use a digital camera/phone camera.)
- \* Now select the room in which you feel most at ease. It does not matter what room, as at the end of this part you will be free to move around and engage with whichever spaces you wish. Once you have selected the room in which to start, find a comfortable place to sit.
- \* Sit upright.
- \* Close your eyes.
- \* Sit quietly and calmly.
- \* If thoughts come to mind, let them go. You are clearing your mind. Once you are comfortable, begin to slowly count backwards from one hundred to zero. Take your time, set your own pace, there's no rush. Whilst you are counting backwards, let the

tensions of the day go. Relax. Let your shoulders drop and breathe evenly. Try to become aware of your body. Feel the tension leaving your muscles. Relax your mouth. Breathe evenly.

- \* When you reach zero, take a few moments of pause. Become aware of the environment around you, the background sounds, smells, temperature. Let your senses reach out and be fully present in the moment. Relax.

- \* When you feel ready, open your eyes. Look around the room. Photograph the first thing you notice. Do not think about it or judge it, just document it and move on.

- \* Keep photographing until you feel satisfied then move to another space and do the same. Keep photographing until you either stop noticing things to photograph or start thinking about what you're doing.

- \* Stop photographing.

- \* Do not judge the content of your photographs.

- \* To finish, you may wish to write a few lines about your experience in a notebook or speak into a voice recorder.

- \* Download your images and voice recording (if you have one) into a folder and label them 'Day 1'

- \* You have completed the activity.

- \* You are free to get on with the rest of your day.

- \* Commit to doing this regularly for a period of several weeks.

When first I begin to use this process, I am not aware of any particular story, narrative, or theme: the photographic imagery I take appears random, unreadable. Yet slowly, over time and through a commitment to process, I become more attuned to the affective resonances of environment. This becomes evident in the photographs I take, which begin to assume similar attributes over time. This occurs through the use of the camera:

the camera frames the image, cutting out extraneous material *via* the set parameters of the viewfinder. I see only the image contained in the frame, isolated from its wider environment, held in the viewfinder – the gaze of the lens mediates reality as I am both separated from and connected to its source by and through the technologies of image capture.

Benjamin, in his essay, 'A Short History of Photography', proposes the idea of the optical unconscious:

For it is another nature which speaks to the camera rather than to the eye:  
'other' above all in the sense that a space informed by human consciousness  
gives way to a space informed by the unconscious.<sup>82</sup>

This suggests that whereas the gaze of the eye mediates the image (we see what we wish to see) the automaticity of the camera captures what *may* be seen rather than what *is* seen. The camera simply documents the image: it is in the subsequent viewing of the photograph that things may be seen that were not noticed during primary image encounters. The gaze may linger, studying the image in detail, connecting and reflecting on its content. Only then may the photograph reveal to the eye what was not seen by the gaze, as the conscious and unconscious worlds of the viewer work in tandem to produce new configurations and associations.

Roland Barthes develops this idea in his discussion of the *punctum*: image and affect not only operate at the unconscious level of the subject, but also, in using technologies

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82. Walter Benjamin, *A Little History of Photography*, in *Selected Writings Volume 2, 1927–1934*, trans. by Rodney Livingstone, *et al.*, Michael W. Jennings, Howard Eiland and Gary Smith, (eds.) Cambridge, Mass: Harvard University Press, 1999, [First published in *Die Literarische Welt*, September–October, 1931] pp. 506–527. p. 510.

of image capture, its very mediation through the lens both heightens and obscures the relation.<sup>83</sup> Benjamin linked the optical unconscious of photography to the instinctual unconscious of psychoanalysis, as conditions that were hidden within the person all the time, overlooked, but coming more strongly into play in tandem with a changing world.

### **2.13 *The Light Archive*: A consideration of how the use of the process accents the agency of the user**

Pre-reflective affect, that is, affect that is not consciously considered, is made evident in the urge to document natural light patterns in the home. I document them repeatedly – I cannot resist the urge to capture their image, to bring them closer. These light patterns act as an agent of change: through observation and documentation I assert their importance as a condition in the relation of self to environment as changing, evolving – a durational process. Observing these light patterns I operate in a state of undecidability as to whether the images speak of joy or sadness – perhaps both. The images exist as symbolic forms, known yet unknown, manifestations of fragmentary psychic material. The images act as testimony – part documentation, part personal experience – a time-based narrative authored from the artist’s own perspectives, a telling that shows fragments of life being lived.

The collection of photographic images comprising *The Light Archive* began as a series of images captured using the method outlined. What started out as ‘framed’ image gathering, that is, looking for an image in the manner of traditional photographic practice – a scene, say, composed of objects, things, recognisable forms in spatial

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83. Roland Barthes, *Camera Lucida*, trans. by Richard Howard, London: Vintage Classics, 2009 [*La Chambre Claire*, Paris: Editions de Seuil, 1980].

relation to each other – shifts over time toward more abstracted forms, revealing natural light patterns as essential features. My environment, acting as a giant sundial, links me to space and time through diurnal rhythms and the presencing and absencing of natural light. Natural time takes over from ‘clock time’.

*The Light Archive* is a continuation of the performative act of practice through a quotidian exchange with the forms of environment and part of a digital image collection in an ongoing state of becoming, proposing new ways to link myself to time mediated by artistic means. Over the course of the project approximately five thousand images chart its progression through the committed actions of recording instances of natural light in my home.

Sanja Perovic writes of the Revolutionary Calendar, developed during the French Revolution, which abandoned accepted norms of recording and calculating dates and time. The experiment, which lasted from 1793 to 1805, introduced new ways to measure the relation of time to life lived, to community and creativity, prompting discussions around its practical and symbolic impact.<sup>84</sup> The making of personal almanacs during this time produced a way for individuals to orientate to new conceptions of time and political action through a re-imagining of time, duration, and significances. Perovic proposes the Revolutionary Calendar as derived from historical record and imagined time, a time unfolding as events were realigned and reinterpreted. *The Light Archive* may be seen as a rupture with linear historical time towards a re-imagining of time and duration from its author’s own perspectives. As author I reserve the right to add and subtract, edit, re-edit, revisit it, re-evaluate it, use it (or not) with the authority that my position allows. From the ability to re-imagine time, control time,

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84. Sanja Perovic, *The Calendar in Revolutionary France – Perceptions of Time in Literature, Culture, Politics*, Cambridge: Cambridge University Press, 2012.

emerges a theme that ultimately finds form through the animation of still images into new configurations. A manifestation of the performative act of looking, recording, documenting, thinking, doing and being in the world, the archive is a documentation of repeated looking which re-articulates and reinforces the artist's intention to know more through looking more, while proposing new ways to document, measure, and plot the development of looking in relation to the self. Personal perspectives are exposed through creative activity – the making of the image, its bringing into being, both consciously and unconsciously mediated by the self.

Barthes asserts that the automaticity of the camera sets photography apart from traditional medias of representation; that the lens of the camera additionally captures what has been not consciously seen or framed by the author has implications for the ways in which photographs may be experienced or read by the viewer, bringing different ways of meaning making to bear outside established symbolic systems. The images of *The Light Archive* could be said to represent a 'thin-slicing', flashes of intuition captured by the camera bringing the artist to knowledge in unspecified ways. Malcolm Gladwell writes of 'thin-slicing' as a term for rapid cognition, a situation of unconscious decision making, a series of small rapid cognitions that combine to inform us in unspecified ways (based on previous subjective experiences).<sup>85</sup> Affect and thin-slicing are linked directly by perception, the faculty of apprehending by means of the mind or the senses. Thus, as intuitive processes guide the actions of art-making, the artist must acknowledge both her/his inclinations towards certain forms and her/his vulnerability in being unaware of what these forms might constitute.

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85. Malcolm Gladwell, *Blink*, London: Penguin, 2006.



## 2.14 Reuniting Resonances: a discussion on the affective potentials of image-making and viewing as drivers of activity

Through the development of the personal digital diary, images sometimes take on dream-like forms – anchorless, nebulous, without scale or relation to ideas of spatiality. The originary source of these images could be tiny or huge, and operate in a state of undecidability. As images *in space of space*, the operative part of the images is the object of the image itself – they are all *punctum*. This manner of meaning is peculiar to the viewer in the experience of the image operating outside logical thought: the *punctum* interrupts the *studium*, to pierce the viewer's consciousness. The viewer must exist in a state of un-knowing in order for the *punctum* to take effect, being apprehended in the action of viewing the image itself.<sup>86</sup>

As the project develops, image capture becomes rapid: once discerned, light patterns are repeatedly captured, frame after frame. Singular shots, hand-held, each a variant on the previous, a slightly different positioning, a slightly different framing, as if by getting closer to its image, one might see more, know more, know it in different ways. No longer a collection of fragmentary, speculative images, capture gathers momentum, a harvesting of images, collected and owned by the originator: the very act of this collecting asserts their significance, something is seen, recognised, and at once apprehended by technical means, stored for further study and reflection.

Benjamin claims the power of encounter to affect the subject 'by the dynamite of a tenth of a second' writing of 'the flash' in his theory of mimesis.<sup>87</sup> He describes the

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86. Barthes, *Op. cit.*, pp. 51–59.

87. Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, trans. by J. A. Underwood, Harmondsworth: Penguin, 2008 [*Das Kunstwerk im Zeitalter seiner mechanischen Reproduzierbarkeit*, Frankfurt am Main, Germany: Zeitschrift für Sozialforschung, Vol 5, 1936] p. 236.

explosive nature of impact felt through rapid cognition, its physical nature as sensation arising in mind and body when multiple resonances combine to peak in intensity almost instantaneously. Impacts and intensities of encounter are acknowledged, indeed, harnessed through practice. Through the affective power of recognition driven by intuitive impulse, fragmentary images cohere as the artistic self discerns new patterns and potentials, seeks new ways to work. No longer images of the past in the present, there is future in these images, and new ways to read and write their forms and content. Like an archaeologist sifting through layers of earth, more and more disparate fragments are found and collected. In the collecting some of these fragments may be re-associated, reunited even, into semblances of wholes.

The visual, digital note-book/diary builds in turn – a collection of materials unconsciously driven: in the act of doing I consciously give myself up to my unconscious self, enacting a fantasy tied up with my developing artistic self, producing outcomes with an as yet unformed productive force. The processes of image capture play with my perception of time: Massumi writes of sensation as being a ‘backward referral in time’, where ‘brain and skin form a resonating vessel’, through which cause and effect, manifest as affect, work recursively, turning stimulation inward toward an outward projection, ‘except there is no inside for it to be in, because the entire vibratory event is unconscious, out of mind. Its anomaly is smoothed over retrospectively to fit conscious requirements of continuity and linear causality’.<sup>88</sup> Through losing myself in the moment, I literally lose moments. The researchers cited by Massumi reckoned that around one half of a second is lost in the body’s system of stimulus and register.

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88. Massumi, *Op. cit.*, p. 7.

What begins as a slow exposing of psychic material, bound up with psychoanalytic ideas of repetition, and causing psychic disturbances becomes an increasingly pleasurable exercise as the processes and practices of research develop. What could not be spoken, which found form through visual apprehension and communication, becomes a joyful activity. A continued commitment to image capture, thinking, doing, speaking, coheres disparate resonances, countering nihilistic tendencies immanent to the loss of self in earlier practice towards new articulations of experience. Time is mediated by activity changing topologies of experience; the more repeatedly affective an activity, the more perception of time is mediated. The pause is an interruptive device that positively supports ideas of wellbeing; in the moment activity frees the person from her/his connection to the conventions of measured time to engage on her/his own terms. In taking still images of light around my home, my motivation is not to capture an ‘ultimate’ image, but myriad moments unfolding in their time-based intensity, there and gone, present and absent in a moving through time as a real and lived relation. Time mapped and documented in its passing through the forms of light and shadow is a transforming of life lived, real encounter, into tangible visual evidence: at this time, moment, place, I was there. I am the witness.

This speaks of not only owning the image through authorship, but also of owning the moment of its production through the embodiment of that relation. Time taken in the actions of image capture for the purposes of self-reflexivity, frees the artist from the commodification of production. Practice is its own end. In searching for space, in chasing light, time/space, psychophysical space, and socio-cultural space are both negotiated and mediated on the artists’ own terms.

The very idea of this possibility is meaningful, as practice, process, and tool towards agency and resilience: art-making creates a dynamic space which thought and non-thought, the conscious and unconscious, may inhabit. Rancière develops the relation of thought and non-thought to the field of aesthetics stating ‘things of art are things of thought.’<sup>89</sup> In considering Freud’s formulation of the psychoanalytical theory of the unconscious, he writes ‘the domain of works of art and literature can be defined as the privileged ground where this “unconscious” is at work.’<sup>90</sup> This is particularly significant when considering artefacts of production that can be said to be a discourse through which unconscious (non-thought) resonances may speak of things that cannot otherwise be spoken of, operating outside of ‘the clear and distinct knowledge of logic.’<sup>91</sup>

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89. Rancière, *Op. cit.*, p. 5.

90. Rancière, *Op. cit.*, p. 4.

91. Rancière, *Op. cit.*, p. 5.

**2.15 Further illustrations of photographic artefacts generated through the use of the research methodology**



Image from *The Light Archive*, No. 24





Image from *The Light Archive*, No. 28



Image from *The Light Archive*, No. 29





Image from *The Light Archive*, No. 30





Image from *The Light Archive*, No. 81

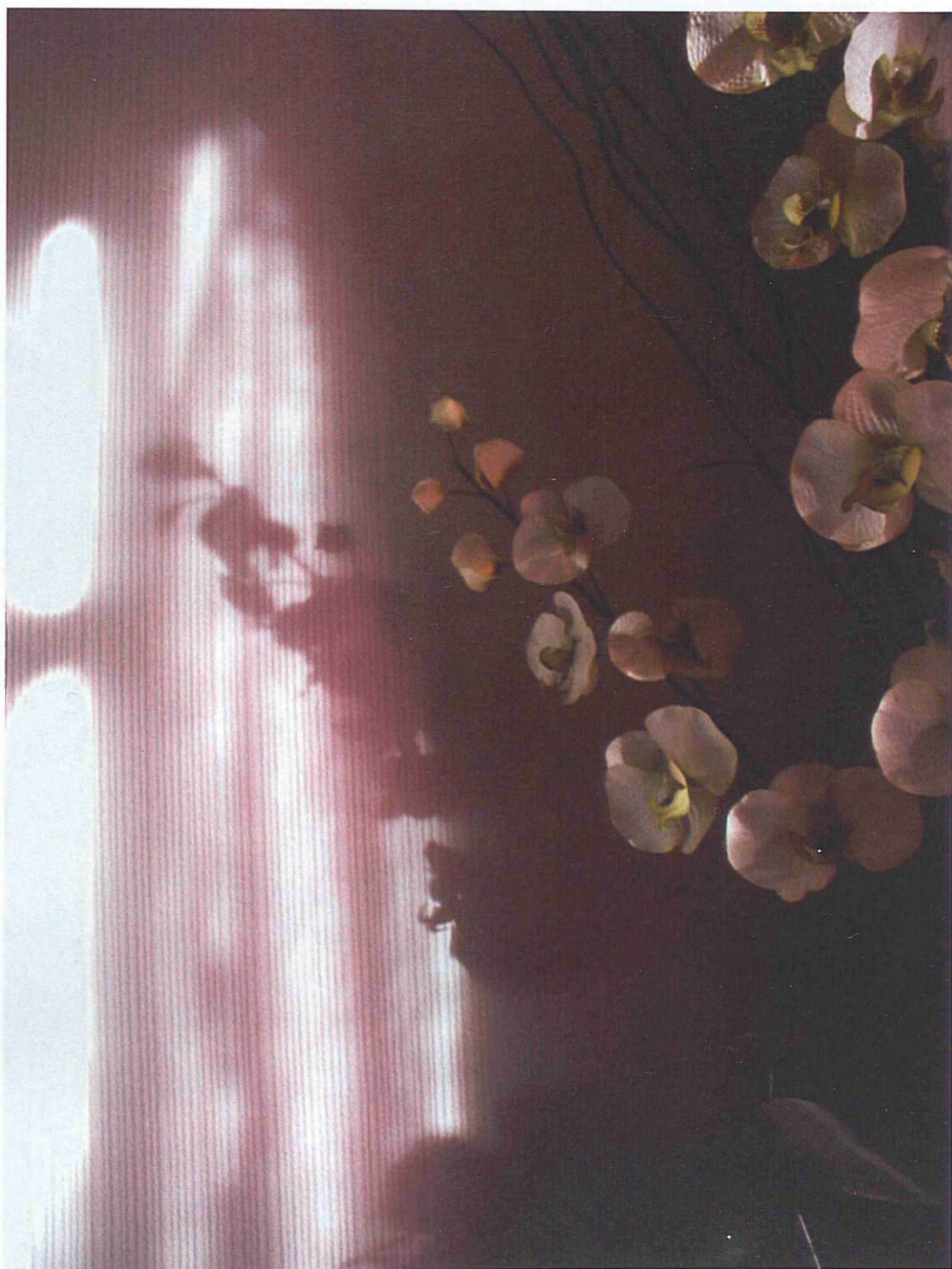


Image from *The Light Archive*, No. 83





Image from *The Light Archive*, No. 97

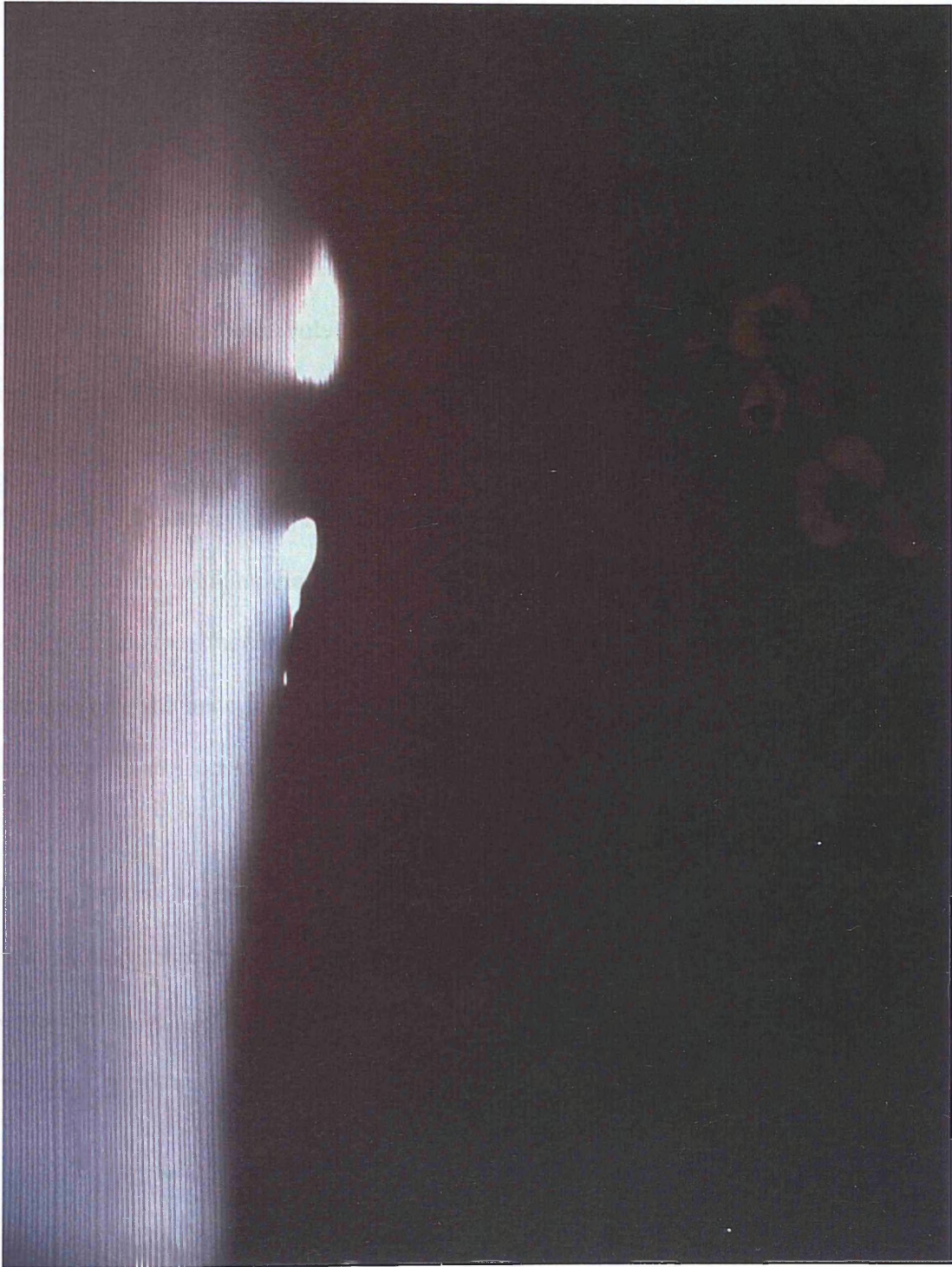


Image from *The Light Archive*, No. 102

## **2.16 A review of Part 2 and next steps**

Throughout this chapter I have speculated on how the dynamic relation of person and place may be explored through art-making from the perspective of one person, one place, employing accessible practices, and shown how these have worked together productively. Exploring ideas of interruption and pause I have discussed the agency of self-initiated, self-directed, and artistically-led activity, and reflected on the performative, active and evolving relation of person to environment expressed through artefacts of production. Establishing a methodology, I have used the writings and theoretical perspectives of others to speculate how the use of artistic practice supports fragments of memory, self, experience, and aspects of the psyche to manifest as concrete forms. Linking the surfacing of conscious and unconscious materials and the creative potentials therein to ideas of security in ones environment, I have considered the ways in which the initial products of art-making build over time, through a commitment to process, towards new articulations of place and self.

In Part 3 I look beyond the confines of the immediate research environment to look at how ideas of subjectivity and place have been approached in selected works of art, considering the affective potentials and gestural capacities of such works as sites and sights of encounter which the viewer may inhabit.





### Threshold Three

Light scenes play out, emptiness inviting them in.

Hard geometries, soft organic forms, straight and round, distinct and nebulous.

Space embraces me, invites me to transform it ... I make sense of it as I make sense of myself. Framed by the camera screen, I look between the interior space and its image, concentrating it, willing capture. Recognition touches forgotten knowing, intensifies experience. I climb inside it, am in it, of it, with it ...

The house is a collection 'still lifes', surfaces and corners cluttered with the 'stuff' of life – coffee sticks, receipts, bits of ribbon, a mint, a key, small change, pieces of paper – collecting like pebbles against a breakwater. Stuff for keeping, for throwing out, everywhere, the stuff of a home. Though I know it's ridiculous, I imagine this stuff as charms casting a spell over the house, amulets of protection evidencing living space.





## **PART 3: Tracing the Light Path**

### **3.1 A consideration of the works of artists pertinent to the research and their affective potentials**

In considering the operative nature of certain art-works and their affective potentials for audiences, first I undertake close readings of works I have seen in gallery spaces and through photographic documentation, considering readings of first-hand and secondary experience through image, to examine the interstices between embodied encounter, documentation, and personal memory. Secondly, I examine works in which photographic and installation practices are central, considering the ways in which the proposition of dynamic spaces of interaction through movement and image operate to generate affect in the viewer.

Exploring personal dialogues generated through encounter alongside narratives proposed by image, I establish frames of reference to consider artefacts of research and production particular to this thesis as they develop into discreet artistic forms, establishing a groundwork that emerging forms may inhabit. As articulations of theoretical perspectives and examinations of the ways in which different artists use different forms of production to connect with ideas of subjectivity and place, I consider the relation between different modes of expression, highlighting the multiplicity of forms such works may employ.

Art-making is a discursive practice that ranges between creative and critical, theoretical, and practice-based concerns. Photographic documentation plays a major

role in communicating such practices, and offers different perspectives from the embodied nature of the experience of the artwork *in vivo*. Exploring these differences enables a consideration of primary and secondary encounters contiguous with the forms of this research. I examine the terms through which artists negotiate some of the complexities of the relation of person to place using calculated forms and gestures, and consider the ways such works may activate associations – such as memory, recollection, and imagination – through affects which stimulate conscious and unconscious connections between viewer and art-work.

The artist Tacita Dean writes:

The artist can evoke a place that will always only exist as a memory of another place in the mind of the viewer, because I think you need to have visited a place before you can really know it, and then only you will know it in that way. That is why place is so personal and intangible, but at the same time universally understood.<sup>92</sup>

Place may be explored through myriad of points of entry, demonstrated in Olafur Eliasson's work with perception and architectural experience, Clare Barclay's examining of the physical and psychological tensions of site and objects between contrasting components in space, and Sarah Turner's connections with time, memory and the psychophysical. Dean is one of a number of artists who examine the relation of person to place through art-making using metaphor and analogy, allowing dialogues to develop through various practices. Jane and Louise Wilson, like Dean, use the showing spaces of the gallery as sites of encounter using moving image to explore

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92. Tacita Dean, Jeremy Millar, *Place*, London: Thames and Hudson, 2005, back cover.

place through ideas of time, memory, and duration, allowing non-linear and multilayered narratives to unfold.

### **3.2 Affective Encounters, Material Worlds: considering the gestural capacities of art-works as sites of inter- and intra-subjective potential**

Dean's writing illustrates how encounters with environment are particular to the person, drawing attention to the significance of memory (and imagination) in the exchange. Viewers bring their own concerns and histories of interaction and meaning, echoing Tuan's writing of the singular importance of the person in all interactions with environment.

Context and condition operate in complex ways as the viewer makes a relation between her-/himself and the work. Gallery-based contexts act as a particular frame for experience, setting the scene for multiple dialogues to unfold. In considering ideas of the pause discussed in Part 2 as creating the conditions of possibility for something different to happen, I suggest the gallery proposes and contains this possibility, not through its particular architectures, but as a space that is *art specific*. Brian O'Doherty writes of the 'contemporary' art gallery as 'constructed along laws as rigorous as those for building a mediaeval church',<sup>93</sup> suggesting that the character of the gallery has commonalities with traditional non-secular space: the spatial context is affective, closed from the wider world, on entering a change in rhythm occurs proposing a change in condition. A quiet space where one may slow down and engage in intimate discourse with the art-work in and through its spatial relation, the gallery setting is a

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93. Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery*, Berkeley: University of California Press, 1999. p. 15.

gestural space, where the art object is allowed 'to take on its own life'.<sup>94</sup> This life operates through the autonomy of the art object in the world of art and art discourse, and through its activating power on the viewer. In visiting a gallery, I suggest a tacit commitment to creating a pause in the flow of everyday relations: the gallery is a frame where something different happens, where the autonomous art object may act as an agent of change and reveal conscious and unconscious resonances. This is contiguous with my research in which the pause adopted at the research site proposes the conditions of possibility for occurrence and further, that in the apprehension of the particularities of that space and its content, through its gestural potentials, change in the person may come about. The concept of gestural space is taken from the theory of theatre practice, where live performance/action takes place in three-dimensional space: gestural space is created by actors/players, audiences/spectators and their movements in this space and by the affects of spatial experience on them and each other. Further, gesture may be read as a sign that replaces a word, that which acts as an unspoken suggestion.<sup>95</sup>

The gallery is a space for making contact with artistic forms and ideas. Bachelard's proposal of the spaces of home as a place where physical and metaphysical exchange occurs is transformed in the context of the gallery: conditions are proposed for an affective engagement with artistic forms, supporting porosity through configurations of discreet artefacts. Allowing the art-work to take on its own life parallels my proposal that the spaces of home, when experienced through different contexts of apprehension, become a gestural space, supporting new configurations of forms and their readings to emerge: thus, ideas of gesture are bound up with pause, environment,

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94. O'Doherty, *Op. cit.*, p. 7

95. For further information see: Lloyd Llewellyn-Jones, *Essays on Documenting and Researching Modern Productions of Greek Drama: The Sources, Essay 4: Understanding Theatre Space*, 2002. <http://www2.open.ac.uk/ClassicalStudies/GreekPlays/essays/LLJ2.doc>. Accessed January 2015

and the forms contained in it. The architectures of the gallery (like the house) are enclosing, mediating time and space in ways particular to those forms. Within such walls primary engagement with art takes place: secondary engagement comes through the documented image of the art (connected to ideas of the archive and memory), suggesting activation of memory and imagination as immanent to the experience of art in both primary and secondary contexts, and operating in different, often paradoxical ways.

Both home and gallery have commonalities of safety and security, as managed spaces that are particular to the forms of life experience they contain. Bachelard's concerns with the poetic and metaphysical aspects of environment posit the spaces of home as being bound up with ideas of a habitat in which the fullest expression of self may be realised, indeed actualised, through engagement with its forms. This is echoed in psychotherapist Jan Campbell's proposition of the psychoanalytic ego that 'makes its unconscious into art and shapes'.<sup>96</sup> Ideas of form and content, container and contained, environment and person, are posited as configurations which the psyche may inhabit towards bringing our passions to life. She writes: 'passionate affects are part of our desires that are on the move in search of form',<sup>97</sup> linking affect to unconscious desires which surface through encounter subject to context and reading. Bachelard writes of the conscious and unconscious potentials that come into play through such encounters as resonances that were already considered, but which became formalised through the psychoanalytic project, as readings particular to the person. Campbell writes that 'reading is not necessarily seeing, nor is it confined to language',<sup>98</sup> suggesting that there are other forms of communication at work in encounter that produce affect. Thus

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96. Jan Campbell, *Freudian Passions: Psychoanalysis, Form and Literature*, London: Karnac, 2013. p. xi.

97. *Op.cit.*, p. 2.

98. *Ibid.*

O'Doherty's proposition that the forms of the gallery allow art-works to take on their own life speaks of the art-work as a discreet configuration of elements that may be read in infinite ways. Ideas of gesture are bound up with spatial contexts and configurations that are particular, extending to artistic forms, and through association, artistic practices. My use of the photographic image as a means to separate the person from the immersive nature of embodied experience of environment grounds image as a discreet element which may be read and take on its own life, placing documentation in the realm of art object, as autonomous artistic form.

### **3.3 Proximity and Distance: A consideration of pause and enquiry in the experience of the art-work**

Ideas of distance and proximity, as oscillating positions the person may inhabit through a relation between viewer and art-work, activate body and mind in ways that are particular to the person through sight and site. The operative potentials of this proposal are explored in Eliasson's work with perception and architectural experience. Using a variety of forms and gestures he considers affect and the affective potentials latent in encounters with objects and environment, emphasising the art object's capacities as a change agent provoking affect in the viewer. Using affect and the ability to be affected to encourage viewers to reflect upon understandings and perceptions of the surrounding physical world, he describes the moment of perception which comes about in the viewer through encounter with his work as 'seeing yourself sensing', developed in his essay 'Your Engagement has Consequences'.<sup>99</sup> He asserts his practice as concerned with bringing audiences into greater awareness of their

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99. Olafur Eliasson, *Your Engagement has Consequences, Experiment Marathon; Serpentine Gallery*, ed. by Emma Ridgway, Reykjavik: Reykjavik Art Museum, 2009, pp. 18–21.

experience through encounter, describing his *Institute for Spatial Experiments* at the Universität der Künste as an 'anti-numbness machine'.<sup>100</sup> Suggesting that engagement is only possible through a time-based process, awareness of time as a constituent of objects and surroundings as part of a durational process implicates the person as a co-producer of spatiality in which the temporal aspect is central. My research echoes Eliasson's ideas through employing artistic practices that rupture the ongoing relation of the person to her/his everyday environment, through the active production of pause and enquiry, over time, and echoes psychogeographic approaches to spatial experience, conceived to counter the banalisation of everyday life through the physical and psychical negotiation of such encounters.

Eliasson uses installation-based forms to address ideas of proximity and distance through encounter with spatially orientated objects, to activate conscious and unconscious dialogue. This approach echoes the research proposal of the home as a site of exploration and discovery that may be activated through artistic means. Acknowledging latent affective potentials which manifest in the mind of the viewer through body and eye, artistic practices act as strategies towards knowledge: the person is brought into greater awareness of her/his environment, and into greater contact with her/his relation through forms and dialogues proposed by the artist.

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100. Johanna Agerman Ross, 'The Anti-Numbness Machine', *Icon Magazine*, 093, 2011 <http://www.iconeye.com/architecture/features/item/9344-profile-olafur-eliasson> Accessed February 2012

### 3.4 Intensities of Image: A close reading of *Mikroskop* (2010) by Olafur Eliasson

Eliasson's diverse works often employ shiny or reflective surfaces to produce a mirroring effect: audiences are reflected in the art-work – literally seeing themselves sensing. Using material forms and light, in the work *Mikroskop* (2010),<sup>101</sup> Eliasson takes a section of existing architecture and re-configures spatial experience using sculptural elements, re-writing space through proposition and reinvention, transforming everyday experience through the art-work as interruption. A site responsive work, using semi transparent material held in a framework and resembling a giant kaleidoscope, *Mikroskop* obscured existing architectures, replacing them with new architectures of seeing using refractive and reflective planes. Reaching into a skylight, the work envelops the viewer in planes of infinite reflections, suspended between the inside and outside of the building. The work manipulates readings of space, merging interior and exterior views through reflection and refraction, creating a physical and visual threshold between the inner and outer worlds of the showing space.

This work has particular interest for me as a form that has endured throughout this research. Reading the work solely through its photographic documentation, I investigate its affective attributes as a form through which conscious and unconscious resonances surface, seeking to expose my relation to the work through close readings of its image.<sup>102</sup> Benjamin writes of the contingent nature of the photograph, how the image beguiles the viewer to prompt questions, to know more about its circumstances, 'to find the inconspicuous spot where in the immediacy of that long-forgotten moment

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101. *Mikroskop* was shown as part of Eliasson's solo show, *Innen Stadt Außen* (Inner City Out), at the Gropius-Bau, Berlin, Germany, 2010.

102. Images of the work from the artists archive may be found at [http://www.olafureliasson.net/exhibitions/innen\\_stadt\\_aussen\\_34.html](http://www.olafureliasson.net/exhibitions/innen_stadt_aussen_34.html) Accessed October 2013.



the future nests so eloquently that we, looking back, may discover it'.<sup>103</sup> Through the optical unconscious we see not only what can be seen but what may be apprehended through our unconscious readings, making a context relation between ourselves and image that is particular.

Archival documentation of the work suggests transit towards a central area, taking in scaffolding, building, constructing, light, space, mirroring. Scale and theatre operate: massive armatures support the work, initially confounding my understanding as I seek to determine its form. I read its configuration as establishing a context from which the viewer is enveloped in a proposal that must be negotiated as s/he approaches its central aspect, placing the viewer directly in a line of narrative enquiry, echoing Massumi's ideas of the operative nature of the affective condition. Using ideas of the known and the unknown, the viewer appears to move bodily through forms, negotiating structures to access the fulcrum of the work.

The image view throughout this research shows a symmetrically arranged construction, intense, ambiguous, and seductive, a site/sight that entangles the viewer in inter- and intra- subjective spaces of desire through image as one is drawn through the touch of the eye, and the conscious and unconscious resonances that unfold through the contact of looking. I understand that the image of the work cannot supply a complete reading – the work and the image are not the same. The image is a surface that may be read by the eye, while the work is conceived to activate body and eye in tandem as a spatial construct which may be moved in, around, and through.

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103. *A Little History of Photography*, in *Selected Writings Volume 2, 1927–1934*, trans. by Rodney Livingstone, *et al.*, Michael W. Jennings, Howard Eiland and Gary Smith (eds.) Cambridge, Mass: Harvard University Press, 1999, pp. 506–27 [First published in *Die Literarische Welt*, September–October, 1931] p. 510.

Proximity and distance operate in encounter with the art-work *in vivo* and encounter with the image of the art-work. As a viewer of image, I can never apprehend how the work really is or was; I see only its trace, fathoming its mechanics through a piecing together of available documentation. Through my imagination I fill in my knowledge gaps creatively, making up an experience of the work as I imagine it might be, seeking proximity, touching the work through eye and mind, as the image touches me in return, establishing exchange. The image speaks and I apprehend its communicative dimensions, the contingent capacities of the pictorial record enabling imaginative constructions of likely scenarios of the unfolding perceptual and affective experience of the work. I compose an imaginary experience from available pictorial fragments, envisaging physical movement towards and away from the work's pivotal aspect, moving from outside the work to inside the work, and out again, distance and nearness unfolding over time. The gallery frames the work, the work frames the surface, the surface frames the audience, who in turn are framed in a series of infinite reflections of reflections.

My reading is particular to my own concerns, accenting Dean's proposal that a place can trigger the memory of another place in the viewer, not only in reminding the viewer of a similar place or experience, but also hinting at a manner of recognition from which new conceptions of space and experience may emerge. *Mikroskop* explores boundaries, thresholds, entries and exits, outside and inside, liminal spaces that activate memory and imagination through my looking. As I apprehend the work through its archive, I make my own relation, my version of the work. I am acutely aware of the incompleteness of my understanding, yet assimilate the available facets of information into a cohesive whole, creating an internalised conception of it. I know this is a false understanding, made up of many different pieces of information

assembled into a form that makes sense to me. While this fails on one level, it succeeds on another: Joan Gibbons writes of memory work, false memory, artificial memory, and post memory as indicative of the mutability of memory that is bound up with its function as a tool that may be ‘harnessed and deployed in the negotiations of life’,<sup>104</sup> linking the capacities of memory to the creative capacities of the mind. She cites voluntary and involuntary memory as two distinct positions connected to the intellectual and emotional life of the subject. Involuntary memory, connected with my emotional entanglement with image, reveals my inner self as a creative power, as I intuit forms of the work and place them with my existing knowledge.

The more I look at images of *Mikroskop*, the more I am able to make my own relation to the whole object into tangible experience. Repeated looking and consideration concretises the work as discreet form, incorporating my imaginary construct into mind, fixing it in ways that hold the construct together. This provokes affects like those produced through the images comprising *The Light Archive* in Part 2: the initial shock of the image, the rupture brought about through its unexpected discovery, dissipates through continued looking. Over time, the extraordinary becomes integrated into the ordinary. A level of understanding is attained and accepted, though incomplete, affording freedom to invent: dreams and fantasy come into play in the entanglement with image. Campbell’s ‘passions in search of form’ spin out, as my relation is elaborated through the associative functions of mind. Though the *Mikroskop* image precludes a complete telling, I read the visual weight of structural parts and make connections to its materiality: I recognise a relation to the building, though its specificity remains unclear, being left with questions not about *what* it is, but *how* it is. *Mikroskop* is kaleidoscopic, certainly, taking the mechanics of a simple childhood toy

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104. Joan Gibbons, *Contemporary Art and memory: Images of Recollection and Remembrance*, London: IB Tauris, 2007, p. 1.

to architectural proportions, yet the artist's video documentation shows the shiny surfaces I had thought solid, wobble with a jelly-like quality.

Still images fail to communicate such aspects: mirrored surfaces reflect one another in a visual feedback loop bringing the sense that the work is a solid construct that folds into itself, a visualisation of the infolding and enfolding of perceptual experience. The discovery of the wobble disappoints me, eroding my constructions, but I forgive this interruption of my reverie: I am in thrall to the image. I reject the moving image document, it confuses me, speaks to me in ways I find undesirable. In reference to Freud's conception of repression in which the thought constructing agencies of the person allow what is agreeable to surface while holding that which is not back, I repress my knowledge of the wobble, it upsets my perspective, so I choose not to consider it.

To consider Eliasson's *Mikroskop* at length is a way of working through its communicative aspects, particular to myself, as I use its image to understand my own image making and readings. That *Mikroskop's* fulcrum is a space for viewing, and being viewed is evident, placing the notion of art-work and its' viewing under scrutiny as a device which inverts our looking at the art-work into looking at ourselves. Thus, the viewer is continually reminded of the fragility of the self and the illusion created through the art-work, which confounds material expectations and familiarities through the relation of mirroring and glass (a fragile and potentially dangerous medium when fragmented). In opposition to the sharp geometries illustrated in publicity images, the artist's video documentation shows the audience clearly enjoying the spectacle and its wobbly qualities, pointing at their image, smiling, immersed in the work. I deduce the work is conceived to take the viewer on a physical journey that leads to this central

point, echoing the trajectory of affect, where disparate resonances build moment on moment to reach a peak in intensity and the image succeeds in activating dialogue as I identify with the work through my imaginative constructions. This suggests that the power of the image activates the viewer in similar ways to physical encounters with the work *in situ*: though the impacts of the work are particular to the person, the artist sets the scene for such particularities to surface.

In highlighting the differences between image and experience, the photographic image proposes the work itself as image, replete with all the multiple readings and conscious/unconscious exchanges that occur through encounter with pictorial representation. James Elkins considers pictures as puzzles, full of ambiguities that may be speculated on and interpreted.<sup>105</sup> Writing from an art historical perspective, he suggests that viewers may intuit paintings as puzzles through the sense that they are not complete objects, that is, although they are complete as paintings, they are ‘structures that can be assembled and disassembled’,<sup>106</sup> and as such are full of complexities that may be teased out, their configurations understood through interpretation from the perspectives of the viewer. He uses the term ‘pictorial complexity’,<sup>107</sup> to describe, ‘a certain quality of argument: an attachment to density of thought, and to intricacy’.<sup>108</sup> This approach is immanent to the viewer’s encounter with the image of the art object: that the picture is embedded in the domain of art separates it from the everyday circulation of image inviting speculation.

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105. James Elkins, *Why are our Pictures Puzzles? On The Modern Origins Of Pictorial Complexity*, London: Routledge, 1999.

106. Elkins, *Why are our Pictures Puzzles*, p. 10.

107. *Ibid.*

108. *Ibid.*

Although I can never really know *Mikroskop*, I *can* know its image, making a context relation to image as a device that activates the psyche. As I consciously and unconsciously seek forms to inhabit, the image speaks as an activating sight and site. The change in scale brought about through image supports a different manner of engagement and entanglement: the image intensifies the work, frames and concentrates it into a single representation: the single image stands for the whole, pristine, inaccessible, a glassy prism, repeated patterns, all sharp, clean surface. That the artist chooses to show the 'back stage' aspects in his own documentation breaks this proposal. Whether he intends the viewer to see how the work operates to enhance the viewer's knowledge, or simply to encourage the viewer to reflect upon her/his experience of the work's image is unclear.

Eliasson's installation works encourage audiences to be cognisant of the dialogue between viewer and art-work as active rather than passive participants. *Mikroskop* does this as image and art-work, accenting the particular nature of installation. Such works cannot be fully appreciated from image, one must go and see them at their point of showing, interact with their volumes, configurations and forms particular to their location in space and time, apprehend them in their totality through embodied, moment on moment experience, felt through the resonating vessel of the body as well as the eye. Image denies this, yet offers a different manner of engagement, through activating the curiosity and imagination of the beholder, providing a conduit to unconscious resonances, interpretation, imagination, and the viewer's own memory making.

In this subjective entanglement with image, ideas of kaleidoscopes, and references to childhood and innocence noted in my writing, may be said to be observations of

significance, activating and transporting me as beholder, intimately. Resonances of the lost and found, simple mechanics and science fiction narratives, mirrors, looking, losing my otherness for a moment in a flash of re-cognition – are bound up in the apprehension of the image. Like the framing of images of home in my photographic practice I recognise as significant, as change agents, the feeling of what happens in the moment of affect that comes about through looking finds form in the authority image of *Mikroskop*. The work is gone, of course, a temporary installation in a temporary exhibition, yet lives on through its archival documentation enabling the affective potentials of its image to continue to act upon my psyche, as a living image bound up with notions of light, hope, and seeing the world in different ways. I come to understand that the art-work's image has personal symbolic resonance, prompting me to read it in my own ways and linking directly to my own concerns and passions.

The images of *Mikroskop* echo Vidler's conception of the reading of space as bound with abstract, cubist constellations of images and forms. I suggest this manner of apprehending and reading space does not separate figure from ground, but presents near and far with equal authority – all distances are in coincident contact. The images achieved through my research – fragmented, episodic – play out differently in the *Mikroskop* image, as an homogeneous surface of intersecting planes and figures of environment and viewer. This flatness of image speaks for the saturating proximity of the site of research, which is resisted through my photographic practice as a distancing technique. Unlike my works that find cohesion and integrity through continued practice and repetition, images of space in space find a wholeness in *Mikroskop*. In speaking of inter- and intra- subjective spaces of desire, I speculate that my interest in this particular work speaks of my own desire to rationalise the fragmented aspects of my psyche, revealed through art-making, into a cohesive entirety, to find

completeness. Its central aspect proposes a looking at oneself through a spatial construct, echoing the forms of this research, in ways that are both fragmented and cohesive – to engage in a reading of the work as a metaphorically constituted form in which different facets of oneself may be viewed in a world of the self brings therapeutic dimensions into play. My attraction to the works image proposes ideas of dream and fantasy: I unconsciously relate to the work as a symbolic artistic form.

As I journey through this research the disparate, fragmented artefacts of production which echo the surfacing of elements of the unconscious may be seen as the meeting of artistic and therapeutic contexts. I desire union, indeed communion with the spaces of home once more, even as I resist. Campbell writes of psychoanalytic therapy as ‘a place where the half said, the not yet known, and the frankly incomprehensible become simply the familiar signs that we are working with unconscious material.’<sup>109</sup> As such, my interest in *Mikroskop* represents an abstracted association with the forms of my work, as I seek forms that unconsciously communicate my passions and to which I respond, ‘bringing them to life’,<sup>110</sup> and towards further elaboration.

### **3.5 Recognition and Resonance: A consideration of image viewing and memory**

Through unconscious readings of forms external to us, Campbell writes ‘we are able to sublimate our repressed desires, not as a substitution of what has been lost, but as a movement towards our futures.’<sup>111</sup> In privileging my own reading of *Mikroskop* I transform the telling from an historical to a psychological perspective. I create my own particular sites of significance, making psychical anchors from images and forms that

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109. Campbell, *Op. cit.*, p. 58.

110. Campbell, *Op. cit.*, p. xi.

111. Campbell, *Op. cit.*, p. 58.



work productively to remind me of things that I may forget. In this context, *Mikroskop* becomes a *lieu de mémoire*, a site of memory, of recognition. Pierre Nora writes that ‘memory takes root in the concrete, in spaces, gestures, images and objects,’ history’s temporal progression ‘can only conceive the relative.’<sup>112</sup> Thus the archival image, through subjective interpretation, may be moved into private time, where it may be animated as an entity of vitality. The photograph, a remnant of what has been, holds residual contingencies, becoming a site/sight that speaks in the present; the gaze activates its vitality. Nora writes of *lieux de mémoire* as remains: ‘The ultimate embodiments of a memorial consciousness’,<sup>113</sup> and that such sites come about through the de-ritualisation of a world which has abandoned memory, and symbolic of a society ‘deeply absorbed in its own transformation and renewal.’<sup>114</sup> Thus, such sites are bound up with envisioning new futures, and must be deliberately organised as anchors for memory, lest they be swept away by ongoing concerns. *Mikroskop* operates as a symbolic artistic form which acts to anchor a central idea: that through the application of deconstructive ideas to examine the relation of the self to spatial experience, new constructions of both self and space may be made, and through this, the partial, the fragmented, the incomplete may find integrity once more from different perspectives.

In writing that true memory resides in gestures and habits, ‘in the body’s inherent self knowledge, in unstudied reflexes and ingrained reflexes’,<sup>115</sup> Nora highlights the personal, subjective position through which sites of memory may be constituted, bringing sensory and psychic dimensions to ideas of remembering and recognition.

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112. Pierre Nora, ‘Between Memory and History: Les Lieux de Mémoire’, *Representations*, No. 26, Special Issue: Memory and Counter-Memory (Spring, 1989), Berkeley: University of California Press 1989, 7–24, 9.

113. *Ibid.* p. 12.

114. Nora, *Op. cit.*, p. 12.

115. Nora, *Op. cit.*, p. 13.

This suggests that the ways in which the person ‘goes on’ in the world are bound with not only the forms of the world, but also the ways in which these forms are interpreted and singled out as significant. Eliasson writes that ‘exercising physical and perceptual means of charting out space, of becoming, is for me a way of speaking to the world’.<sup>116</sup> ‘Speaking to the world’, suggests that the world may also speak in return, placing the person in dialogue with environment and its forms through the infolding and enfolding of perceptual stimuli. To dwell fully in the moment and take in the uniqueness of that condition in a dynamic relation of continuous apprehension and unfolding between person and other speaks directly of being invested in the world, a reality produced durationally through time-based engagement. Thus temporality, duration, and the ways in which experience of time co-produces space proposes the person as always intertwined in contexts from which new articulations and forms may emerge. Sites of memory are bound with ideas of significant presences that come into being over time, symbolic thresholds of remembering and forgetting.

The works in *The Light Archive* explore this idea, linking human experience of time to natural time through ideas of cyclical, diurnal rhythms. Exposing links to natural time as a consequence of living hints at the finitude of being, the relation of human experience to cycles of change and habitation, and ideas of remembering and forgetting, prompting works such as *Memento Mori* and *Memento Mori (reprise)* which I discuss in Part 4. Through the processes of pause, observation, and recording, a photographic record of the passing of time is produced and negotiated on my own terms. Freud writes of remembering, repeating, and working through as an aspect of the psychoanalytic project that employs interpretation that recognises resistances and makes them conscious to the analysand. He writes that ‘descriptively speaking, it is to

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116. Olafur Eliasson, ‘Your Gravitational Now’, *Spatial Politics: Essays for Doreen Massey*, David Featherstone and Joe Painter (eds), Chichester: Wiley, 2013, pp. 125–32, p.125.

fill in the gaps in memory; dynamically speaking, it is to overcome resistances due to repression.’<sup>117</sup> As such, the photographic project and the elaborations which emerge from it, through practice, work to surface lived and symbolic forms as a transforming process which brings the unconscious into consciousness: an acting out of what cannot surface, action, through artistic practice, is a form of remembering.

### **3.6 Familiar and Strange: A close reading of *Shadow Spans* (2010) by Claire Barclay and related works**

What may feel comfortable and familiar to one person may appear uncomfortable and strange to another. Writing of the uncanny, Vidler notes that it is not the condition of the thing itself that changes, but the person’s relation to it. Thus, in speaking of spatial experience, particularly in relation to spaces of habitation, it is the context and condition of both site and beholder that act together to propose affective potentials in a speculative and subjective consideration of the homely and unhomely.

Themes of habitation are explored in Clare Barclay’s examining of the physical and psychological tensions of site and objects between contrasting components in space. *Shadow Spans* (2010)<sup>118</sup> uses sculptural constructions resembling the skeletal forms of interior spaces – doors, frames, architraves. Deconstructing familiar forms proposes a gestural space, where further constructions, re-constructions and de-constructions may be made by the viewer. In contrast to my reading of Eliasson’s work, I consider *Shadow Spans* from the perspective of one who has experienced the art-work *in situ*. I call on my own memory to furnish the narrative, bringing ideas of voluntary and

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117. Freud, ‘Remembering,’ ‘Repeating’ and ‘Working-Through’, p. 148.

118. Made for the Bloomberg Commission at Whitechapel Gallery, London, 2010.

involuntary memory to the fore to examine their interstices. As both artist/academic and viewer, I bring different yet overlapping perspectives to the reading of the work, revealing aspects of the intellectual and emotional self which surface in encounter. In considering the effects of the work on myself, I acknowledge and expose the multi-layered readings that come about through engagement with its forms, echoing my proposal of placing oneself into a situation in order to understand it.

There is a psychogeographic aspect to the apprehending of *Shadow Spans*, as the clustering of elements provokes a travel in around and through its forms, offering different perspectives of reading and viewing. I visited the exhibition during the early stages of research and found it to be profoundly affective. The showing space brought a surrounding of unexpected quiet, an aural change that contrasted with the busy city street sounds outside, bringing immediate feelings of physical and psychological closeness to the work. *Shadow Spans* comprises assembled structural elements, forming architectures from which different reference points and viewing positions emerge, creating notional thresholds between interior and exterior space and fluidity between readings of form and detail. The body as scaling measure and site of sensory engagement is implicated in the work and its encounter as sculptural elements echo the size and shape of domestic architectures, the person unconsciously finding the measure of her-/himself through contact with its forms. The arrangement of the work responds to the material qualities of the showing space: objects are leant or balanced, structural constructs interrupting flows of movement. Negotiation of the space, seeing and experiencing takes place through different vantage points punctuated by smaller artefacts of different forms and materials. Fabrics printed with brickwork patterns of surrounding walls respond directly to site, bringing an element of the home interior and décor trends. *Shadow Spans* produces an environment of openness and enclosure

through which the viewer may observe and be observed, an arrangement which plays with notions of inside and outside, known and unknown, familiar and strange, in a physical and psychological proposal around the spatial and the material.

The framing of vistas using formal structural elements allows different vantage points and considerations of spatial experience to emerge, while acknowledging one remains immersed in one's surroundings. This echoes my technique of using the screen of the camera to frame images, supporting a looking between and negotiation of the framed image and the environmental frame. Through the embodied action of apprehending one's surroundings through ideas of proximity and distance, this framing enables a singling out of preferred viewing points through a relation of self and other, as one seeks and finds visual perspectives which speak to mind and eye. The oscillation of these two positions, of being both inside and outside the framing of the image, brings a dynamic dimension to experience as different understandings and recognitions come about over time.

At the time of viewing, the arrangement reminded me of a ruin, a space where the walls of habitation appeared dissolved, leaving only the skeletal remains of a once living space. I had been looking through some inherited family photographs from the early 1950s, depicting smiling people amid post-war scenes of destruction and recall feeling emotional that my family had lived through such desperate times. In the action of looking, between and through the various frames of the art-work, moving through its configurations, details such as gloves and soil, proposing ambiguous relations to the everyday and the gallery space, seemed more like the pathetic remnants of loss. The formal sculptural qualities that my academic self might read from the work were overridden by an affective response, a confusion of the happy/sad indexes in which the joy

of my family's survival was tempered by the pain of their endurance. The art-work, as a gestural construct, provided a context for the surfacing of these private feelings, linking my present to a past that I had only imagined, and to recent memories that I was still working on through a manner of transference in which the forms of life of then, the family photographs, were projected into forms of life of now, the art-work.

The setting and frame of the art-work acted as a conduit for unconscious associations: small objects crafted by the artist to bring opportunities for close attention and moments of intimacy caused me to weep, and I was grateful that there were few visitors to see my vulnerability, my silliness. I had thought I was alone, but in my absorption in the work I failed to notice others enter the space. I recall my feelings of vulnerability clearly, and when I recounted to a friend that I had been tearful in an art gallery, she immediately demanded I take her to see such profound work. The apprehension of these detailed objects, as fetishistic sculptural forms playing with ideas of the handmade and the industrial, activated connections with my psyche to reveal a relation to material form bound up with my own anxieties surrounding the fragility of the human condition, and by association my condition, provoking a deeply personal response.

The choice to visit the gallery provided the conditions of possibility for this highly affective engagement to happen: I was porous to the affective potentials of the work. In writing it is clear that my memory had stored the emotional resonances of that embodied encounter more palpably than the formal qualities of the artwork; my involuntary memory was activated, despite my voluntary memory informing formal readings of the work. Like Eliasson's *Mikroskop*, the forms of *Shadow Spans* held symbolic resonance, yet unlike the geometries that characterise the abstracted space of

encounter in Eliasson's work, Barclay's forms were closer to my own forms of life. Where *Mikroskop* activated an association with abstracted notions of the self, *Shadow Spans* activated an association with the self in relation to ideas of family, of home. Using form and detail *Shadow Spans* inverted the material expectations of inhabited space, through the removal of the visual ground, leaving the figure forms of liminal spaces. In reference to psychogeographic approaches and ideas of the uncanny, the work's domestic forms and location in the heart of London tied the work to both familial history and the history of the city, ideas of continuity and time that made reference to the constant re-making of space, and archaeologies of habitation. In constantly addressing human scale through its measures, its thresholds, the work spoke of presence and absence, forms silently waiting to be activated by the viewer, suggesting spectral traces.

In an interview, Barclay talks of feelings of contact made by audiences through their visual knowledge of form and materials such as wood, metal, fabric, leather, and her work's ability to trigger reaction and affect in the viewer.<sup>119</sup> This suggests that the touch of the gaze is powerfully operative in encounter: viewers would appear to feel they have made physical contact with the materials of the work through sight and proximity, linking ideas of memory to desire and creative imagining. This is played out through my own affective reactions in which the abstracted forms of the work became further abstracted in my mind through embodied encounter, setting in motion a series of unconscious associations, built over time, yet it was the apprehension of the details of the piece which combined to produce a peak in intensity of the affective condition. In reference to ideas of the tactility of vision and conditions of legibility considered in Part 2, contact made by the eye alongside an unintended form of reading

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119. <http://www.whitechapelgallery.org/exhibitions/the-bloomberg-commission-claire-barclay-shadow-spans> Accessed July 2012.

brought about a conflation of associations, profoundly affective and outside academic considerations. In unpicking the associative mechanisms placed in motion, after the fact, I make sense of the chain of cause and effect resulting in affect. That this tearful episode was related to a lapse in memory brought about through anxiety is evident, yet it was in the later telling of the encounter that this realisation came about. The paradox of homely and unhomely took hold in the experience of the work, activating the happy/sad indexes of affect. Vidler writes that art can be ‘uncanny because it veils reality’, continuing, ‘it possesses the power to deceive because of the projected desire of the observer.’<sup>120</sup> My ability to dwell briefly in the art-work, to let the work into its own presencing through my own condition of porosity, may be due to the equality of resonances tied up with ideas of the homely and the un-homely. As these two oscillating positions became conflated with other associations to reach a peak in affective intensity, at some level ideas of the finitude of being were brought sharply into consciousness, through associations with time and continuity, a flash of cognition which brought me to knowledge in unspecified ways expressed as affect through emotion.

Barclay’s *Shadow Spans* has affinities with Rachel Whiteread’s interrogation of inhabited spaces and their relation to the body, explored in the work *House* (1993), and Gregor Schneider’s *Totes Haus u r* (Dead House), 2001, through ideas which invert the relation of homely to un-homely, through mechanisms of deconstruction. In presenting the familiar forms of inhabited space in unfamiliar ways, the intellectual uncertainty which is a pre-requisite for ideas of the uncanny, or *Unheimlich* to emerge may be activated. In such works the mundane, the ordinary takes an extraordinary turn as the very substance of dwelling is rewritten, its very nature reversed.

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120. Vidler, *Op. cit.*, p. 35.



Whiteread's interrogation of inhabited spaces and their relation to the body is explored in the work *House* (1993). Cast in concrete from the interior of a soon to be demolished Victorian house located at Grove Road in the East End of London, ideas around the spatial and the material are conjoined through a monumental structure which transforms inhabited space into solid entity. That which was air became solid, reversing the notion of space itself from container to contained, the volume of livable space translated into object. *House* is not so much a house, but the space that a house once occupied expressed as impenetrable form. Architraves and fireplaces, skirting boards and windows become inverse relief details, writing their inverted trace across the surface of the monolithic concrete blocks. Writing space as form, the lives and memories of its former inhabitants appear locked inside its impenetrable bulk, monument and mausoleum made from the formerly inhabited space of everyday life. In *House*, the mundane, the ordinary takes an extraordinary turn as the very substance of dwelling is rewritten, its very nature reversed. Whiteread produces a form akin to a three dimensional photographic negative, provoking ideas of the uncanny similar to those invoked in my photographic work, *The Lightstain Series*, which I discuss further in Part 4. *House* denotes form while denying access. Like a fossil, it speaks of something that once was – we see its form but its inner nature eludes us. Locking the traces of over a century of activity in the concrete's stone-like form, the work speaks as an artefact of an unknowable past seen from a future perspective, a relic, a time capsule which cannot be penetrated, but which may be partially read through the familiar/strange markings of its outer surface. *House* leaves object and surface in place of space and life, and in doing so offers a memorial to a way of living as much as a formal sculptural object borne from artistic concerns.

Schneider's use of domestic space to communicate the awkward and uncanny is seen in his work *Totes Haus u r* (2001), shown in the German Pavilion at the Venice Biennale, 2001. 'Totes Haus' translates as 'Dead House', the work comprising a maze of rooms and corridors, some covered with mold and grime. Constructed to replicate his childhood home, an environment once imbued with feelings of homeliness, replete with all that entails, the work translates 'home space' into indifferent object, empty structure.

The rooms which comprise *Totes Haus u r* have been made inside the physical structure of his family home as a manner of liner to the space: in these configurations windows do not open, air and life seem sucked out. The construction is a physical echo of the original house made from board and other materials, resulting in a dark amalgam of claustrophobic interiors, dank, dirty, lit by bare bulbs. The architectures of work replace ideas of quiet domesticity with fake partitions, secret passages and foreboding spaces. In this, forms operate in opposition to the familiar spaces of home, creating a psychic disturbance, resonant with dark undercurrents. The approach changes the associative emotional register: *Totes Haus u r* speaks of a home stripped of its homely qualities, interiors conceived to disquiet, playing on viewers fears of the unpleasant, the unknown. Familiar forms are made strange by their spareness, makeshift-ness, airlessness. *Totes Hous u r* turns the world of the comforting domestic on its head through removing the comfort of things, the comfort of cleanliness and the comfort of security.

The intellectual uncertainty which is a pre-requisite for ideas of Unheimlich, or unhomely, to surface is manifest through myriad details (and their lack) which may be read by the viewer to comfortably orientate themselves in the space. Bleak rooms are

punctuated by a make-shift bedding arrangement or some meagre evidence of habitation, bringing notions of the uncanny to the fore as the viewer seeks to orientate themselves with changed conceptions of space. The lack of natural light and proximity of containment that characterises these spaces speak of a place one would rather avoid. All familiar elements of habitation remain, doors, walls, windows, electrical sockets and so forth yet reduced to a state of logical un-readability: the whole bearing down on the viewer, logic repressed. The work is affective, tugging at the flight response: in any other situation one might flee this place, yet as an art exhibit the viewer operates in the knowledge that she/he is safe, this world of disquietudes is illusion. The work operates in the manner of a stage set, a backdrop which turns ideas of homely into unhomely and in doing so interrupts the regular flow of relations associated with dwelling, comfort, and security.

Unlike the works of Schneider and Whiteread, the approach to image making in my practice, and in *The Lightstain Series* particularly, uses the process of disrupting familiar views bound up with site and sight not to provoke feelings of uncanny-ness but to see more clearly that which has eluded previous considerations. Excluding the sociality of spatial interaction to engage in one to one exchange removes distractions supporting a changed relation and different manner of attunement of person and environment. It is through practice that the dualities inherent in the person/place relation are revealed, drawing attention to the potentials of the home environment in self-transformation. Through practice I engage with ideas of presence not absence, alone-ness not loneliness, affection not dis-affection and not being a stranger to oneself through a recognition of the self in relation to environment. A place of dwelling physically and conceptually, through practice I recognise my home as a site

and vehicle of individual psychological self-discovery, self-realisation and self-development.

While Whiteread and Schneider remove established norms of spatial interaction as a mechanism provoking wider considerations of the familiar/strange relation orientated to the uncanny, in this research approaches allow the researcher to engage with space on her own terms toward finding her own definition of a person/place relation that is particular. The familiar/strange relation of domestic space revealed through practice is recognized and harnessed as a mechanism through which deeper consideration of dualities at play in the environment of the everyday may be reflected on.

### **3.7 Image Worlds and Inside Outs: Considering the known and the unknown through image expressed in *Springfield Hospital Series* (1995) by Catherine Yass**

In the following section, I take forward ideas of image, frame, and deconstruction to discuss ideas surrounding the ways in which the relation of person and environment are explored through the frame of the photographic image and its readings. That such images have particular capacities which operate to cause affect in the viewer through conscious and unconscious readings – and that these are particular to the person – has been established, yet it is through the particular techniques of image presentation and manipulation that the familiar may take an uncanny turn, as a collision of opposites – the known and the unknown – play out to make new readings possible.

The artist may change the viewer's perspectives, altering her/his relation to image and its content in subtle and profound ways. Catherine Yass's series of photographs for

Springfield Hospital, London (1995) use architectures of medicine to explore ideas of illness and wellness, fragility, corporeality, even danger. She manipulates photographic images of carers, clients, and the interior of the hospital, using a solarisation technique, supporting different ways of apprehending a known spatial context of illness and recovery through changing established perspectives. Transforming ideas of environment through photographic manipulation has parallels with my own technique of inverting image to accent different qualities, prompting new readings of interior space to emerge, developed in *The Lightstain Series*, which I discuss in Part 4.

Photography is historically bound to medicine through the X-ray, a photographic practice that enables patient and physician to see the human body in penetrating ways, shifting from a viewing of surface, to interior views of the physical structures of life. Yass develops this to examine the architectonics of the medical environment, presenting images as transparencies mounted on light-boxes, echoing X-ray viewing formats. Hospitals are historically saturated with tales of gothic horror through ideas of cadavers and dissection, and more personal stories of hope and loss. Her approach subverts normative perspectives offering different ways of viewing resulting in alien perspectives of yellows and blues. The uncanny comes into play as familiar architectures are made strange: yellow hues allude to sickness, while blue tones hint at the development of medicine through connotations with poison bottles, their contents offering both killer and cure dependent on dosage. The photographs penetrate beyond the clinical façade, suggesting a hidden dimension of medical architectonics, an arcane architecture, mysterious and surreal. Provoking different readings, the empty corridor images have an uncanny quality, prompting questions about our relation to spaces of healing, and the hopes and fears therein. The activation of memory is intrinsic to their

viewing as one is confronted with new ways of seeing and apprehending familiar forms. In presenting these architectures differently they speak differently, causing the viewer to draw on inner resources to make sense of these new representations of form through image.

### **3.8 Tracing the Image Path: Considering the use of still and moving image by a selection of artists as a conduit for memory and recollection**

The processes of memory and recollection are inextricably bound up with photography and film. Mechanically and digitally produced images enable human beings to manifest memory images outside the self, bringing the memory image into public space, inviting different interpretations. Susan Sontag writes of the photograph's ability 'to democratise all experience by translating them into images',<sup>121</sup> and the widespread use of photography as appropriating the taking of a photographic image as 'a social rite, a defense against anxiety, and a tool of power.'<sup>122</sup> Sontag considers the works of Alfred Steiglitz who championed the idea of photography as art form in the early twentieth century, writing of the period that 'Photography is a kind of overstatement, a heroic copulation with the material world',<sup>123</sup> a way to propose the inter-connectness of all things, and a way by which the viewing subject may establish a relation with the other through common concerns. In considering photography's development as a tool of communication and identification, she contrasts the works of Steiglitz and his contemporaries as photographers who were interested in public intimacy with the work of Diane Arbus. Arbus's portraits shown at the Museum of Modern Art, New York in 1972, depict visages of the grotesque, the ugly, often in

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121. Susan Sontag, *On Photography*, London: Penguin, 1979. p. 7.

122. Sontag, *Op. cit.*, p. 8.

123. Sontag, *Op. cit.*, p. 30.

dismal surroundings, yet both approaches have similar impacts as mediated views of the world, its subjects, and the viewer's relation to them. Yass's photographs echo this idea through taking a site where the very notion of public intimacy is laid bare, as the hidden dimension of the healing environment is re-appraised through image.

Sontag writes: 'A new sense of the notion of information has been constructed around the photographic image. The photograph is a thin slice of space as well as time', suggesting that photography is as much a document of its time as its subject and may be read accordingly.<sup>124</sup> Gladwell's proposal of intuition as a form of thin slicing connects ideas of the photographic image to memory through its capacities to record and through its sense-making capacities as a reminder of who we are and where we are in relation to wider cultural contexts. The thin slice represented photographically is a snapshot of life we may connect with in myriad ways, becoming a discrete yet assimilated part of experience. She continues: 'Any photograph has multiple meanings; indeed, to see something in the form of a photograph is to encounter a potential object of fascination'.<sup>125</sup>

The democracy of the photographic image connects the viewer closely to her/his reality through its documentary nature. In terms of pictorial interpretation, the signs of the picture may be read without reaching a full account. Elkins writes that the picture-puzzle metaphor 'can be extended to embrace methods that would seem incompatible – for example "incomplete" interpretations and psychoanalytic readings that are founded on the impossibility of full utterance',<sup>126</sup> suggesting that which may not be articulated in formal language may find form in the language of art and artistic practices.

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124. Sontag, *Op. cit.*, p. 22.

125. Sontag, *Op. cit.*, p. 23.

126. Sontag, *Op. cit.*, p. 10.

As still photographic imagery was sequenced into what later became film, memory was reconciled with architecture through the links of the picture house with ideas of the architectures of memory, and much older ways of remembering through resonances with the concept of the Memory Palace. A Memory Palace is a way of remembering through creating a form in the mind that may be moved through and furnished with contents that act to trigger associations with other things. In effect the edifice built in the mind is a repository for mnemonic devices. Developed from its roots in ancient Greece, recollection comes about through the process of mentally walking through the rooms of the structure, and associating information with its various contents, or triggers. A Memory Palace need not be as elaborate as an actual palace, it may of more modest form, a house or a hut, perhaps. The point is that the structure in mind must be something that may be travelled through, explored, and have capacity to house the mental notes and triggers required to support recollection.<sup>127</sup>

This idea has much in common with contemporary approaches to art-making surrounding subjectivity and place. Sarah Turner's film *Perestroika* (2009) uses mnemonic triggers in an extended journey into self, part auto-biographical, part fiction. Two train journeys on the Trans-Siberian Express, the same route through Russia taken at different times, are related through the central character. A document of the liminal spaces of before and after, part eulogy, part re-awakening to life, the passing landscape outside frames the narrator whose image may be seen only in night darkened reflections in the train window, as past and present collide in an extended journey both physical and psychical. Beginning with an accidental death, the work moves through time and space, image and sound holding the space of the telling, in an extended speaking and looking as the inner and outer worlds of the narrator collide.

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127. For further reading on the history and development of organic memory systems see: Frances Yates, *The Art of Memory*, London: Pimlico, 1992.



Taking a cinematic format, linear movement and travel are interrupted through instances of sound and image, tracking time through personal record and imaginary constructs in a filmic journal of then and now. Time is embodied in the technical apparatus of the films' recording, contrasting archival video with contemporary digital footage, and in the title itself – *Perestroika*, meaning reconstruction – relating to the Gorbachev era of Soviet politics, and ideas of putting back into place something that has been destroyed or disarranged.

Duration is central to the journeys, both physical and personal, as a time-based working through of memories, identity and loss, the filmic plane transporting the viewer as the train transports the central character, literally and metaphorically. This complex work juxtaposes the familiar with the strange, then with now, fact with fiction, in a derealisation of time, space, and sense, using visual and aural rhythms and displacements to propose changes in condition for audiences. The film echoes the environment of its showing, the viewer contained as the character is contained in her carriage: immersed in the looking as the character is immersed, looking outwards, lost in the frame of the image, itself framed by the windows of the train. Flickering, transient forms, insistent and constant change communicate ideas of the ways in which one may lose one self and one's otherness in a constant infolding and enfolding of experience where memory and identity are intimately connected, and through such loss find new articulations of experience. Audience and character journey together, ultimately looking out over a mist wreathed lake, smoke like tendrils ascending alluding to changed states. Using ideas of openness and enclosure, the formal framing structures of window and film present a vista that character and audience are both inside and outside, proposing oscillations of self/other, character/viewer: in this final

scene, the affective impacts of the film work to create a liminal state between fact and fiction, playing with affective intensities.

The event of image reception activates the conscious and unconscious: we take these image worlds inside us dynamically through eye and body, and meet with them through the affective register. Works such as Dean's *Film* (2011) and Jane and Louise Wilson's *A Free and Anonymous Monument* (2003) use installation-based approaches playing with architecture and multiple images as triggers that stimulate memory and recollection. Such works are comprised of complex mnemonic devices proposing affective potentials for viewers, and ways to engage with ideas around the real and the imaginary that play with the emotional register as well as the physical and logical – the medium of film allows the artist to create imaginary spaces and narratives which are rooted in memory through the use of a multiplicity of disparate and connected images which unfold over time, proposing new configurations and connections between past and present, then and now, self and other through duration. The viewer unconsciously walks through her/his personal Memory Palace as myriad mnemonic triggers flit across the projection screen.

Such approaches may be seen as blurring the boundaries between thought and non-thought, the conscious and unconscious worlds of the viewer, through bringing a knowingly affective dimension to the experience of the work through image, metre, patterning, arrangement, and time. Such works propose sites of association, emergence, convergence, and divergence through image content and form, bringing a physical dimension to their consumption that is activating in tandem with the eye. The viewer is a physically and mentally active participant in the encounter with the work. Through this combination of optical and physical engagement through duration affect

is heightened, connecting the viewer moment on moment in a continuous and deliberate activation of the infolding and enfolding of affective potentials. These artists use photography and film to play with ideas of what has been and that which may yet become. In his study of photography and cinema in relation to Deleuze and Guattari's ideas of immanence and becoming, Damian Sutton writes: 'At the heart is a realization that to understand the photographic image is to understand the glimpse of immanence it so often affords us';<sup>128</sup> external image worlds activate the latent internal image worlds of the viewer, echoing Massumi's contention that the reception of the image is immediately infolded and enfolded into the affective register as an embodied action, opening up psychic spaces.

The ability to study a photographic image at length, examine each minute detail, affords a very particular relation to image. Benjamin writes of 'image worlds which dwell in the smallest of things',<sup>129</sup> referring to technological developments in the science of seeing, and the photograph's capacity to communicate detail. Eugene Atget, who recorded the empty streets and cafés of Paris in the early twentieth century, produced images empty of people yet filled with detail. Such images gave documentary photography an enduring model whereby the mundane, the unremarked on may be framed and captured with such precision and intensity that the images fascinate not merely as historical documents but as works of art. Atget's recording of architectural detail divested of human form brings ideas of memory and architecture to the fore. Empty spaces speak of what has happened and what could happen with a particular ambiguity: far from being devoid of life, his photographs depict spaces which appear in a state of pause awaiting the return of the everyday to animate their spaces once more. Like the installation works of Eliasson and Barclay, as settings

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128. Damian Sutton, *Photography, Cinema, Memory: The Crystal Image of Time*, Minneapolis, MN: University of Minnesota Press, 2009, p. xii.

129. Benjamin, *A Little History of Photography*, p. 512.

which become animated through their audiences, Atget's images seem to await performers, who will populate the scenes and allow its architectures to become vitalized once more.

### **3.9 Architectures of Image: Considering the presentation of moving image based art-works in the gallery setting**

Moving image and architecture are linked: we metaphorically move through the filmic plane as we move through space and time, contained by architecture. In considering film's links with architecture since the nineteenth century, Vidler writes:

Architecture now operated as a psychic mechanism, constructing its subjects in time and space. Film not only depicted movement in space and space in movement, it also unpacked the modern subject's spatial unconscious and its layers of (repressed) memories.<sup>130</sup>

Installation-based film works act to simulate and stimulate spaces between the real and the imaginary, the physical and the metaphysical, the conscious and the unconscious. Through assemblages of mnemonic devices that trigger affective conditions they operate as sites of pause, and as change agents that are both temporal and temporary. Giuiliana Bruno considers the links between film and memory: 'Film is a medium that cannot only reflect but produce the layout of our mnemonic landscape. It is an agent of intersubjective and cultural memory'.<sup>131</sup> She continues: 'Mnemonics is an integral part

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130. Anthony Vidler, Foreword in Giuiliana Bruno, *Public Intimacy: Architecture and the Visual Arts (Writing Architecture)*, Cambridge, MA: MIT Press, 2007, p. ix.

131. Bruno, *Op. cit.*, p. 4.

of film's own geopsychic apparatus',<sup>132</sup> highlighting the ability of the moving image to activate a multiplicity of unconscious resonances with different times and places.

Dean's work *Film* (2011) is concerned with time, place, history, and memory, and the desire to make something physical out of the immaterial.<sup>133</sup> Exploring notions of the visible and the invisible, using metaphor, analogy, and illusion the work responds directly to site. Layering her thoughts onto the building's image, she collages representations of the real and the imaginary, using the qualities of the traditional film medium to lead the outcome. The work occupies the space as both theatre and stage, a spectacle that plays with scale, light and dark, and for audiences, viewing and being viewed. Originated through the use of celluloid-based techniques and digitally presented, the traditional wide-screen format of filmic presentation is subverted through the digital form to an elongated portrait format. This changes the viewing plane, bringing a sculptural dimension that proposes moving image as an object of coloured light, inhabiting the filmic viewing plane and the space in front of it. Scale and light take up residence in the showing space as a primary point of contact: a collage of disparate elements, fragmented imagery finds wholeness and continuity through duration. Separate still and mobile elements find integrity through the artist's edit, as she manipulates the reception of image through editing, meter, patterning, colouring, content, and duration.

Dean's *Film* operates through an architectural conceit, its monumental height acting as a manner of column or pillar, a form linked to the physical forms of architectural power. In presenting the work as a gigantic vertical structure, it echoes the environs of its showing through scale and dominance of space. Through the adoption of

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132. *Ibid.*

133. Made for the Unilever Series Commission shown at Turbine Hall, Tate Modern, 2011.

columnular form, an architectural form of power used in important buildings throughout the world, the work proposes a mastery of the technologies of image capture and making, the filmic medium inhabiting the gallery/museum space offering a different architecture of viewing. The work takes up three-dimensional space, the gallery becoming the site of an encounter that is particular to the forms of the work. That engagement is time-based is part of the mechanism of presentation – moving image becomes both vista and portal, through which the viewer may enter and explore the work visually and psychically.

The approach to the making of moving image work is seldom a continuous flow of reality being re-presented, but rather a site of edits, physically and conceptually, where fragments are reshaped into seemingly continuous totalities, an idea developed in my practice. Movement is particular to this form, movement through time and movement through the space of the filmic construct and its presentation. In such works, time and space are mediated by the artist to propose different experiences for audiences through different architectures of exploration and presentation. *Film* is not a film in the traditional sense, but an installation that incorporates a plane image of moving light with ideas of architecture and the body in an uneasy synthesis. This unease is played out through the ways in which the light from the filmic plane itself spills into the space of its showing, physically illuminating its audience; no longer the static anonymous viewers of cinematic architecture, spectators become part of the work as they view and are viewed by others, making them physically active elements in their experience of the work.

Dean's *Film* both refers and responds to architectural forms in its configurations of the real and imaginary. Collaging disparate elements to form a cohesive whole, the film

construct explores the capacities available to the artist working with moving image in a recently technologised landscape. A response to the widespread use of digital media to document, archive, and re-present the multitudinous details of everyday life, the ubiquity of image production and consumption in contemporary culture informs the work; the artist asserts her authority to author content particular to her own concerns, a singular voice in a cacophony of images attempting to speak and be heard. The exhibition space provides a particular ground for this to happen, which moves *Film* from traditional showing formats to the discursive realm of exhibition practice. Moving image, in establishing itself in the gallery/museum space, responds directly to the architectures of its exhibition in different ways in what Bruno calls 'a cultural migration between art and film'.<sup>134</sup> The gallery supports filmic approaches to be viewed in ways that are physically active, in contrast to the repose of the cinema viewer. In the gallery the viewer may walk around the work, view it from different perspectives, engage with its showing and content in different ways. In terms of a movement of cultural memory, Bruno writes, 'an exchange has taken place on the field screen of visual archives',<sup>135</sup> suggesting that the manner of telling bound up with moving image may follow non-linear paths, taking the format to extreme forms of abstraction in opposition to established conceptions of cinematic narrative.

In her essay 'Modernist Ruins, Filmic Archaeologies',<sup>136</sup> Bruno considers the links between the museum/gallery and film in establishing new forms of collection and recollection, of archiving and generating discourse around reflection and remembering. She explores the idea of moving image as an object of coloured light through the work *A Free and Anonymous Monument* (2003) by Jane and Louise Wilson, shown at the Baltic, Gateshead. Bruno examines the operative structure of the

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134. Bruno, *Op. cit.*, p. 9.

135. *Ibid.*

136. Bruno, *Op. cit.*, pp. 43–82.

work as an architectural construct, which responds to the imagined and physical topographies of space and the ways in which sense-making may be both advanced and deferred through engagement. In describing the work, a multi-screen installation comprising screen walls made of moving images suspended in space, she calls the installation a site of recollection, ‘haunted by a memory’,<sup>137</sup> and resembling ‘an elaborate stage set’.<sup>138</sup> As a response to Victor Pasmore’s Apollo Pavilion (1958) located in Peterlee, near Newcastle-upon-Tyne, *A Free and Anonymous Monument* presents the modernist aspiration of 1950s’ town planning viewed through a contemporary perspective. The installation takes the form of an architectural walk through images of the Pavilion, then and now, images of heavy and light industry, robotic industries, river views, a dynamic space of interaction where different vistas are revealed through bodily movement. Describing the work as echoing the operative structures of modernist urban planning, she writes: ‘here, seeing *is* an activity; looking *is* walking’, accenting the physical nature of encounter with the art-work as the viewer navigates her/his way through the installation.<sup>139</sup>

Throughout, time and engagement operate as fluid structures that may be shaped and accented through movement in a filmic space. Time is manipulated: past and present sit alongside each other in the image plane. The space of viewing is as much about movement and duration as content, setting up its own immersive architectures. In common with other works discussed, the installation asserts the artists’ agency as mediators and manipulators of time and space, proposing different rhythms and modes of viewing that may shape experience. In doing so the artists create a space or pause in the experience of the everyday in which new rhythms may be activated, accenting connection and disconnection with these rhythms to propose new spaces to inhabit.

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137. Bruno, *Op. cit.*, p. 44.

138. *Ibid.*

139. Bruno, *Op. cit.*, p. 47.



Through immersion and embodied experience, the work proposes psychic connections with then and now, through a confusion of the real and the virtual in a complex sensing of place: multiplicities of fragmented images, close up details, long shots, present place and environment as a multi layered construct of affinities and discontinuities. In a work that speaks of time, place, history, memory and subjectivity, the viewer meets the past in the present and in doing so, speculates on her/his relation to these multiple proposals.

### **3.10 Figure and Ground: A reflection of the operative mechanisms of installation-based moving image works**

Such works act to separate the particular from the general using the figure/ground relation as an operative mechanism, articulating seemingly disparate and unconnected elements as forms and gestures, which, through configuration as artistic propositions, offer different ways of seeing and experiencing the countless elements of the world. Echoing Heideggarian ideas of presencing – allowing things to be as they are replete with their activating capacities – such configurations bring a phenomenological dimension to viewing and experience, highlighting the viewer's connections and disconnections with the world. Through accenting the particularities that make up lived experience through different propositions, a disjunction is made between the known and the unknown, proposing the art-work as a site for the remaking of connective associations. The moment on moment apprehensions immanent to encounters proposed by such works form part of a vast and multilayered discourse surrounding subjectivity and place. Traversing the ground of the physical and metaphysical, the conscious and the unconscious, the known and unknown worlds of

artist and viewer, the gestural capacities of such works propose sites of pause and encounter, objects through which psychic resonances may manifest.

In Part 4, *Shaping Light*, I examine the artefacts of my own production to expose some of the complexities of my relation to inhabited space expressed through art-making, mapping the ways in which the episodic, fragmentary nature of discourse finds integrity through various forms and gestures. I consider the ways in which fresh articulations of self and place develop through continued artistic practices and examine the therapeutic dimensions that arise through a commitment to practice.



## **Threshold Four**

The everyday rushes past. Each lived moment a tiny part of now, intersecting past and future, finding form through encounter, nebulous, intimate.

Traces of the touch of the world slip away as I reach.

Time, duration, engagement. I train myself to recognise my knowing, speak it through art-making, the metre and patterning particular to this place, seeking a different rhythm, a balance, to rediscover joy.

Visual dialogues find form, reconstitute meaning in the realm of the unsayable – unexpected, pre-reflective, interconnected perceptions, intense, interior, found and lost in a heartbeat.



## **PART 4: Shaping Light**

### **4.1 Speculations and Potentials: The development of practice based research artefacts towards autonomous art-works**

Bringing ideas of pause and duration into play, I consider artefacts of production and enquiry as elements that echo and map time-based processes, emphasising their capacities to connect with the complexity, richness, and finitude of lived experience. Drawing together theoretical and contextual perspectives, I speculate on the communicative and activating aspects of original practice-led works as synthesising entities through which fragmented and opposing positions may emerge.

As an exploration of the connections between what we see and what we feel in encounter with spatial contexts, this research results in primarily visual artistic production. Spoken word and texts produced during the early stages of research sit alongside visual production as artefacts of research. Previously considered as ‘creative writing’, these artefacts reflect the saturating nature of committing to working, living, researching and thinking within an artificially limited domain, depicting but not representing the conditions of where and how research happens. As such they perform a call to the person and place relation issuing from the subject as a document of dialogues particular to the subject, happening contemporaneously.

Some are produced in the manner of a psychoanalytic encounter, documents of a consultation between person and place from a subjective perspective and perform a call to the person/place relation, both separating and connecting each part of the thesis,

others accompany visual artworks as artefacts produced contemporaneously, neither academic nor digressive. The texts are an account of what happens/happened in the pause employed as part of the methodology, artefacts of research.

Placing the artefacts of production of Part 2 into dynamic movement as autonomous art-works, I explore the potentials of working with change and continuity through image, setting up a tension between documentation and artistic production. Mapping the trajectory of these works I consider their gestural capacities as objects, which through their affective potentials manifest physical and metaphysical resonances for author and viewer.

I consider how these works inhabit the world through ideas of the familiar/un-familiar, the re-constructed, the re-inscribed, considering their operative capacities, the interplay of the known/unknown, familiar/strange relation, and the psychic dimensions therein.

#### **4.2 Dynamic Interplays: A consideration of the activating potentials of image making and viewing**

Production and reflection on familiar forms of habitation approached through art-making enable recognition of differences between what is established and concealed, and new ways for the originator to work with fragmented artefacts of research and their relation to self. As a document and diary of the research journey, resulting art-works offer partial yet connected articulations of resonances produced throughout. No single element stands for the whole; rather, the various elements are explorations and

presentations of different yet interrelated episodes presenting diverse responses to the affective resonances of quotidian space.

Focus, emergence, and dynamic interplay between disparate visual and psychical discourses are embodied in works that are here presented sequentially, mapping production. Showing the episodic dimensions of research as insights and affects that produce subjective knowledge in non-linear ways, memory and imagination work together through production, drawing together different subjective positions to make new and congruent wholes. The resulting works articulate different elements of dynamic dialogues coloured by intuition and affect.

The photographic image directly links what we see and what we feel through the affective register. As collections of images (*The Light Archive*), durationally established collections of images (*The Chasing Light Suite*), manipulated images that play with ideas of the homely and unhomely (*The Lightstain Series*), and slices of images placed in dynamic interaction through visual and spatial interplay (*Mnemonic*), works address ideas of inside/outside, conscious/unconscious, visible/invisible, and the liminal spaces of these states. Works speak of habitation and dwelling through their domestic contexts, examining and presenting research outcomes as both connected and autonomous entities. Art-works *live together* as the resonances of person and environment live together, each a partial articulation of an unknowable whole inviting speculation through engagement. Works explore the potential for psychodynamic engagement, and identify the role art has in extracting or synthesising subjective experience into another language, one that may be empathetically identified by audiences beyond context. Public showing makes artefacts of research visible and



available for further enquiry, placing the research into the realm of post-doctoral activity.

#### **4.3 Connective Incidences: A reflection on the potentials of artefacts of research when considered as a collection – *The Light Archive***

Sontag writes:

The ultimate wisdom of the photographic image is to say: 'There is the surface. Now think – or rather feel, intuit – what is beyond it, what the reality must be like if it looks this way.' Photographs, which cannot themselves explain anything, are inexhaustible invitations to deduction, speculation and fantasy.<sup>140</sup>

Image as a locus stimulating visual and psychic resonances invites the viewer to form a personal relation to content. Outcomes of research find form as autonomous artworks falling into two distinct groups deriving from primary source materials collectively re-imagined as *The Light Archive*. In presenting these works, I echo the episodic nature of their production, while charting the discursive journey that transforms fragmentary materials into coherence as artistic forms. I begin with a discussion of *The Light Archive*, a series of moments encountered and apprehended – an intuitive way of engaging with spatial experience relating to experience inside the moment, through capture, and outside the moment, through the ability to reflect on the resulting image – continuing with a discussion of related works.

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140. Sontag, *Op. cit.*, p. 23.

Image capture engages with spatial experience and its affective dimensions, resulting in collections of images that may be approached speculatively, bringing memory and creative imagining to the fore. Echoing Sontag's writing: 'The photograph is a thin slice of space as well as time',<sup>141</sup> time is bound up with image making. Through continued practice single images are transformed from staccato document to flowing discourse, an accumulation of rhythms and falters, light and shade. Sontag writes 'Only that which narrates can make us understand':<sup>142</sup> narrativising documents of encounter and placing these into motion through artistic activity, outcomes are bound up with the emotional intelligences of the author, while speaking of shared connections through commonalities with ideas of space, place, and dwelling.

The images of *The Light Archive*, when grasped as a single entity comprised of multiple elements, perform differently from single photographic stills. The limit of the single image is exceeded as the collection takes on a self-determining dynamic, offering speculative access for author and viewer. Binding episodically captured images in book form makes a relation between image making and viewing: semi-sequenced images take on a film-like quality, bringing time and duration to the fore through a visual reading of unfolding elements. Physical form links and binds apprehension and presentation of image, concretising documentation as art-work.

Images find affinities through colour, tone, hue, and punctuation through breaks and discontinuities; through reduced scale, the intensity of image and its relation to its neighbour shows an evolving relation of visual discourse. Effect, colour, and the artist/author's emphasis and interests shift over time, illustrating both environmental and psychical change: transition and transformation are embodied in image sequences

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141. Sontag, *Op. cit.*, p. 22.

142. Sontag, *Op. cit.*, p. 23.

as manifestations of difference. With affinities to the works of Eadward Muybridge and Jules Etienne-Marey (as precursors to moving image production) outcomes illustrate practice happening over a period of extended looking. The author's agency emphasised in the selection and presentation of works that negotiate time and space in ways particular to the artist, concretising the digital notebook/diary, and illustrating the particularities of affective potentials in documentation produced through intuitive, performative action. Images find cohesion through a narrative proposal with beginning, middle, and end, transforming disparate image capture from fragmented incidences into evolving dialogue, externalising through image the call and response of environment from a subjective perspective.

The collection is a testimony and holding space from which author and reader may reflect on artefacts of production, process, and experience, and engage in creative imagining. Through a reflection on static images and their limits, dynamic flow is suggested, and with it, choice and agency for the artist/author. Synthesising visual elements discursively, in the manner of an evolving conversation between person and environment, images activate imaginings that make future thinking possible.

Reflection lets images into their own presencing, pointing a future course and releasing their potentials: past, present, and future connect through the contemplation of and engagement with image. Sontag writes, 'The knowledge gained through still photographs will always be some kind of sentimentalism, whether cynical or humanist', continuing, 'Poignant longings for beauty, for an end to probing below the surface, for a redemption and celebration of the body of the world – all these elements of erotic feeling are affirmed in the pleasure we take in photographs'.<sup>143</sup> The aesthetic

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143. Sontag, *Op. cit.*, p. 24.

attributes of the collected images speak of a particular response to the framing of image as a process and site through which the unconscious may make its own forms and shapes, linking to Campbell's ideas of the psychoanalytic ego in search of forms for its passions. Thus artistic forms and practices are bound up with psychic energies that seek forms to inhabit. The person is both inside and outside environment through her/his porosity and psychical links, and also inside and outside the image/art-work.

The pleasure we may take from images and spatial contexts lies in our ability to make agreeable connections. The photograph supports such connections through externalising significant visual incidences (significant due to their affective power in apprehension, capture, and viewing), making the overlooked visible and acting as an inter- and intra- subjective space of desire. Such incidences of affective power enable a connection with potentially transforming elements – we see what has eluded us through the power of the image to hold, indeed, hold on to, a moment of impact.

Presenting *The Light Archive* as a collection also encompasses the dimension of forgetting. Fragmented imagery and texts produced during the early stages of research, causing psychic disturbances through the atomising of solid space, the reframing of the known, and the interpenetration between image and person, finds coherence through synthesis into cohesive whole. Balance is restored, between the homely/unhomely, the known/unknown, the conscious/unconscious worlds of the author. Stewart writes that 'The spatial whole of the collection supersedes the individual narratives that "lie behind it"'.<sup>144</sup> Images as mnemonic devices, linking to individual moments of a lost past are surpassed in the collection by material volume.

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144. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Baltimore, MD: Johns Hopkins University Press, 1984, p. 153.

Stewart writes ‘the point of the collection is forgetting’, continuing, ‘A finite number of elements create, by virtue of their combination, an infinite reverie’.<sup>145</sup>

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145. Stewart, *Op. cit.*, p.152.

#### 4.4 Illustrations from *The Light Archive*

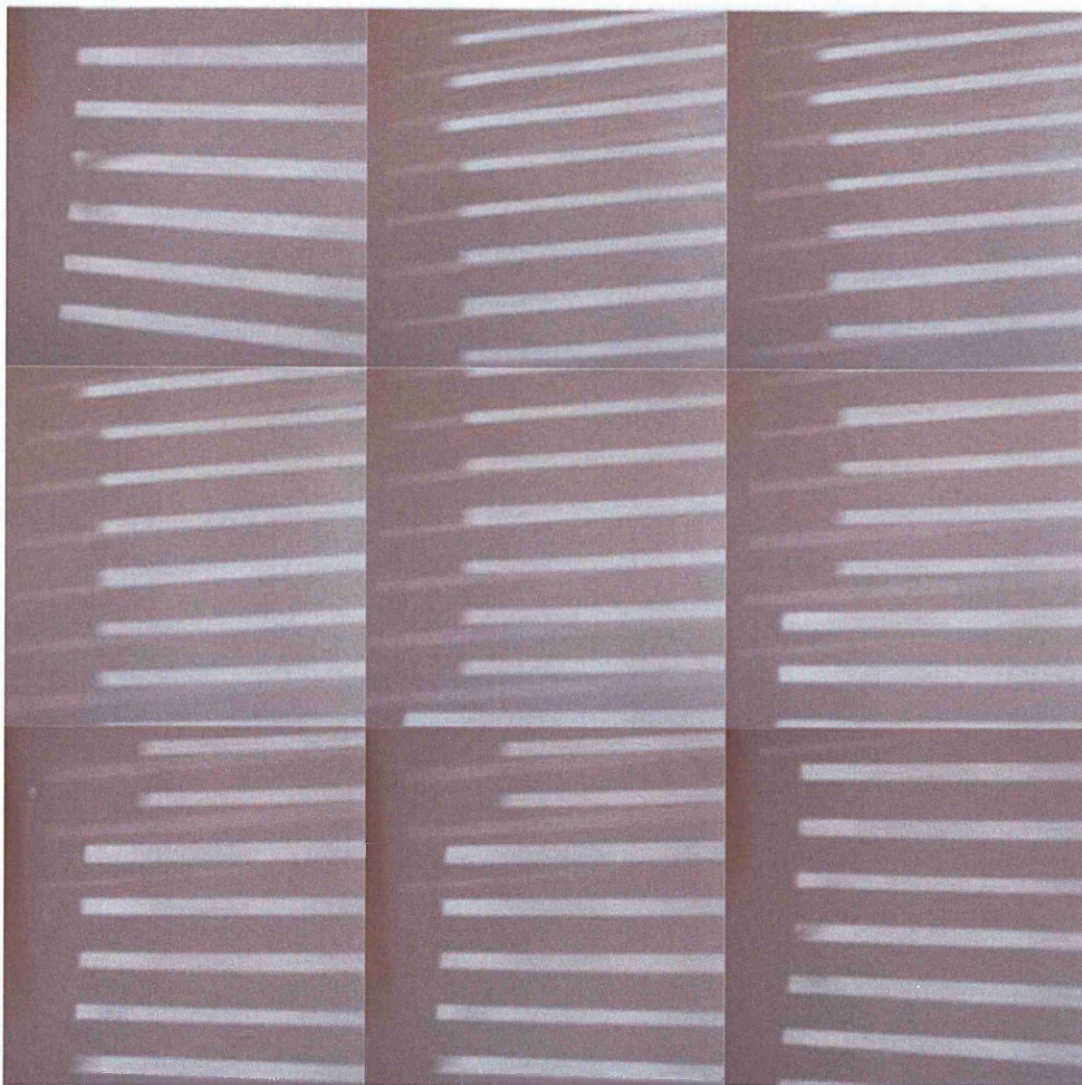


Image arrangement from *The Light Archive*, 2014





Image arrangement from *The Light Archive*, 2014

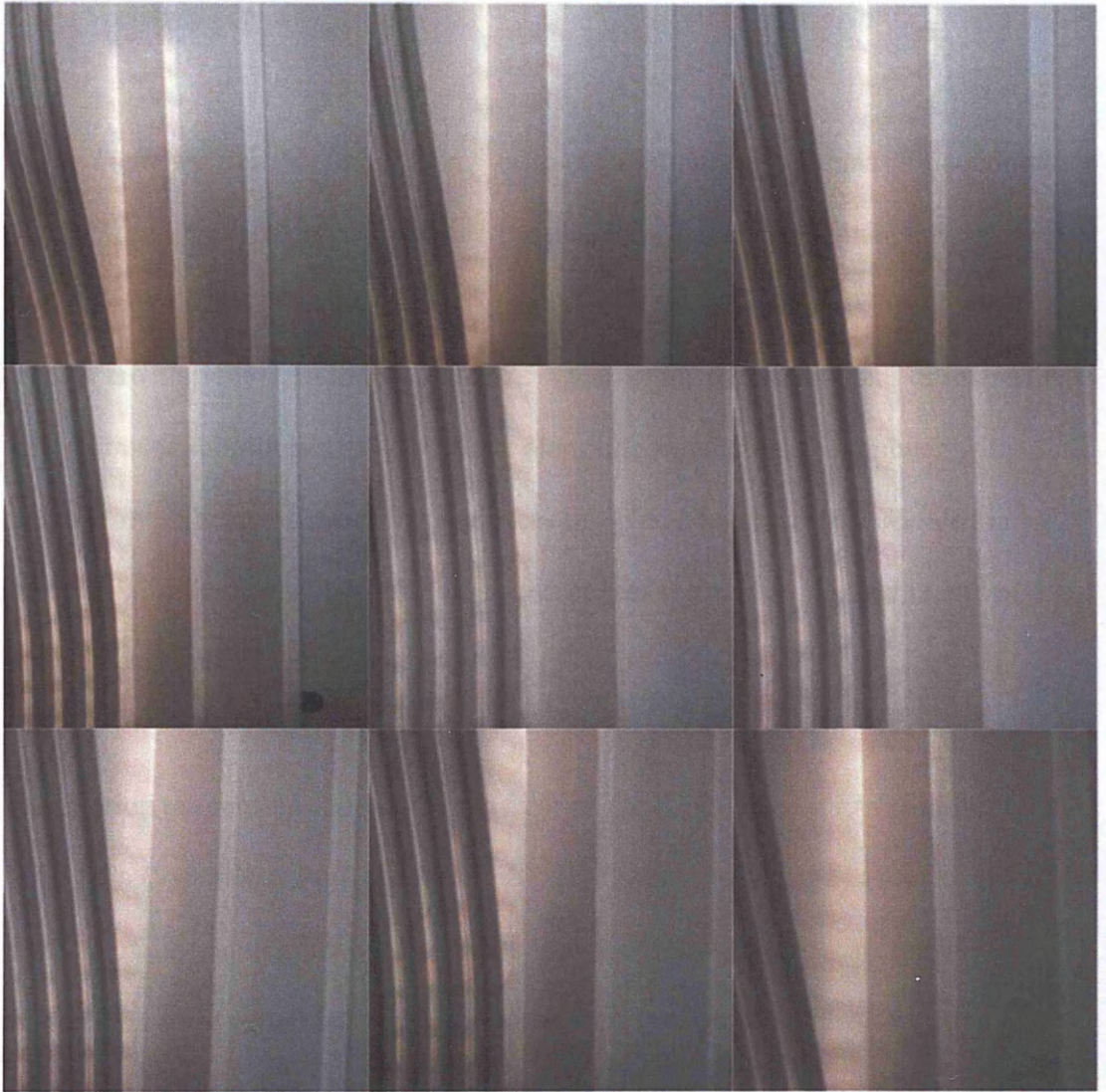


Image arrangement from *The Light Archive*, 2014



#### 4.5 Blurring Boundaries: A reflection on *The Light Archive* in relation to *The Domadalur Daylight Series* (2006) by Olafur Eliasson and *River Yar* (1971–2) by Chris Welsby

In *The Light Archive* the viewer is invited to enter into image rhythms as a conduit to another form of experience. In considering the molecular nature of the photographic stills, some of which become moving image works, the boundaries of event and its horizon are blurred: short image sequences speak of the focus and locus of intensities playing out as short bursts of recognition alongside singular images imbued with forensic investment. All describe incidences of light and shadow apprehended in an artificially limited domain, a collision of forces that speak to author and reader of other times, other places.

The relation to time and light that finds form in *The Light Archive* has affinities with Eliasson's *Domadalur Daylight Series* (2006),<sup>146</sup> where still images document diurnal rhythms of day passing into night. Unlike Eliasson's depictions of raw untamed nature, the nature which traces its light path through the space of the house as a giant sundial is mediated by the environs of space itself: the interior of this safe space allows for considerations of light and its links to time and the self to be considered through the separating and particular nature of the home environment. As the photograph separates figure from ground, the house separates the occupant from the outside world, while simultaneously making a connective association and interplay between opposing entities.

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146. <http://olafureliasson.net/archive/artwork/WEK100639/the-domadalur-daylight-series-north>  
Accessed November 2013.

Working with landscape, Chris Welsby's films concentrate on close-up detail and transience 'using the flickering, luminous characteristics of the film and video mediums, and their respective technologies, to suggest both the beauty and fragility of the natural world'.<sup>147</sup> While broadly concerned with technology and nature, Welsby brings space and time into play. In *River Yar* (1971–2),<sup>148</sup> he records images at one-minute intervals over a three-week period around the spring and autumn equinox, documenting minute changes in colour and light as the scene is revealed by day and consumed by night, taking the viewer on a journey in which the enduring balance of the earth is revealed as transient form: we see time passing more clearly through the framing of image, proposing a reflection on our own relation to time and environment. Ideas of time, space, and person are brought into focus at the threshold of opposites: day/night, light/dark, outside/inside, conscious/unconscious find porosity, indeed, harmony, at their meeting point as one state seeps into the other. In describing these perpetual states through art-making, the viewer encounters a gestural space through which s/he makes her/his own associations and connections.

#### **4.6 Somebody Speaks, Somebody Listens: A reflection on the repetitive impulse as an action towards linking past, present and future**

The visual documentation of encounters with time passing expressed through *The Light Archive* forms the foundation for short moving image works. Fragmented sequences are placed beside each other, a visual juxtaposition that invites the viewer to read them relatively, experimentally. Disparate parts work to form larger wholes in a

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147. Chris Welsby, 'Technology and Landscape', <http://www.sfu.ca/~welsby/Intro.htm> Accessed November 2011.

148. [http://www.luxonline.org.uk/artists/chris\\_welsby/river\\_yar\\_\(with\\_william\\_raban\).html](http://www.luxonline.org.uk/artists/chris_welsby/river_yar_(with_william_raban).html) Accessed November 2013.

time-based narrative, authored by the artist from her own perspective – a call and response.

As a voice heard in the act of its performance, images accent minute differences between each moment, each action and the next. This suggests that to be ‘in search of space’, in this context, is to be lost in the space of the image, a space of no discernable spatial contexts but the image frame, in turn framed by the unconscious of the author. The images expose dialogues between person and place through a metaphorical process of speaking and listening, complete with interruptions, sometimes full and deep utterances. Through this dialogue, knowledge is exposed, each photograph evidencing the apprehending of an affective instant, interrupted through the processes of image capture. Formal conceptions of seeing and knowing are negotiated: images are apprehended by the optics of the eye and the technologies of the camera lens, yet conscious knowledge of what this might constitute remains deferred. In Jacques Lacan’s triad of the Symbolic, Real, Imaginary, the Real is perpetually cloaked and abstracted, being both disruptive and contingent – the Real pierces our ordered world and reminds us of our own fragility. Lacan’s Real is not reality – the Real is what interrupts and disrupts the matrices of association that constitute the imaginary and the symbolic.<sup>149</sup>

*The Light Archive* is a series of repetitions and compulsions bound to affective instances. Lacan proposes that we meet the Real when we encounter what eludes us, naming this ‘the *tuche*’, an encounter with the Real.<sup>150</sup> In psychoanalysis, repetition is

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10. Jacques Lacan, *The Language of the Self: The Function of Language in Psychoanalysis* [*Fonction et champ de la parole et du langage en psychanalyse*, Volume I, Seuil: Paris, 1956] trans. by Anthony Wilden, Baltimore, MD: Johns Hopkins University Press, 1981.

150. *Reading Seminar XI: Lacan’s Four Fundamental Concepts of Psychoanalysis: the Paris Seminars in English*, Richard Feldstein, Bruce Fink, and Maire Jaanus (eds), Albany NY: State University of New York Press, 1995.

a seeking to grasp that which eludes us; Andrea Margaret Hurst writes that ‘the event as understood is never what it “really is”, but is something antithetical to this, namely merely a circumscribed part of a system of facilitations – as stable, habitual acquisition that is Imaginary rather than Real’.<sup>151</sup>

The capturing of these images produces a system tied up with the metaphysics of presence, retained in Symbolic/Imaginary order. Fragmentary psychic materials find ways to cohere through a tacit acknowledgement that the ‘then’, which manifests through encounters with the Real, is manifest in the ‘now’, ‘we assume that there must have been a beginning on the basis of the experienced present, or that there be a whole on the basis of the partial objects we experience’.<sup>152</sup> Thus Barthes’ *punctum*, Lacan’s Real, and Benjamin’s optical unconscious are conditions that provoke affect through encounter, rapid cognitions in which something is at once both recognised and unknown, a constant deferral of the Real that is domesticated by the imaginary. We cannot, of course, know the Real, coming into contact only as a second-order, here expressed through artistic practice.

#### **4.7 Mobilising Potentials: A reflection on the development of still images into moving image works – *The Chasing Light Suite***

Art-works build on the durational aspects of engagement and viewing. Mobilising the potentials of the fragmented, sequence-like, qualities of the stills, images find new form, the rhythms and patterns made visible through image making calling to be re-animated. I do this through the production of short moving image works, each an

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151. Andrea Hurst, *Derrida vis à vis Lacan: Interweaving Deconstruction and Psychoanalysis*, Bronx, NY: Fordham University Press, 2008, p. 214.

152. Hurst, *Op. cit.*, p. 216.

exploration of the psychical dimension immanent to encounters with place, an experimental telling. These works produce a contemplative space in which author/viewer may engage with themes of space, place, and dwelling through duration, activating new physical and psychical rhythms through visual and aural means.

*The Chasing Light Suite* mobilises discrete moving image works into new configurations as articulations of resonance, a way of working through and developing ideas of time and duration with ideas of embodied encounter. Each element in the suite is an expression of affective resonances and physic disturbances, acknowledged, reflected upon, transformed, and presented.

The particular qualities of moving image bring movement inside and outside the work and its' viewing through image and duration – one is both inside and outside the image space. The conscious and unconscious worlds of the viewer are activated in a suffusion of association and subjective projection, animated through rhythms, colours, and metre to produce an unfolding and infolding of affect. The pause, as a method that was central to creating the conditions of possibility to access the affective resonances of quotidian space, is expressed through duration. A particular relation to image is proposed through the appearing and dissolving of one image into another, a slow unfolding over time that echoes their production from still images, creating a gestural space that the psychic self may inhabit over time, changes in rhythm proposing changes in condition for the viewer.

*The Chasing Light Suite*, comprising six works, is shown as a triptych of separate projections that find different arrangements in response to two bounding works, *100 Moments* and *Liminal Shift*, the first two moving image works to find form and

representing opposing positions – from the nebulous to the distinct, freedom to containment. Where *100 Moments* sits at the beginning, *Liminal Shift* sits at the end, illustrating the non-linear impacts of affect expressed through artistic practices from an intuitive perspective. Bounded by these two opposing works, all else sits inside, different articulations occupying a liminal space between opposites.

Elements of the discourse surrounding *100 Moments* and *Liminal Shift* apply to all works in the suite: as filmic distillations, each element is a measure of a subjective response to the particular resonances of the *genius loci*. The oscillation of ideas of the person's attendant spirit and the spirit of place, considered in Part 3, is played out through the durational qualities of film proposing states of pause and contemplation through which new relations between viewer and art-work may emerge.

Exploring ideas of fragmentation and wholeness, the elements of the suite, and the suite itself, are a collaging together of disparate resonances and images, synthesising reality and imagination into new forms where different rhythms and compositions emerge. In showing the work as a triptych, each suite is played out at different timings, resisting and embracing compositional flows while speaking together in a rolling feedback loop to create new configurations – indeed, transformations – of the relation of person to place through image. There is no central narrative: works are connected through association. Presenting them together proposes a belonging of elements and a speculation on the ways in which these time-based articulations confront and envelop each other, each element expressing disparate resonances overlapping, sometimes colliding.

Consequently, *The Chasing Light Suite* focuses on filmic and visual experience as distillations of the affective rhythms of site/sight, each element of the suite (and documentation of its showing) presented as sound-less unfoldings (which may be augmented by ambient sounds local to its showing/viewing). The omission of a formal sound-track is deliberate: as a language, sound brings an additional semiotic dimension to moving image presentation and experience, the relation between signifier and signified being both contextually and culturally dependent. Explorations of sound making in relation to these works acted to produce a quite different semiotic object, changing the transmission and reception of works. In focussing on image and filmic experience, the constant flux of the everyday in the time and space of the works showing/viewing is brought into play, allowing the experience of the work to be particular to its environment. In these works, image production and duration are the primary elements that may produce a perceptual shift in the viewer. Through duration the viewer becomes habituated to the visual rhythms of the works, allowing for different forms of signification to emerge particular to the persons' own visual vocabulary: the addition of pre-prescribed sound undermines this proposal, allowing local ambient sound to form a background to experience, replete with unexpected occurrences.

The following section contains stills taken from each element of *The Chasing Light Suite* accompanied by texts that are contemporaneous with the making of the works, and retain the spirit of intuitive engagement, presenting the different, often opposing resonances at work, expressed as cycles of change and continuity.

#### **4.8 Documentation of art-works and texts comprising *The Chasing Light Suite* (2014)**

A suite comprising six short film works comprising: *100 moments*, *Memento Mori*, *Thresholds*, *Memento Mori (Reprise)*, *Timeslips*, *Liminal Shift*. Duration: 26m.

Presented as part of the thesis submission on DVD, with exhibition documentation.

##### **4.8.1 *100 moments*, Duration 6m 20s: Contemporaneous text work and film stills**

###### ***100 moments***

How may we expose the depth of a memory – the sum of all times and places unconsciously conjured in the breath of a heartbeat?

*100 Moments* is comprised of a hundred still images, documents of different times from the same patch of light on the wall. Captures of moments encountered, affective instants. The re-telling of these encounters will last 6 minutes and 20 seconds, but that knowledge comes later. Now there is only me, and a collection of images inside my computer; the virtual space of the technological frame and the boundless space of my interior worlds colliding. Later there will be a moving image work, but to begin there are multiple images of multiple actions of noticing recorded as bits of data. Transitioning stills will weave wholeness from separate parts, synthesising documentation, memory, and imagination – a psychogeographic journey through time and space. A



series of recollections of encounters with place will be re-imagined, simple images, combined, moving beyond external representation into a new representations of interior worlds of self.

This work will be the sum of the parts of real encounters, re-ordered, re-constructed, re-conceived as a multidirectional travelling of thought. I re-work them intuitively, lost in their frame, one melting into the other. I meet myself as I confront their otherness, inextricably, unconsciously bound to these images. I clear my mind, attuning myself to them. I want get beyond their simple ocular delight as pleasing abstracts, let them seep more deeply into me, touch something hidden from me, bring back something I have forgotten.

The computer screen provides the virtual space where the bits and dots of these images find new form, each pixel a molecule of image. I think through doing, connected to what I see on screen unconsciously, immersed in multiple resonances of the essence of place, in thrall to the images.

I stop working. Review my hundred images of a hundred moments. Time taken has condensed into one hundred thumbnails on my desktop, hovering in virtual space, waiting for me to choose their next state. I put them away into a folder, hidden from sight. They will sit there for many days.

Today I will load these images, play with them until I am satisfied. It takes hours. Each still finds its place in the sequence, telling the story of multiple encounters, multiple actions of noticing re-imagined into linear narrative,

disparate encounters united. I put this moment here, this moment there. The images guide me, each new encounter with image determining the unfolding story.

I press play. The imagery unfolds on screen – a moving landscape, echoing my breath, early morning and dusk, low sodium glows of street light haze meeting the featureless flatness of the land. The horizon ebbs and flows producing psychical travel between many different times and places: expansive land shrouded in dark skies, overcast, dense, yet quick to clear in breathy coastal breezes, interruptions of linear lights, man made structures of industry. No longer a representation of its originary source, the moving imagery becomes its own reference – freed from its origins it takes on its own life. I am immersed in it, transfixed as it moves, changes, transitioning from saturated darkness to delicate pinks and purples, golden glows of light, sometimes thin, misty, then intense yellows and orange, speaking of big, big skies. I sense movement through space and time, in the space of my imagination – the artificial light of the urban landscape and the primal darkness of the land at their intersection, light skies, dark land, dawn and dusk.

I see forms come and go, strange shapes in the sky, the horizons' intersection, interrupted, blurred, indistinct – liminal states at the days beginning and end, washing in and out like waves, like a moving painting, a moving topography, a real and imagined terrain that envelopes me, is in me. And I see ... burning fields of autumn stubble – you don't get that any more – sodium glow, light penetrating the darkness, primal notions of fire chasing away the dark, the

straight road that I know so well between points on the map, travel in mind and body embedded, embodied ... so many, many times, one place and all points in and of that place colliding, in me.



*100 Moments, Moment 4, Still, 2014*

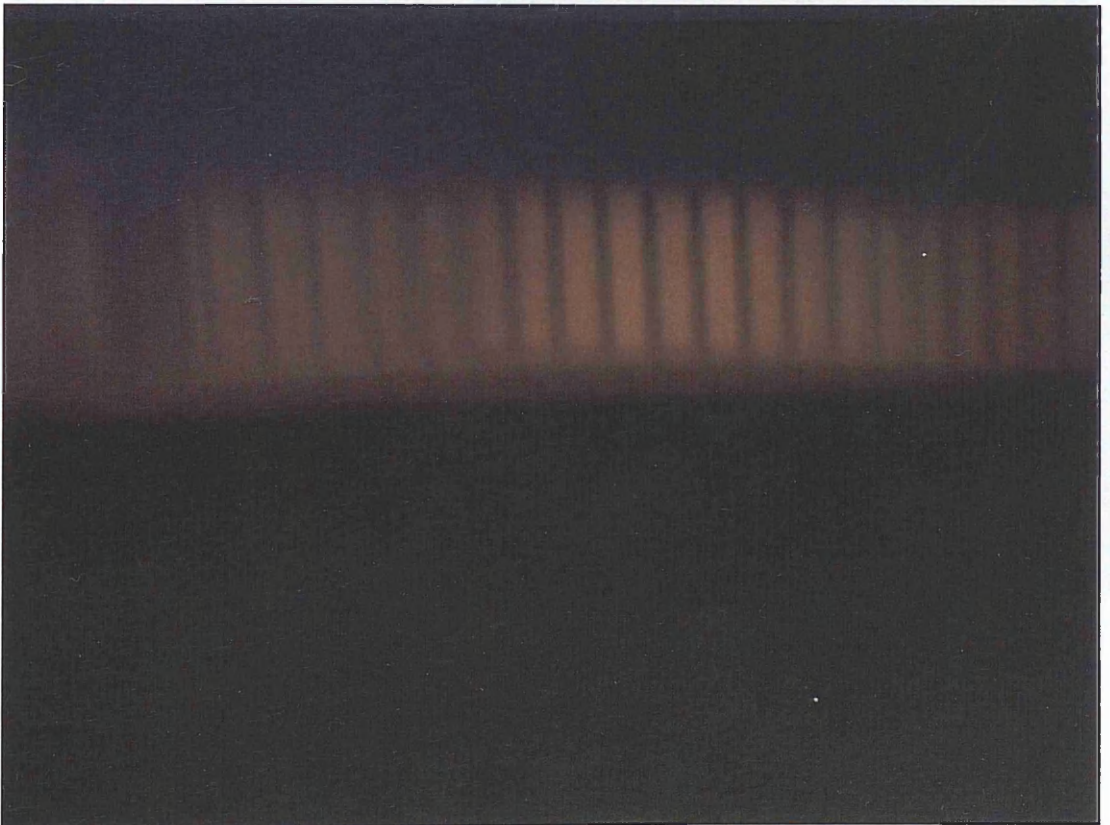


*100 Moments, Moment 18, Still, 2014*





*100 Moments, Moment 26, Still, 2014*



*100 Moments, Moment 34, Still, 2014*



*100 Moments*, Moment 42, Still, 2014



*100 Moments*, Moment 55, Still, 2014

#### **4.8.2 *Liminal Shift*, Duration 3m 26s: Contemporaneous text work and film stills**

##### ***Liminal Shift***

Presence. Absence. Time. Place. Sense.

I watch the light on the walls, entranced, suspended in time, focused only on the light. I try to capture these moments, aware of my body, my heartbeat, my breathing, the dull ache in my limbs from the effort of framing, immersed in the now.

Almost imperceptible change ... tiny, so tiny ... looking, watching, incremental movement ... heartbeat ... reductive, repetitive, dissonance ... stasis ... irregularity ... odd, uncanny, strange, relentless ... oppositional, intense watching, waiting ... holding the space ... only the sounds of my heartbeat, my body, creaking bones, pumping blood, internal sounds hold the space.





*Liminal Shift*, Still, 2014



#### **4.8.3 *Thresholds*, duration 6m 12s: Contemporaneous text work and film stills**

##### ***Thresholds***

Between reality and imagination, waking and dream,

My body enveloped by architecture, warmed by late afternoon light.

Rest, beckoning sleep,

A quiet room, a trusted place where dreams can happen, will happen.

Glimpsed images re-assembled, passing time told through light,

Soft, soft focus. Reverie.

Here, at the threshold, worlds collide.



*Thresholds*, Still, 2014

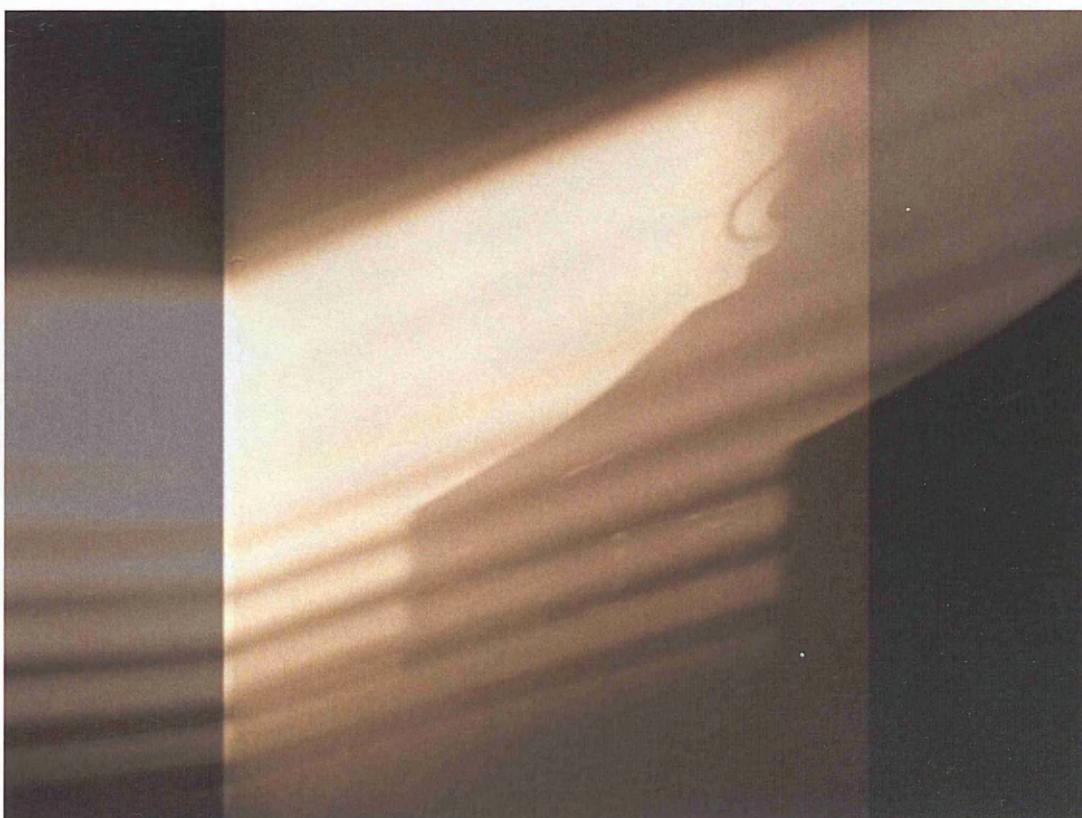


*Thresholds*, Still, 2014





*Thresholds, Still, 2014*



*Thresholds, Still, 2014*





*Thresholds*, Still, 2014



*Thresholds*, Still, 2014

**4.8.4 *Memento Mori*, duration 3m 40s and *Memento Mori (Reprise)*, duration 4m 20s: Contemporaneous text work and film stills**

***Memento Mori* and *Memento Mori (Reprise)***

*Memento Mori* --remember your mortality, everything must pass.<sup>153</sup>

A vase of orchids. Daylight from a window tracking time. Both works use the same stills imagery: one sequence mirrored from the left and one from the right. As the moving image sequences unfold, a gentle transitioning of soft pinks and mauves, floral details, each work reveals different configurations. Body shapes and genitalia are suggested, even angels proposing ideas of the heavenly and the mundane, body and spirit, lightness and darkness. As opposing propositions made from the same source material, each proposition is inherently conflicted: the acknowledgement of one position is made possible by the knowledge that for it to exist its opposite must be a truth, albeit veiled or obscure.

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153. An artistic theme dating to antiquity, *Memento Mori* is a Latin phrase that translates as 'remember your mortality'. *Memento Mori* art-works, as a genre, share this theme (though varying greatly in content): in classical times, the phrase was a reminder to the powerful that they were not invincible, and ultimately, despite their achievements, they, like everyone, must pass: in the medieval Christian era a type of still life painting, known as *Vanitas* works, became popular, emphasising Divine judgement, the brevity of life, and the folly of material excess. Historically the theme has been used in art to represent themes of transience and mortality – seventeenth-century Dutch artists painted shells, skulls, flowers, mirrors and decaying fruit as symbols of finitude, and the fleeting nature of earthly pleasures. Contemporary artists have employed the devices of *Vanitas* works: Sam Taylor-Johnson uses time lapse photography to depict the inevitable decay of an artfully composed bowl of fruit in *Still Life* (2001), while Corin Sworn's installation, *Endless Renovation* (2011), uses a vase of wilting chrysanthemums lit with bright projected light, accompanied by an endless slide show of found images which include clocks and timepieces. Mat Collishaw's *Sordid Earth* (2011), a 360-degree film of hyper-real jungle, illustrates the life cycle of exotic blooms, swarming with flies, and Helen Chadwick's *Wreaths to Pleasure* series includes flowers suspended between states of aliveness and decay in organic and toxic liquids, photographed as if viewed through a microscope.

I use the orchid for its allusion to luxury – a once rare and exotic bloom that may now be acquired in any supermarket – and for its perfection and natural symmetry, harnessed in the mirrored imagery. The name ‘orchid’ is derived from the Greek word, *orchis*, meaning testicle, bringing a pleasing reference to the body and the seed of life, and to the cycle of life itself. The colour palette also alludes to the body – fleshy tones, veins, tissue.





*Memento Mori*, Still, 2014

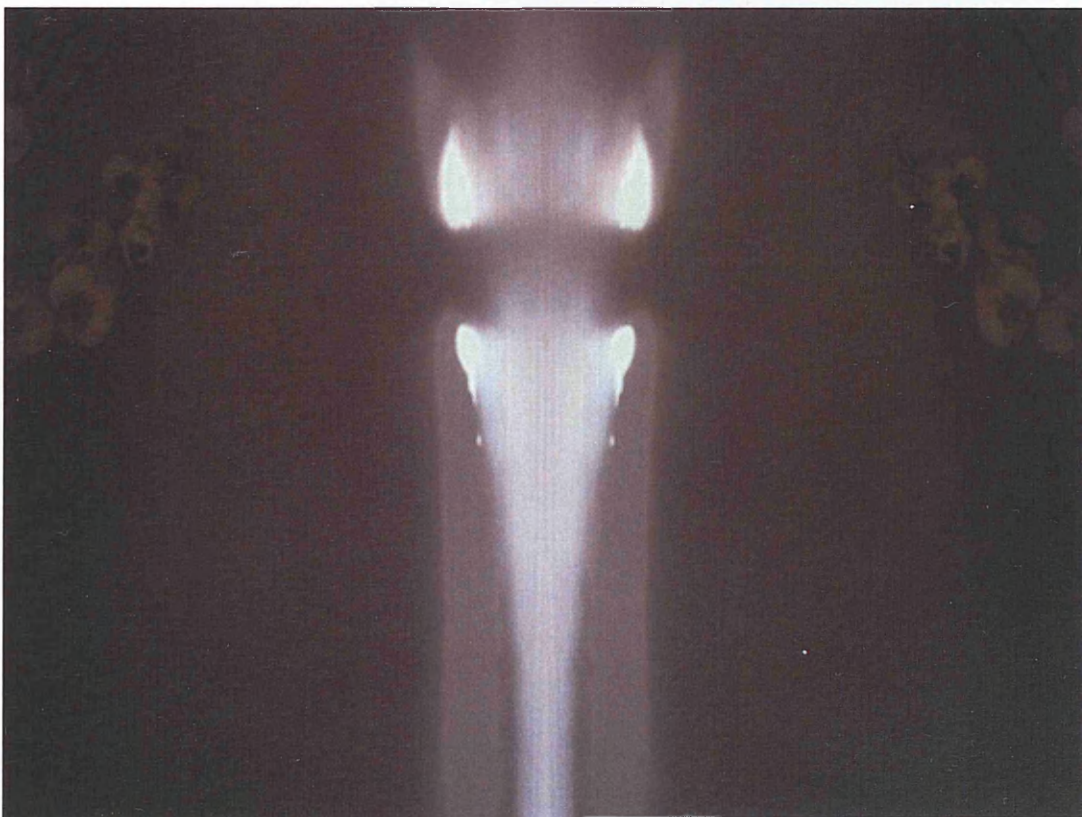


*Memento Mori*, Still, 2014





*Memento Mori*, Still, 2014



*Memento Mori*, Still, 2014



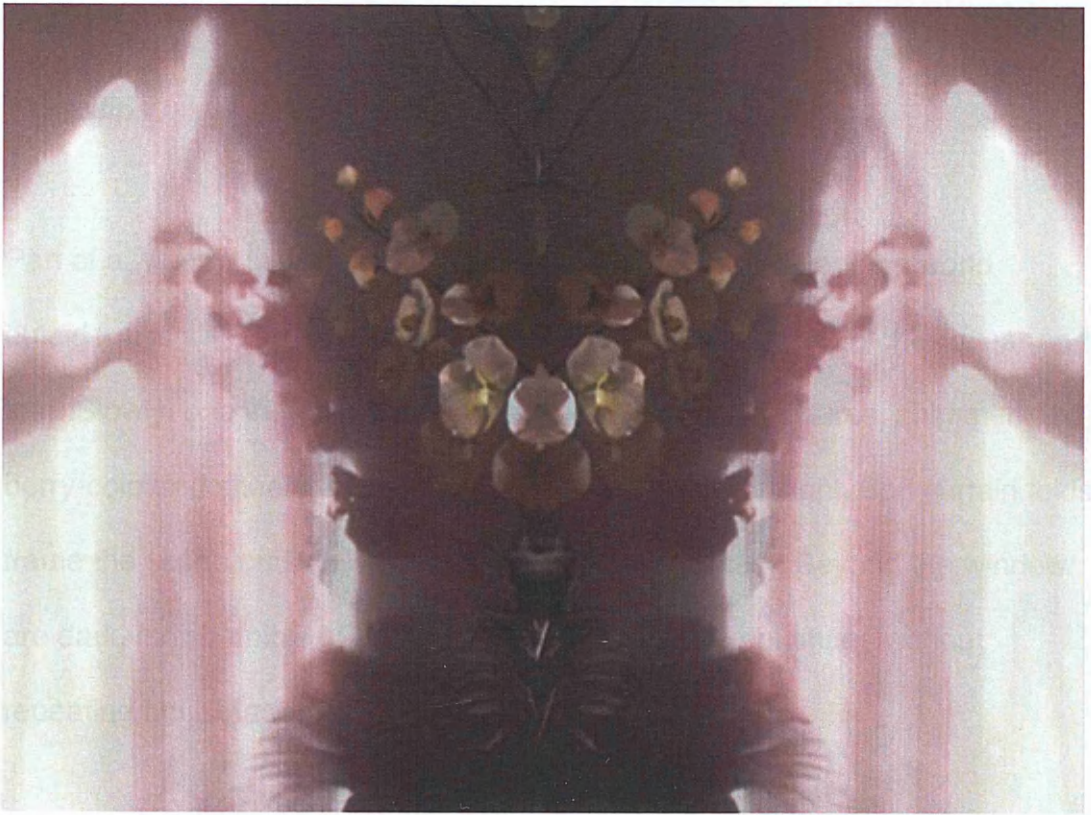


*Memento Mori (Reprise)*, Still, 2014



*Memento Mori (Reprise)*, Still, 2014





*Memento Mori (Reprise)*, Still, 2014



*Memento Mori (Reprise)*, Still, 2014

#### 4.8.5 *Timeslips*, duration 2m 13s: Contemporaneous text work and film stills

##### ***Timeslips***

Part of a window fills the frame, curtains slightly parted reveal the world outside. It is still. The window is dirty, showing marks and scratches, wear and tear. Slowly, one image dissolves into another. Interior textures, shimmering berry-coloured sheers, creamy fabric, illuminated by daylight. Soft curtain folds frame the scene outside, partially open, partially closed. Beyond the window are dark, indiscernible shapes. The image sequence continues without repeating until it fades and blackness fills the screen.





*Timeslips*, Still, 2014

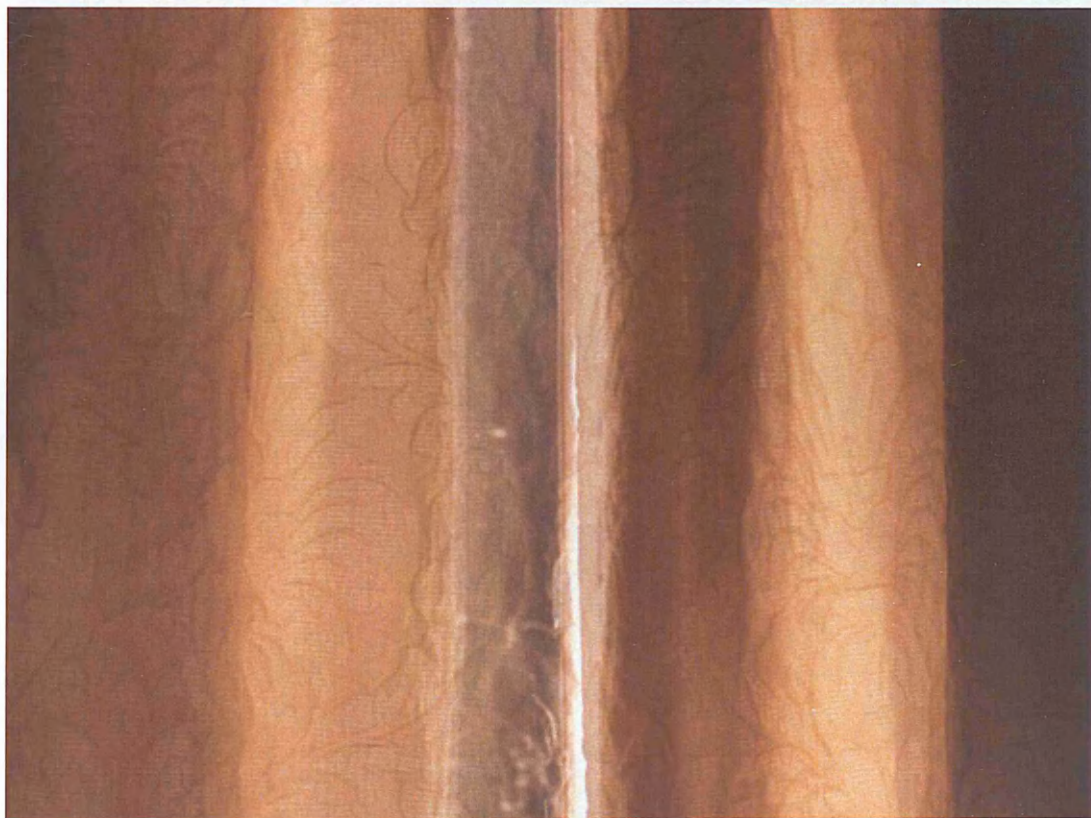


*Timeslips*, Still, 2014





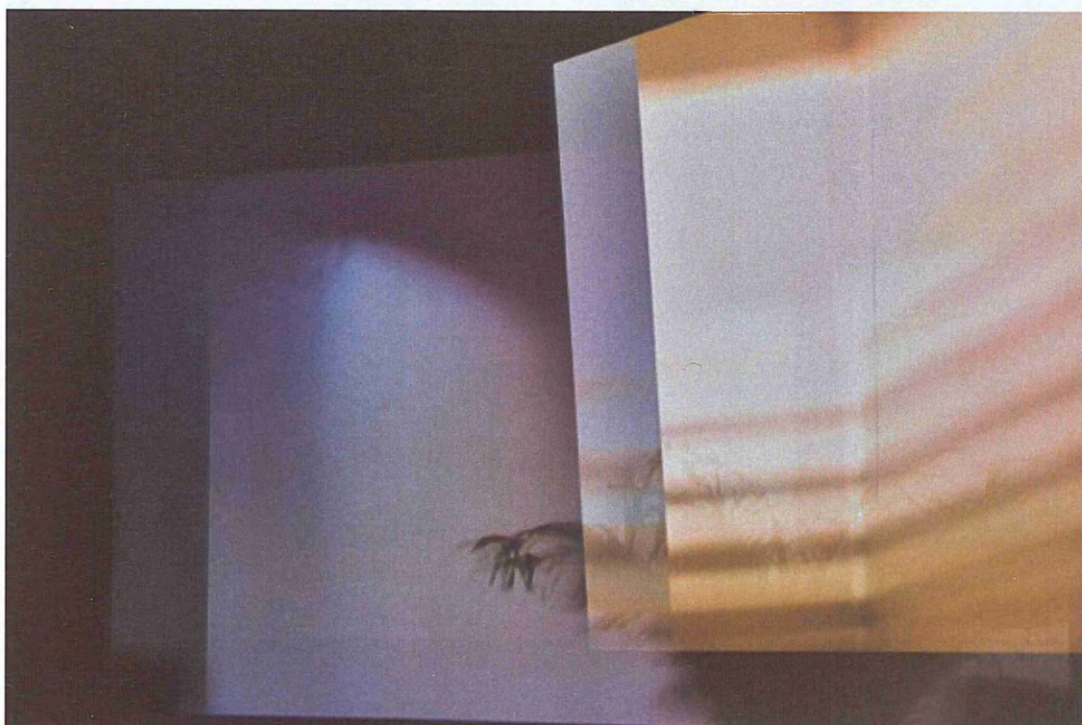
*Timeslips*, Still, 2014



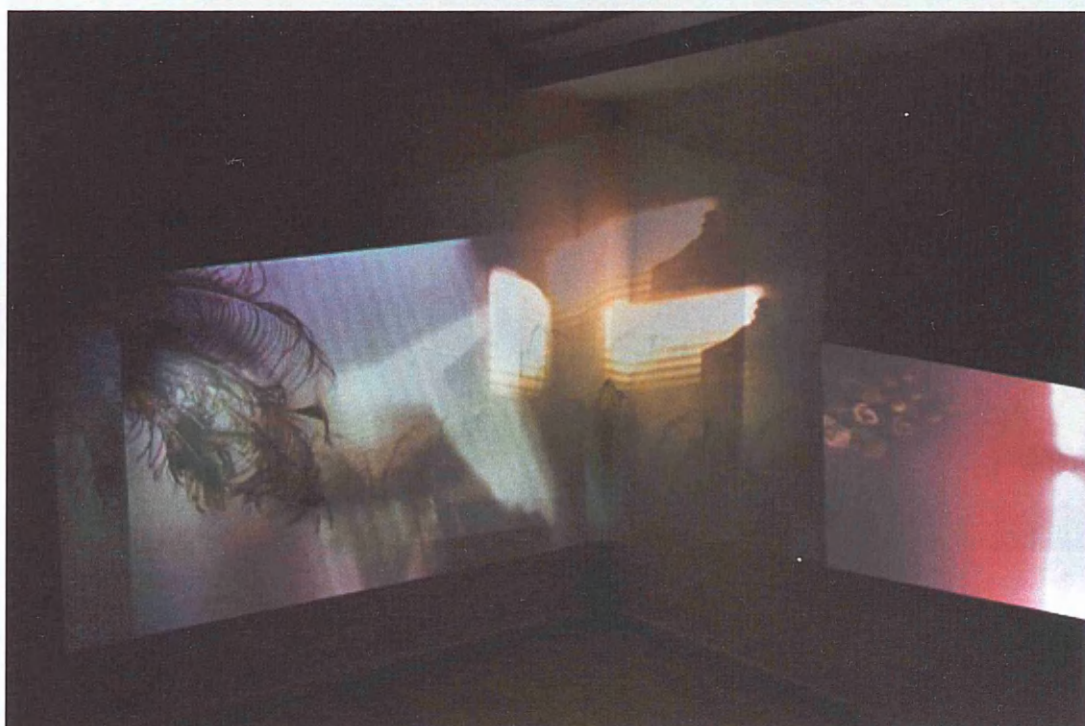
*Timeslips*, Still, 2014



**4.8.6 *The Chasing Light Suite*: Exhibition Documentation at The Ropewalk Artspace, 2015**

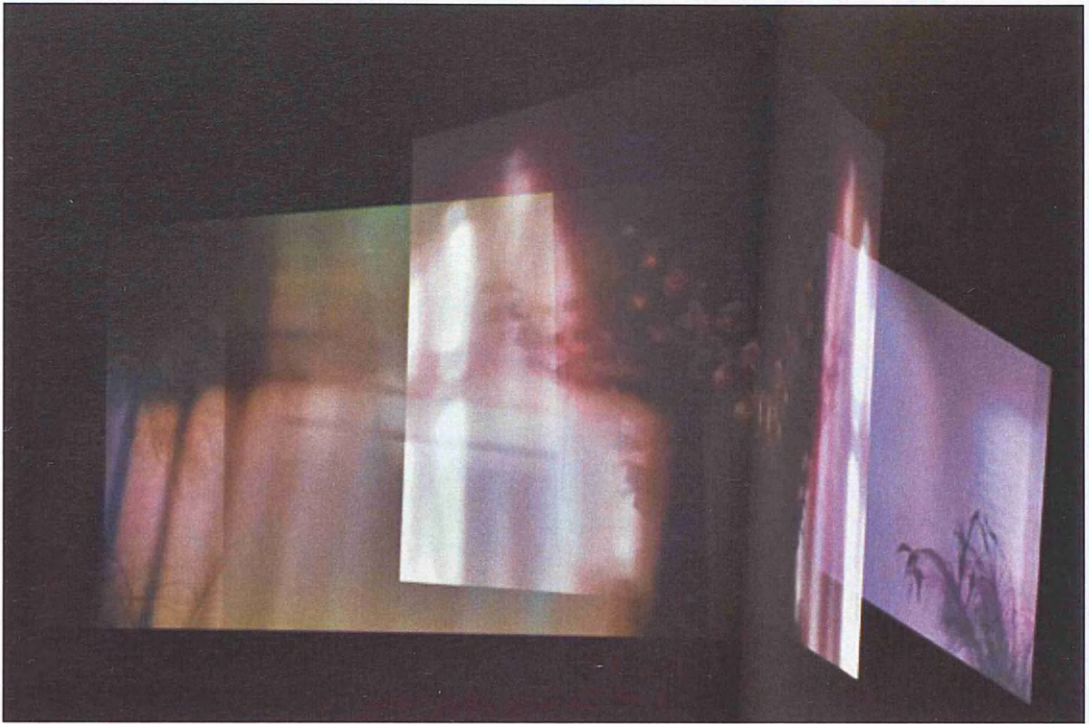


*The Chasing Light Suite*, 2015. Installation documentation at The Ropewalk Artspace

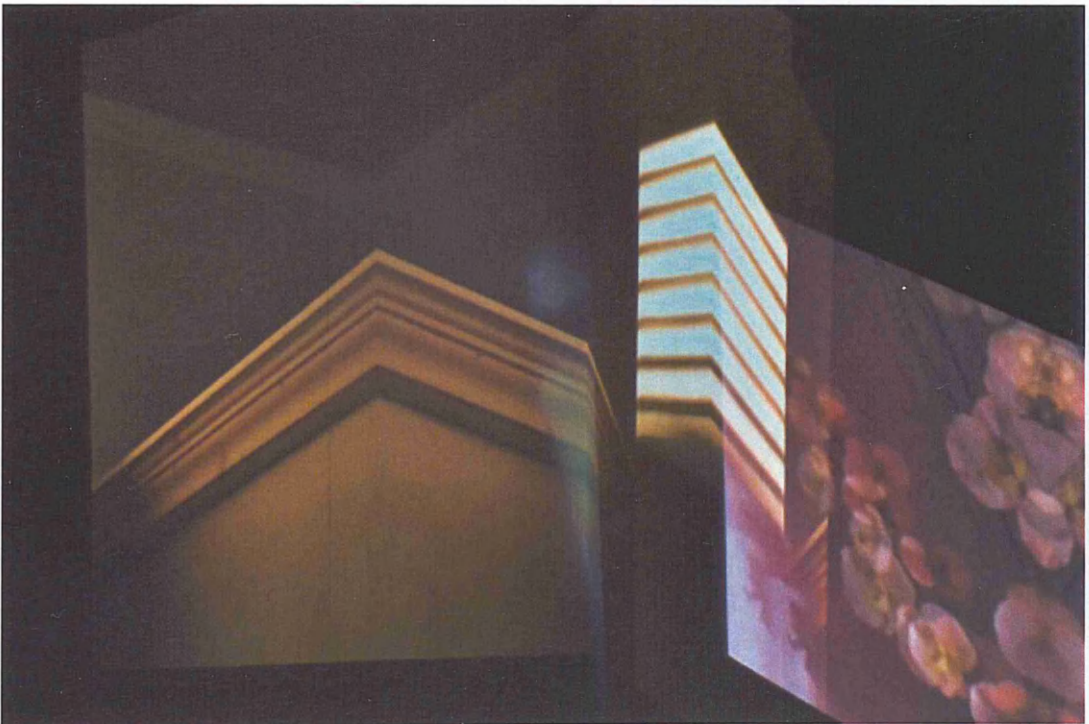


*The Chasing Light Suite*, 2015. Installation documentation at The Ropewalk Artspace



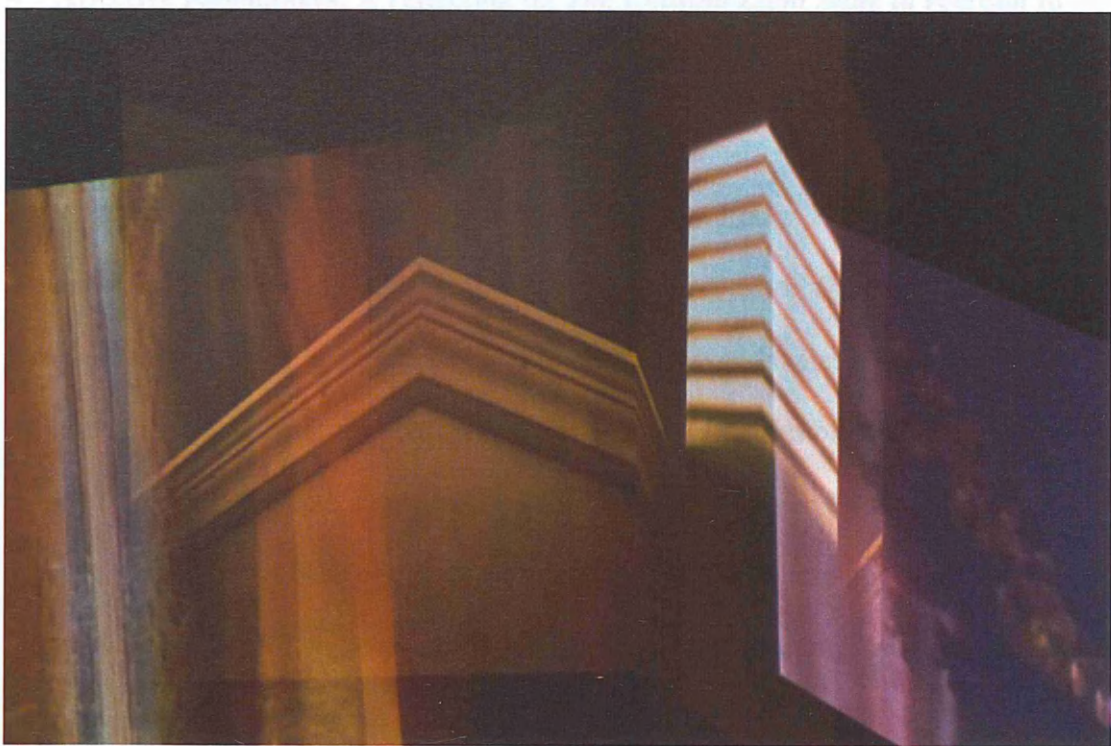


*The Chasing Light Suite, 2015. Installation documentation at The Ropewalk Artspace*



*The Chasing Light Suite, 2015. Installation documentation at The Ropewalk Artspace*





*The Chasing Light Suite*, 2015. Installation documentation at The Ropewalk Artspace



*The Chasing Light Suite*, 2015. Installation documentation at The Ropewalk Artspace



#### 4.9 Affective Resonances: A reflection on *The Chasing Light Suite* in relation to the works of Robert Beavers

*The Chasing Light Suite* has affinities with the works of Robert Beavers, whose experimental film practices resulted in the film cycle, *My Hand Outstretched to the Winged Distance and Sightless Measure* (2007).<sup>154</sup> Beavers's relation to place is explored through self-portraiture, treating film footage as series of still frames, collaged together to create durational mosaics of content, colour, light and time. His approaches eschew notions of narrative to produce plotless unfoldings of the interplay of person and place, often layering, superimposing and fragmenting images in a diaristic visual presentation of causes and affects.

Beavers's work communicates intensities of impact, often using coloured films and mattes, expressing the interplay between the actions of capture and edit. His works created in response to site employ intuitive handling of image as clusters of frames: the holding of the moment, its particularity and intensity, finds fluidity and wholeness

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154. Shown at London Tate Modern, the cycle comprises eighteen films made between 1967 and 2002.

Beavers began his film-making career in 1965 in New York, under the guidance of avant garde filmmaker Gregory Markopoulos, who later became Beavers's partner. Largely self taught, he left for Europe in 1967, shortly followed by Markopoulos, and together they spent the next twenty-five years living and travelling across Europe, finally settling in rural Greece to realise the elder artists vision for a permanent outdoor space in which to show their work, which they called the Temenos. Throughout their travels, Beavers created films responding to environment, through rich depictions of people and place, often framing himself and his process as part of the works. His approach to film making was typified by the techniques of hand working, using coloured filters and mattes in capture and editing using clusters of frames, cutting and collaging elements together, approaching the production process largely as a single maker. Characterised by the ideas of translating interior vision into image through the actions of artist and apparatus acting in concert, Beavers's films remained largely inaccessible from 1974–96, though annual screenings were held at Temenos between 1980–6. Beavers often used the works of historical artists as a basis for his films: *From the Notebook of ...* (1971/1998) was inspired by an 1895 essay by Paul Valéry on Leonardo Da Vinci's methods, and *The Hedge Theatre* (1986-90/2002 combined footage of the architecture of Borromini with the fifteenth century painter Il Sassetta. Interests in process and hand-working were also continued through films depicting stone masonry or needlework as metaphors for time and attention. The film cycle *My hand Outstretched to the Winged Distance and Sightless Measure* is a reworking of his oeuvre, with eighteen re-edited films from 1967-2002, including the works *Early Monthly Segments*, *From the Notebook of ...*, and *Work Done*. It was shown at Tate Modern in February 2007.

<http://www.movingimagesource.us/articles/hands-outstretched-20101217> Accessed January 2012.

in works that bind together disparate incidences, minute events of the quotidian, captured and connected through colour, metre, and rhythm. *The Chasing Light Suite* is not a document of place, but a measure of the relation of person to place, which, through intuitive re-workings of documentary source material, groupings, and clusters, acts to single out instances of intensity particular to *that* person and *that* place.

Abstracted from their originary source, neither true document nor true record, in showing *The Chasing Light Suite* I disrupt the space of its encounter, echoing the disruption I experienced on encountering these affective instants creating a site of pause and engagement for audiences. Duration invites viewers to enter into its rhythms and in doing so, change their own rhythm – in turn affecting their conception of time. The change in body state – of pausing, giving time and attention to the piece – in turn produces a change in the mind state of the viewer, opening up a physic space. In causing this space of possibility, I set up an action-reaction system, which allows something to oscillate in the interval, in the duration of the work, a system of cause and effect stimulating affect in the viewer. Situating the point between cause and affect in the unconscious, Lacan writes: ‘there is cause only in something that doesn’t work’, where there is always something wrong. He continues: ‘what the unconscious does is to show us the gap through which neurosis recreates a harmony with the real – a real that may well not be determined.’ In this gap, something happens: ‘Something of the order of the non-realised.’<sup>155</sup>

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155. Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis* trans. by Alan Sheridan, ed. by Jacques-Alain Miller, London: Karnac Books, 2004 [*La Seminaire de Jaques Lacan, Livre XI, Les quatre concepts fondamentaux de la psychoanalyse*, Paris: Éditions du Seuil, 1973] p. 22.

#### **4.10 Addressing the Void: A discussion of the introduction of human form into developing art-works – *The Shadow Portraits***

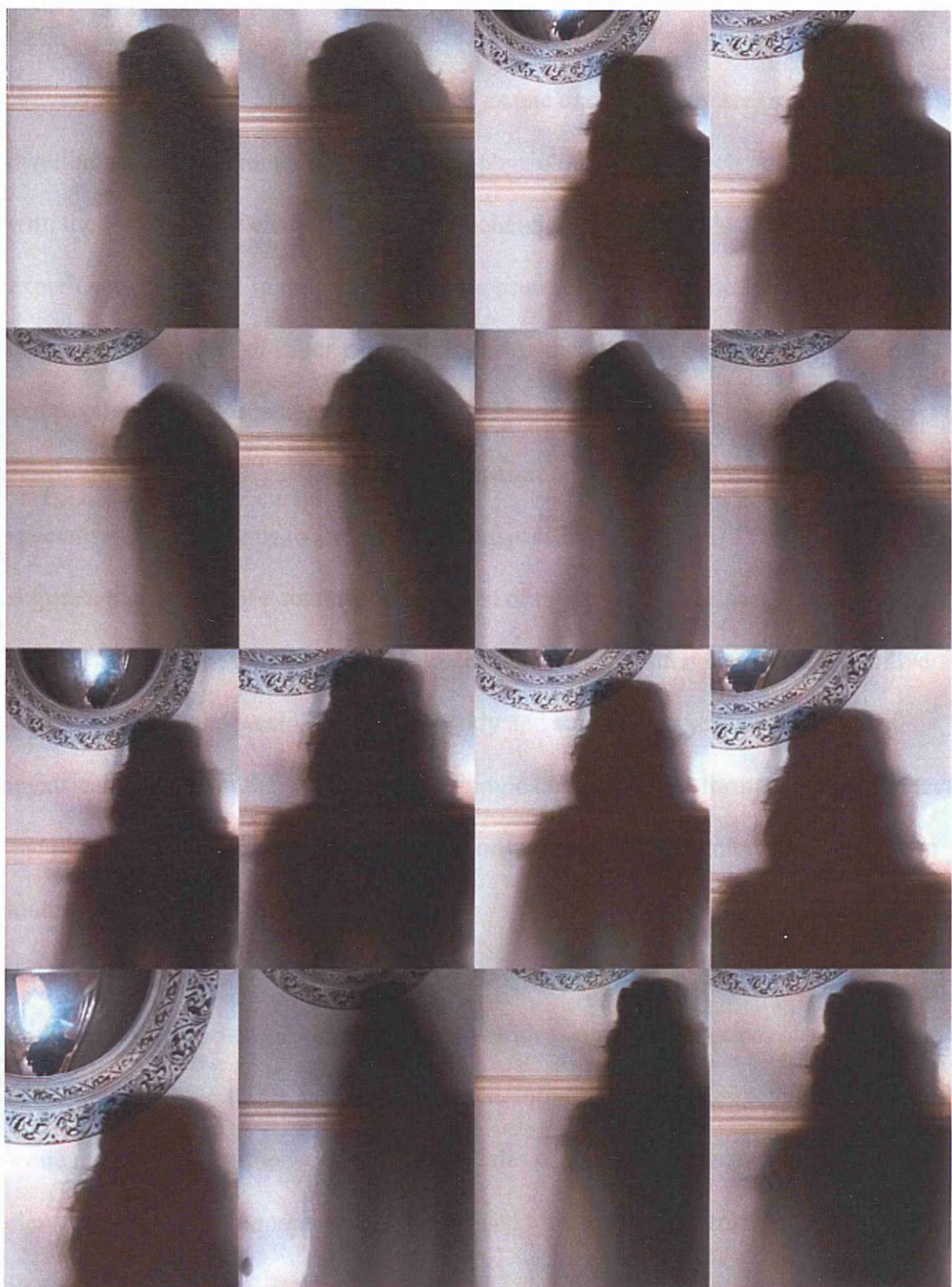
In *The Chasing Light Suite*, the person is immanent to, yet always absent from visual depiction in the work. Informed by psychoanalytic thought, in the object relations of the self-other, the absence of human form equates with the absence of the mother: there is a void, a vacuum where human form might reside and in doing so inhabit the space of loss towards new articulations of experience.

In *The Shadow Portraits* I attempt to address this void, the non-realised, bringing ideas of the body to environment as tangible form, documenting presence through absence, and rendering subject as object. Through externalising the image I *see* myself as an active inhabitant and participant of and with the space. What sets photography apart from other forms of representation is that the photograph documents and preserves a moment in time externally: as mortal beings we may only preserve such moments internally, within ourselves. Thus, in the act of viewing, the photograph brings out the unconscious. We do not see the photograph, we see its content. Barthes suggests that in bringing out the unconscious, the photograph is rendered invisible, irreducible resisting language. In my encounter with the image there is a touching through perceptual engagement physically and psychically, synthesising elements of tactile external reality as subjective experience, connecting to content through conscious and unconscious processing of information.

In *The Shadow Portraits* I externalise the sensing of my presence on the backdrop of the containing space, the walls of the house. As light brings my form into focus, I see an echo of myself, described by light. My visible presence as shadow disrupts my

reverie to remind me that I am an active participant in the encounter, and for a moment, I see myself as other and am affected physically in my surprise.

In adopting the technologies of the camera to document the encounter, I separate from my own manifestation, yet even as I see my image as object, I fall into the image at the moment of its capture through the compulsion to capture. In this action a bridge between self and other is made blurring the boundaries of separateness: I am in, of, and with the space I occupy, made evident by my form, brought into being and described by light, captured by the camera eye in an extension of my own sensate body. The viewing of the artefacts of this production – the photographs – bring a return of separation as both possessor and dispossessed: I am author of my own image through its wilful capture, though the shadow pattern is not me but the trace of my presence, preserved.



*Shadow Portraits, Contact sheet, 2014*

#### 4.11 Intuitive Knowing: A reflection on identification – *The Intuitions Series*

Ways of knowing and being are spatialised as one unconsciously seeks sites of dwelling in each encounter with space in a physiological and psychological exchange with the forms of that environment. For Michel Serres, the body is a site of fleeting experience constantly in movement, making sense of the world through the senses in a continuous remaking of experience. Considering the interconnectedness of physical and psychological space he posits the idea of ‘mingled bodies’ as a sensory configuration in which each sense works separately, yet connected, through its own specialisation to bring us to knowledge in unspecified ways. In *Le Cinq Sens* he suggests that each sense contains the essence of the others: his project is to save the body from language and the fixity of description to engage in more sensual, intuitive ways of being in the world. He writes: ‘Body and soul are not separate but blend inextricably, even on the skin. Thus two mingled bodies do not form a separate subject and object’,<sup>156</sup> accenting the slippery and porous nature of encounter: I touch, and am touched in return, physically, psychically.

In the works comprising *Intuitions*, I consider ideas of transformation, placing myself in the photographic frame as a clear presence. Intuition is linked directly by perception – one makes sense of the world through a series of transformations where external elements of sensory perception are internalised towards the construction of meaning.

In *Intuitions* shadow gives way to light. I introduce the geometries of space and environment as a directive and containing frame, in turn, framed by a physical source of light: the window, a symbolic form. From the flat, two-dimensional qualities of the

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156. Michel Serres, *The Five Senses: A Philosophy of Mingled Bodies*, trans. by Margaret Sankey and Peter Cowley, London: Continuum, 2008 [*Les cinq sens*, Paris: Editions Grasset et Fasquelle, 1985], p. 26.

shadow portraits emerges a three-dimensional representation, spatialising my relation. I place time and duration at the centre of engagement, layering semi-sequenced photographic stills as my own form and that of my environment are brought into being, described, and captured through light.

The window as symbolic bridge between inside and outside, a threshold between worlds, proposes both opportunity and threat: an opening outwards onto the world and a letting in, welcoming, growth, vitality and courage to change, but also potential exposure, where the light outside may illuminate darkness within, physically and psychically. In his work on dream interpretation, Freud writes about the symbolism of the bridge as the male organ and the sexual intercourse through which we are able to enter the world. So the bridge becomes a crossing from an unborn state (the womb) into the outer world of life, and conversely, toward death: further, it stands for transitions and changes in condition more generally.<sup>157</sup>

In Lacan's Symbolic-Real-Imaginary triad, psychic phenomena is comprised of intra-psychic realms which he proposes originate in the mirror stage – the infantile stage through which human infants pass, in which an external image of the body (that of the mother, or care-giver) produces a psychic response in the formation of the 'I'. This identification is spatialised as the infant takes in information about the external world in the face of the other (and the environment in which the other is located). As a gestalt or patterning, the infant grasps that the imago (an idealised concept of a person, usually a parent or care-giver) has a particular shape, such as the configurations of a face, but also grasps that the shape has particular, indeed transformative significance. The psychotherapist Kenneth Wright links ideas of the object, and the mirroring

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157. Sigmund Freud, 'On Dreams' [1901], *The Essentials of Psycho-analysis*, ed. and trans. by James Strachley, *et al.*, London: Penguin Books, 1986, pp. 81–25, p. 117.



between the gaze of the mother and the developing infant, to adult activities of art-making and viewing where the artist uses art-making as a substitute for the adaptive mother of infancy. Developed from perspectives which posit the relational aspects of persons and environment and ideas of containment, which I discuss further in concluding, Wright posits art-making as a continuing dialogue between self and (m)other that may be continued throughout adulthood.<sup>158</sup> Attunement comes from the recognition that such an environment may hold expressions of the self, and return them, bringing ideas of early infant development and communication to the fore, linking the ideas of Wright and Dolto.

Place then, is a gestalt, a pattern or arrangement of myriad elements that are organised by the perceiving subject.<sup>159</sup> The subject may enter into dialogues with spaces through a manner of time travel, in which remembering and discovering occur simultaneously. As meaningful form becomes crystallised, *then* becomes manifested in *now*, opening dynamic exchanges and different experience positions where fragments of time/space are recalled and brought into being. In this research, environment is shown as having potential as a metaphorical mother space, a holding space/container implicated in maturation and the development of the psychic self.

In the *Intuitions* series I frame myself through the activity of a quotidian routine – the daily opening of the window curtains – and see an externalised version of myself, myself as other. I bring into being an image of myself reinforced by repeatedly viewing the stills and outcomes, amending them until I am satisfied: art-making facilitates recognition that I am in a continuous state of transformation. In seeing

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158. Kenneth Wright, *Mirroring and Attunement: Self Realisation in Psychoanalysis and Art*, London: Routledge, 2009.

159. Gestalt, as a psychological concept, refers to a perception of form which is always greater than the sum of its parts: we do not perceive our world as a collection of disparate elements but as a pattern of meaningful form.

myself in different ways I realise that I may remake myself, visually, through art-making, just as I do unconsciously in my on-going engagement with the world. The technologies of image capture allow me to externalise these ideas in visual form, so that I may see them, not merely imagine them. Through attunement to these new representations of self and place I understand that a fresh conception of self may be possible, echoing the mirror stage and creating a reflexive loop through which I elaborate my own definitions of place, self and belonging.

The reflexive loop can be both productive and problematic: when information is reflected on and reinterpreted, knowledge is expanded and the non-familiar made more familiar. In terms of *Heimlich/Unheimlich*, the intellectual uncertainty that is an essential factor in the production feelings of the *uncanny*, the more we become orientated in our environment, the more *at home* we feel.<sup>160</sup> The processes used in this quotidian study increasingly orientate the researcher – the other in the photograph becomes integrated into the self. *Intuitions* proposes self-portraiture as an action toward self discovery and transformation in which place – the outer worlds of the subject – finds an equivalence with the subject's inner worlds. The porosity of person to place becomes visually manifest in images that are multiply layered, semi-transparent, dream-like. Articulating ideas of both connection and dissolution, my perception of myself and my relation to environment is changed as the otherness in the photograph is diminished. I conjure a reality through the transforming nature of the image and imagine that it is real.

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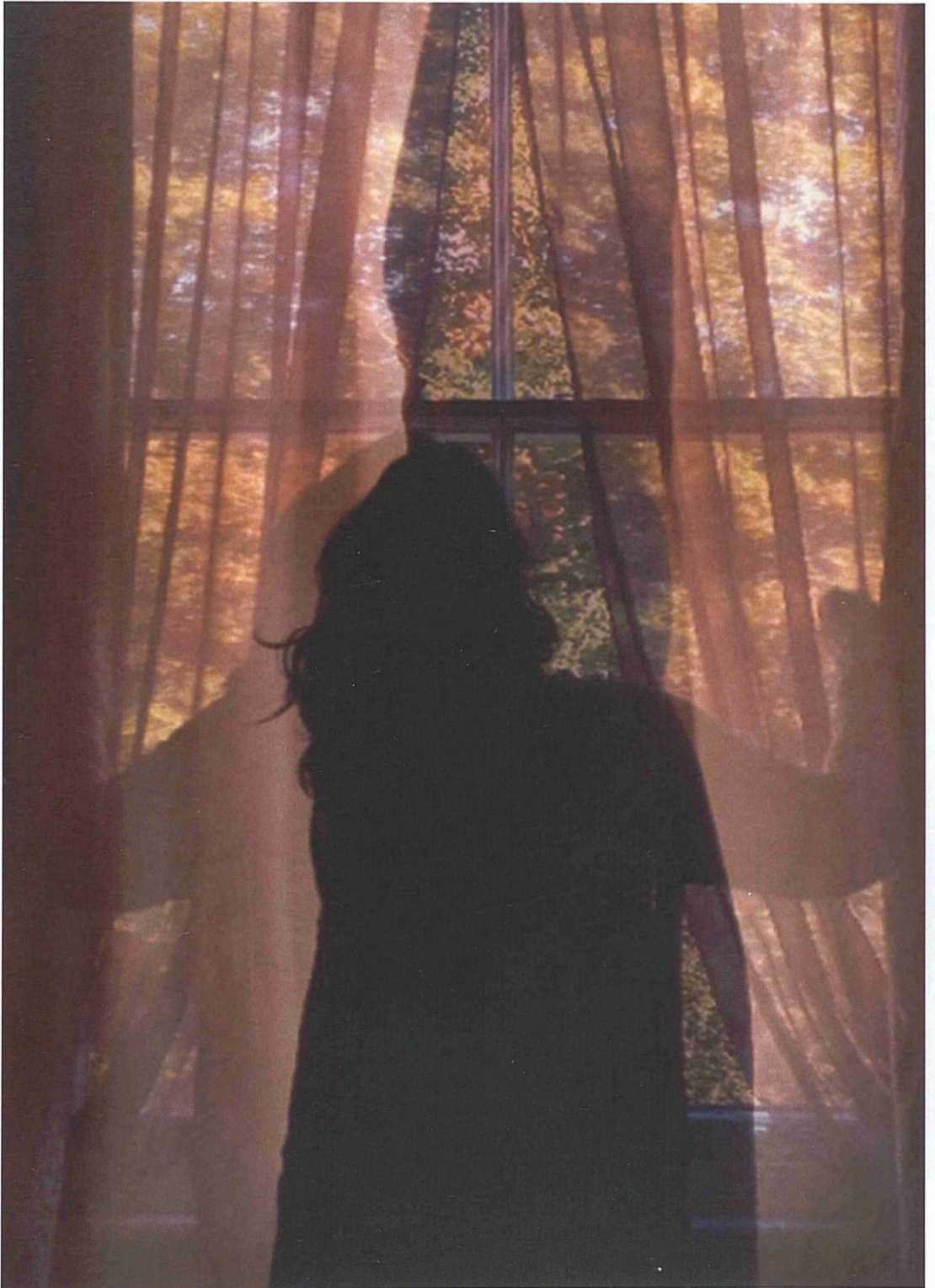
160. Sigmund Freud 'The "Uncanny"' ['Das "Unheimlich"', 1919] *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 24 vols, trans. by James Strachey, *et al.*, London: Hogarth Press 1955, vol. 17, pp. 217–52.

#### 4.12 Illustrations from *Intuitions*



*Intuitions Series, Untitled 1, 2014*





*Intuitions Series, Untitled 2, 2014*

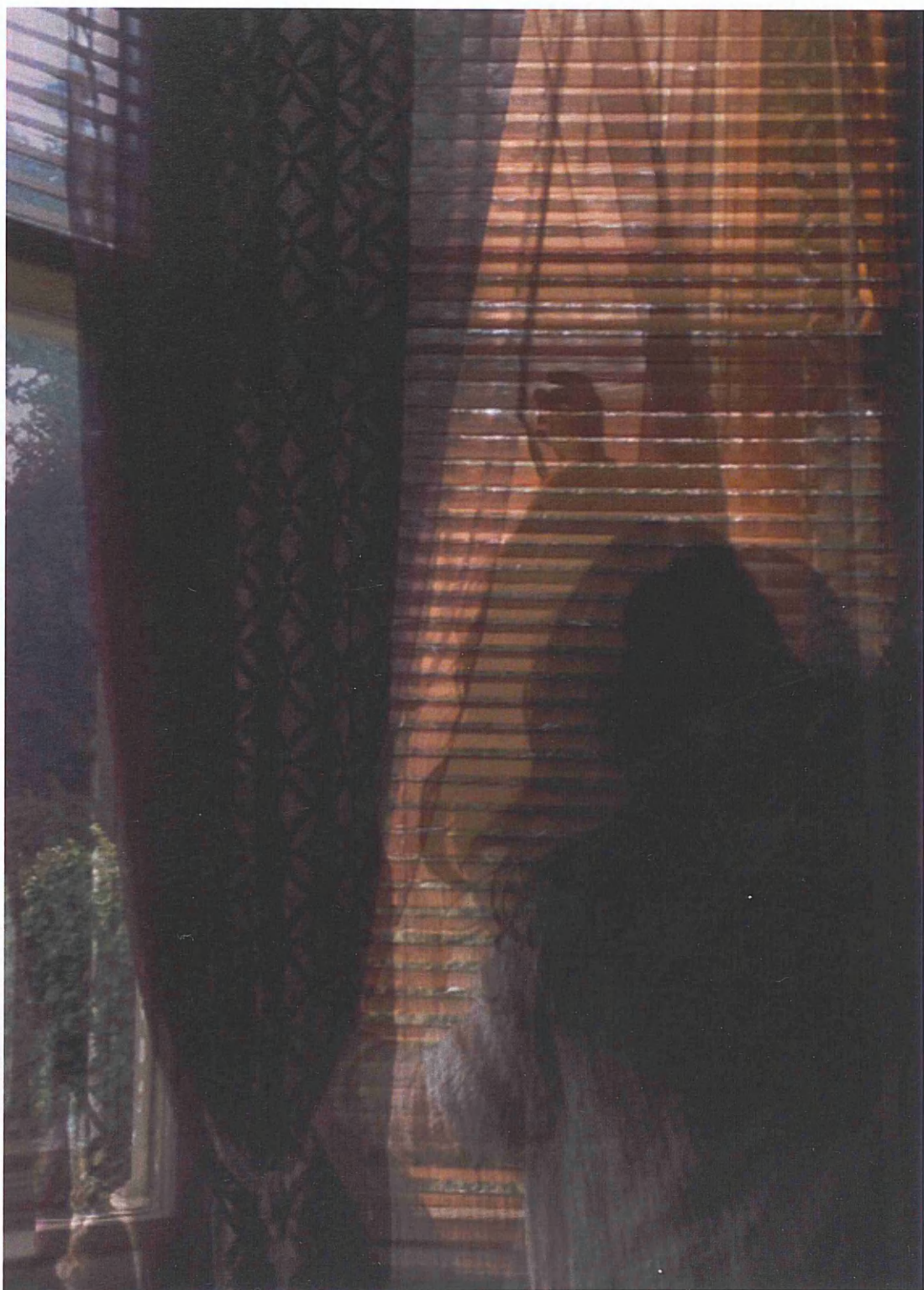


*Intuitions Series, Untitled 3, 2014*





*Intuitions Series, Untitled 4, 2014*



*Intuitions Series, Untitled 5, 2014*





*Intuitions Series, Untitled 6, 2014*

The processes that underpin the making of these images create a point of contact with the hidden realm of the psychic self. As I work with the image, I work with myself: in the edit I cut out the imagery that displeases me like a surgery through which I remake myself, cleaving what is unwanted. To cleave is to both separate and join; thus the image of a potential 'I' is created in the process of art-making, psychically consolidating different conceptions of self as porous entities that intersect and combine, images of coherence that make sense to me, integrating imagination and reality.

#### **4.13 Lightlines: Placing works into dialogue – A discussion of the art-works *The Lightstain Series* and *Mnemonic***

*Lightlines* comprises two bodies of work in dialogue to propose a meditation on the conscious and unconscious worlds of the person and the ways in which image, as a tool of memory and imagination, may operate to propose fresh configurations of self and place.

*The Lightstain Series* considers the familiar/strange, *Heimlich/Unheimlich* dialectic through manipulating image to bring about a different relation to context and reading. In the world of *The Lightstain Series*, light is dark and darkness becomes light. A towel hangs drying across a radiator. A shadow filters from beneath a door. Someone was here, images proposing a voyeuristic path through that person's home, sensing their absence, feeling a way through private space. Scenes are not staged, beds are not made, cushions are not plumped. The images speak of a lived-in, domestic space from

an inverse perspective, surreal and strange, disrupting accepted presentations to propose new ways to seeing and viewing familiar forms.

Odd angles, juxtapositions of doors, mirrors, stairwells, and reverse light coincidences, sinister splashes of red in a glass door pane, the images are open to different readings, through the production of an intellectual uncertainty that invites the viewer to speculate on links with their own experience. Mundane details trigger recollection, imagination. The images, in their strange familiarity, propose a meditation on space, place, and dwelling, as gestural spaces which may activate the unconscious transporting the viewer to other times and places. While some are open to narrative interpretation, others wilfully refuse to disclose their secrets without close attention. They are less readable, more abstracted, playing with ideas of how we read space, and provoking an oscillation between ideas of homely and unhomely and the strange disquietude at the heart of the uncanny.

Comprising twenty-six framed works, these domestic, yet other-worldly images are deliberately conceived to make meaning elusive as different elements are revealed through the gaze. Connections are made and undone in an examination and presentation of the ways in which the strange can become familiar, and the familiar can become strange in quotidian space.

Images have a deliberately forensic quality, presenting interior situations that may be studied over time. Empty of people, the works connect viewer to image through echoing situations commonplace to quotidian space, mirroring the viewer's own relation to her/his private spaces of habitation.



#### 4.13.1 Documentation of photographic works from *The Lightstain Series*

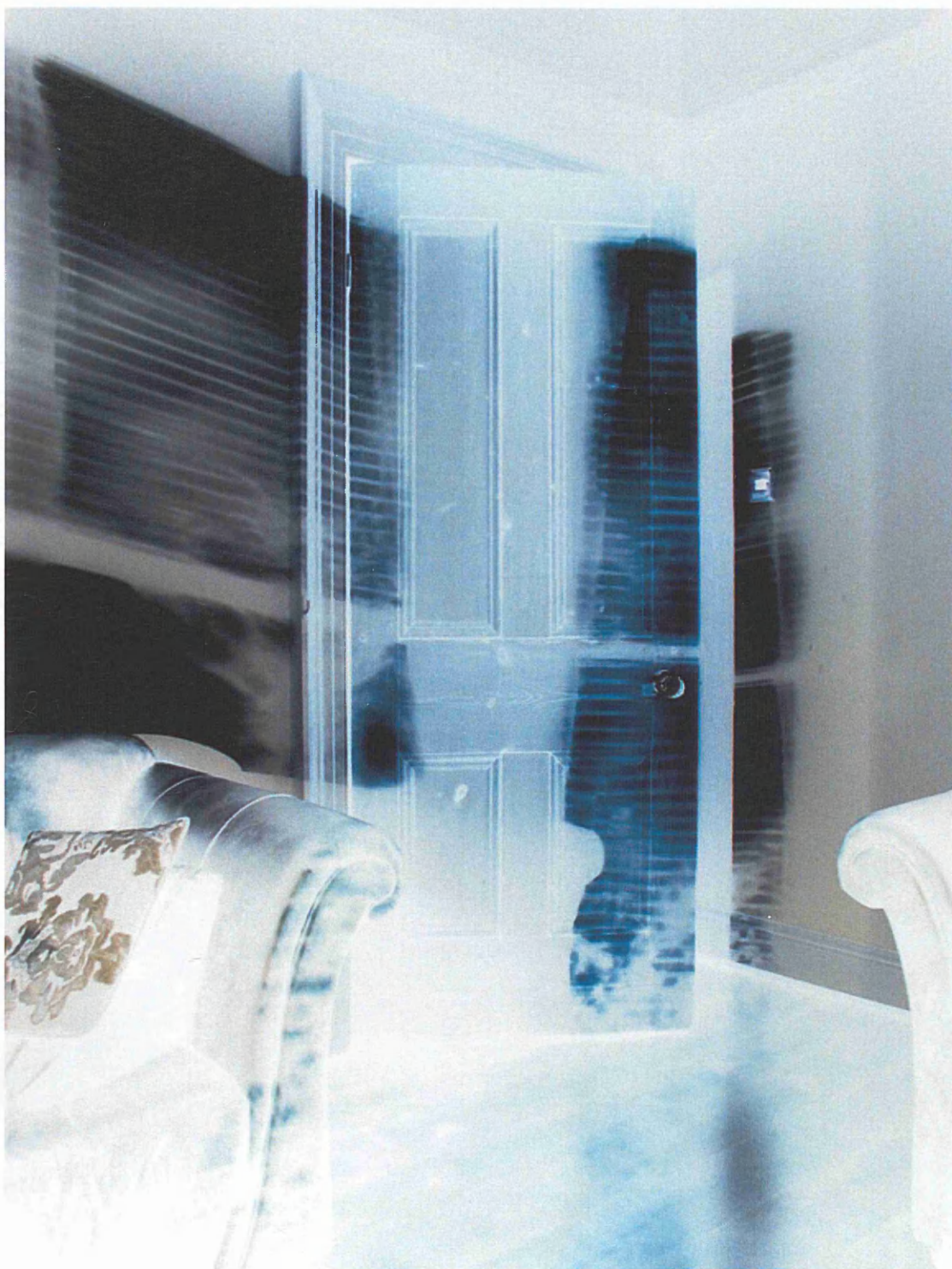


*The Lightstain Series*, Lightstain No. 1, 2014



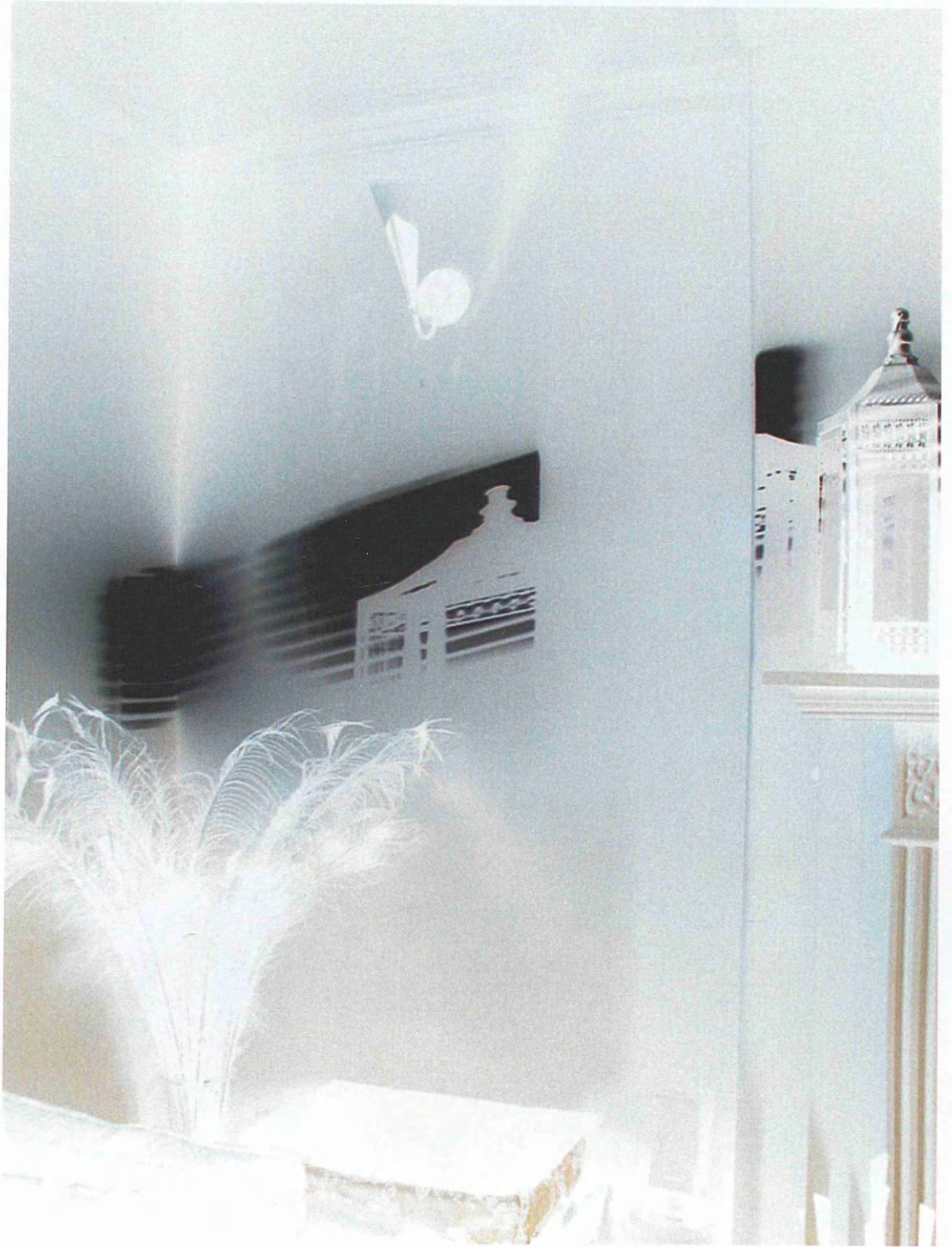
*The Lightstain Series, Lightstain No. 3, 2014*





*The Lightstain Series, Lightstain No. 9, 2014*





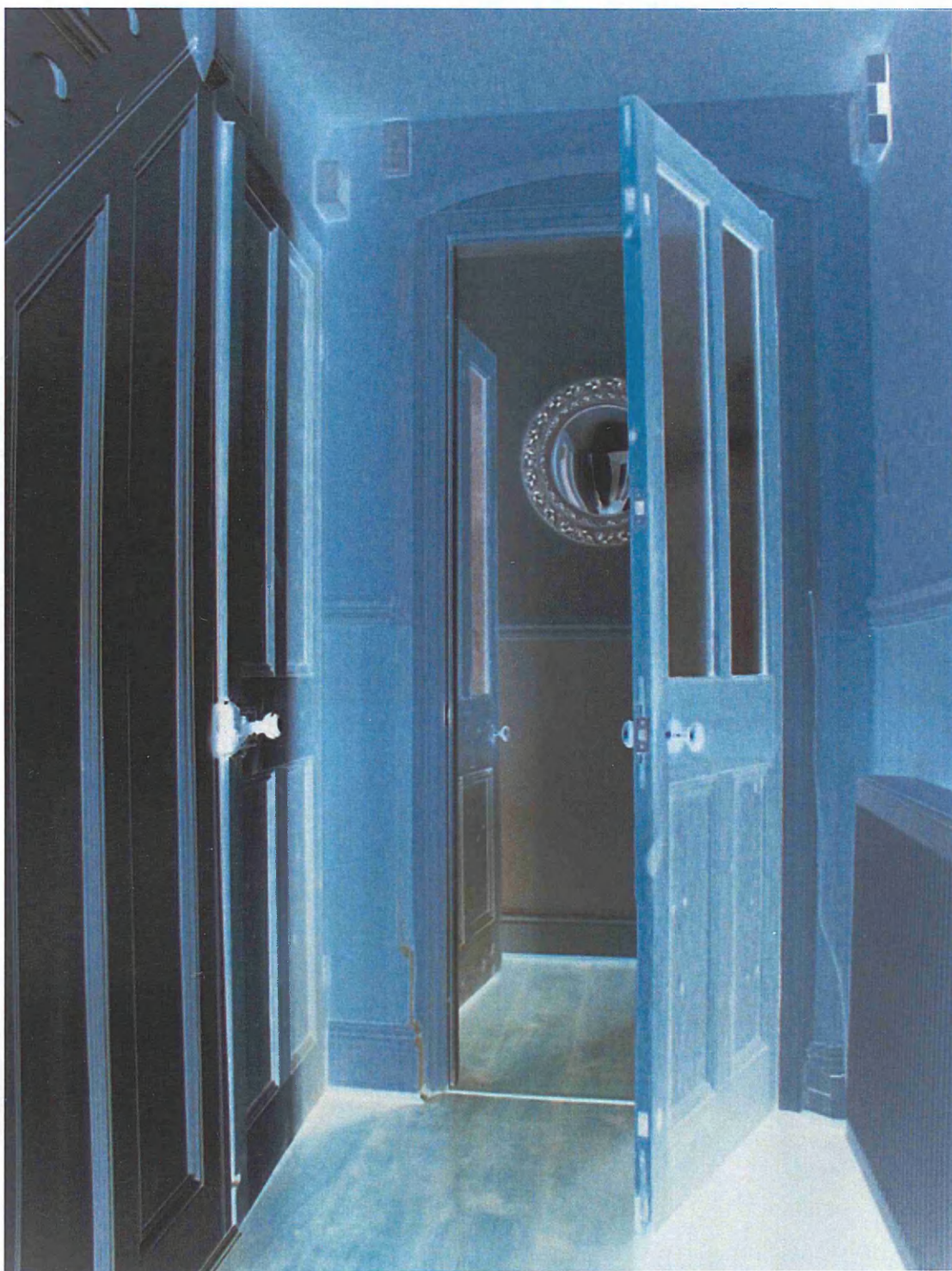
*The Lightstain Series, Lightstain No. 15, 2014*





*The Lightstain Series, Lightstain No. 26, 2014*





*The Lightstain Series, Lightstain No. 19, 2014*





*The Lightstain Series*, Exhibition documentation at Abbey Walk Gallery, 2014



*The Lightstain Series*, Exhibition documentation at 2021 Visual Arts Centre, 2014

I develop these ideas in the installation *Mnemonic*. Comprising three projections of animated image sequences, reflected and deflected by interruptive spatial elements and surfaces, still images from *The Lightstain Series* are mirrored, layered, and cut through, referring to each other to propose a feedback loop of different associations and configurations, a multi-layered construct of affinities and discontinuities.

Animating the still images activates imagination and memory through re-presenting what has already been apprehended differently, abstracting and spatialising image and its presentation. Recollection of the static image becomes absorbed in *Mnemonic*, proposing different ways of seeing and remembering that combine what is known and what is still coming into being. Placing the work in direct dialogue with the stills, flickering sequences disrupt ease of viewing, bringing moments of uncertainty. As a device of remembering, the work proposes different and dynamic memory configurations, echoing the ways in which experience and affect are immediately embodied and always in movement, subject to augmentation by intrinsic and extrinsic factors. The viewer becomes the third point, in a call and response between works, moving image and person, a feedback loop. *Mnemonic* shows that affective resonances are in always in motion, appearing and dissipating to create new configurations, proposing these thresholds as liminal spaces of becoming and dissolution.

The scenes in *The Lightstain Series* are purposefully empty of people, the photograph a suspended moment that represents the particular conditions of where life takes place, presented in ways that make different readings possible. The use of different scales is an important dynamic in the interplay of the two works affecting how each may be read. In *The Lightstain Series*, the intensity of the still images is achieved through a small scale, presented in found domestic frames of differing size and style, painted a

flat white, echoing architectural moulding details – skirting, cornicing, plate rails, and architraves – familiar forms containing strange images. This connects with Yass’s photographic works in which photography’s role explores the in-between spaces of the real and the imaginary. Addressing ideas of belief and the truth of the image, photography is an index of the visible and the invisible as much as a comment on dualism – in such images nothing is straightforward, one thing or another, the interest is in the gap between these opposing positions.

The increased scale and manipulation of image in *Mnemonic* is a more constructed visual idea proposing a theatrical reading and operating in different ways. While the smaller size of the still images enhances the intensity of the image, speaking of intimacy, the multiple and layered imagery of *Mnemonic* presents the viewer with a moving collage of spatialised forms. Imagery is increasingly abstracted, echoing the infolding and enfolding of the multiple resonances of affect apprehended through body and eye. Images are placed in dynamic movement, visual rhythms inconsistent, interruptive: sometimes slow and gentle, sometimes a rapid flicker. The three projections comprising *Mnemonic* are played out of synchronisation – no configuration is repeated, no beginning, middle or end, only the choice of the viewer to dis-engage with the work, determining the duration of the experience.

In *Mnemonic* I consider the relation between sound and image and the ways in which sound might be employed as mechanism to enhance engagement with the work. Exploring the aural dimensions of the person/place relation, an experimental sound work accompanies the installation, a spoken word piece from early free speaking activity. The recording is cut, looped, edited, echoed to produce a rhythmic configuration of sound, and is an aural link between commencement and completion

of the practices of research. Unlike film, this installation uses moving image in a non-linear presentation of rhythmic image fields and has no narrative beginning or end. As such, the making of the accompanying sound piece experiments with using techniques of visual assemblage in an aural context, collaging and slicing together partial elements. Here, the addition of sound creates a quite different semiotic object to the sound-less works in *The Chasing Light Suite* which focus on visual and filmic experience, highlighting opportunities for post doctoral activity/research that might be further developed. Sound is used as a language form in tandem with the visual, echoing visual assemblages through aural means. As an informed process, sound is designed to define the space of the installation, using similar techniques of production, accenting and echoing visual rhythms. Spoken word and visual image envelop and embrace each other in compositional flows that are constantly in flux: as a three part visual projection, the sound work provides an continual rhythm throughout, habituating the viewer to the constantly changing light patterns while speaking of those patterns and the thinking behind the work. The repetition and rhythm of the sound work here works to hold the space producing an immersive sensory experience and aural vibratory dimension. Contact between viewer and artwork is enhanced as they become habituated to the visual and aural forms of the work. With external ambient sounds no longer audible, the viewer may become fully immersed in their experience for the duration of their choosing. I include the original voice recording and the re-worked sound piece on the submission DVD as artefacts of research illustrating exploratory approaches, and as a manner of entry and exit into and from practice based activity.



#### 4.13.2 Exhibition documentation of the installation *Mnemonic*

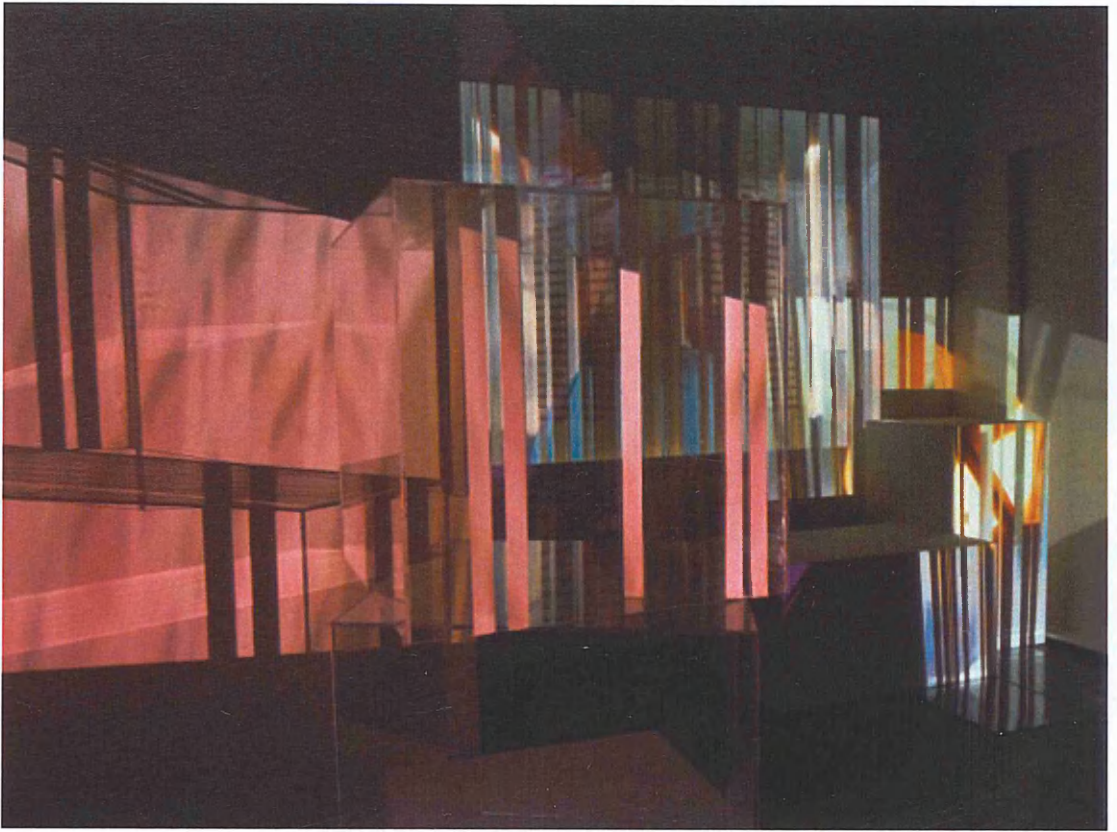


*Mnemonic*, Installation documentation at Abbey Walk Gallery, 2014

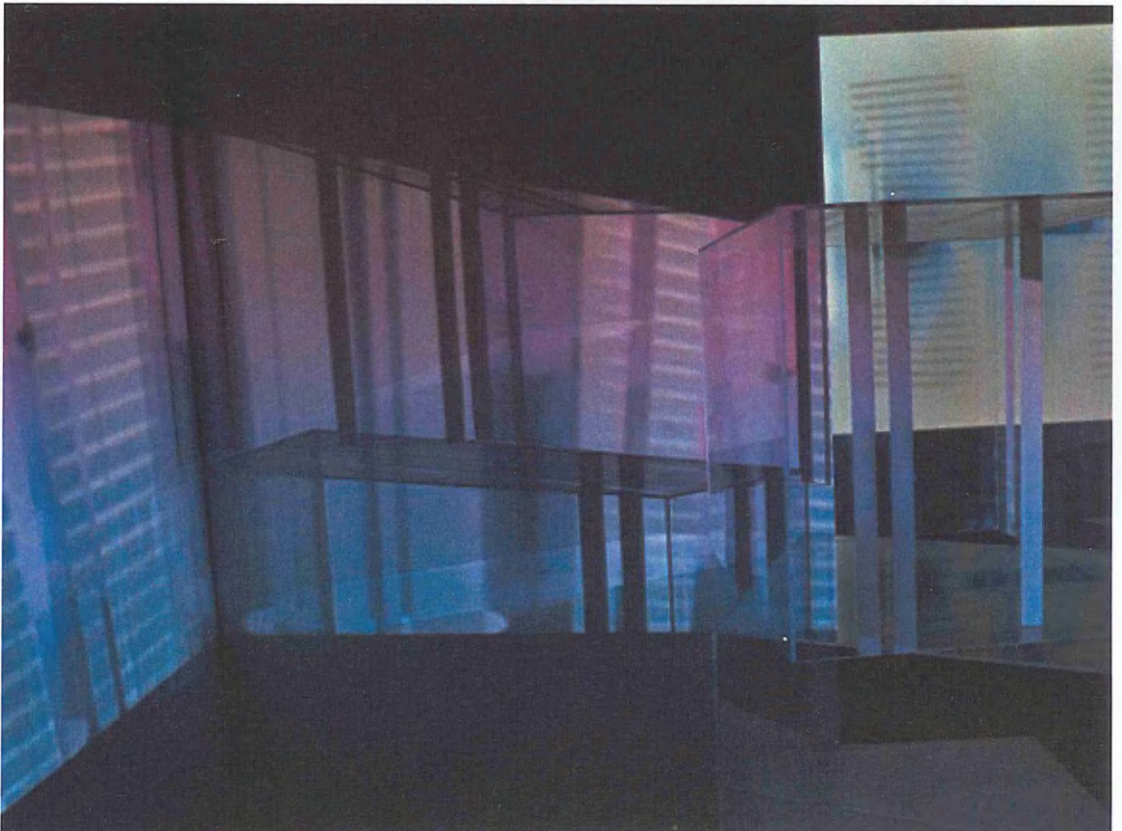


*Mnemonic*, Installation documentation at Abbey Walk Gallery, 2014





*Mnemonic*, Installation documentation at Abbey Walk Gallery, 2014

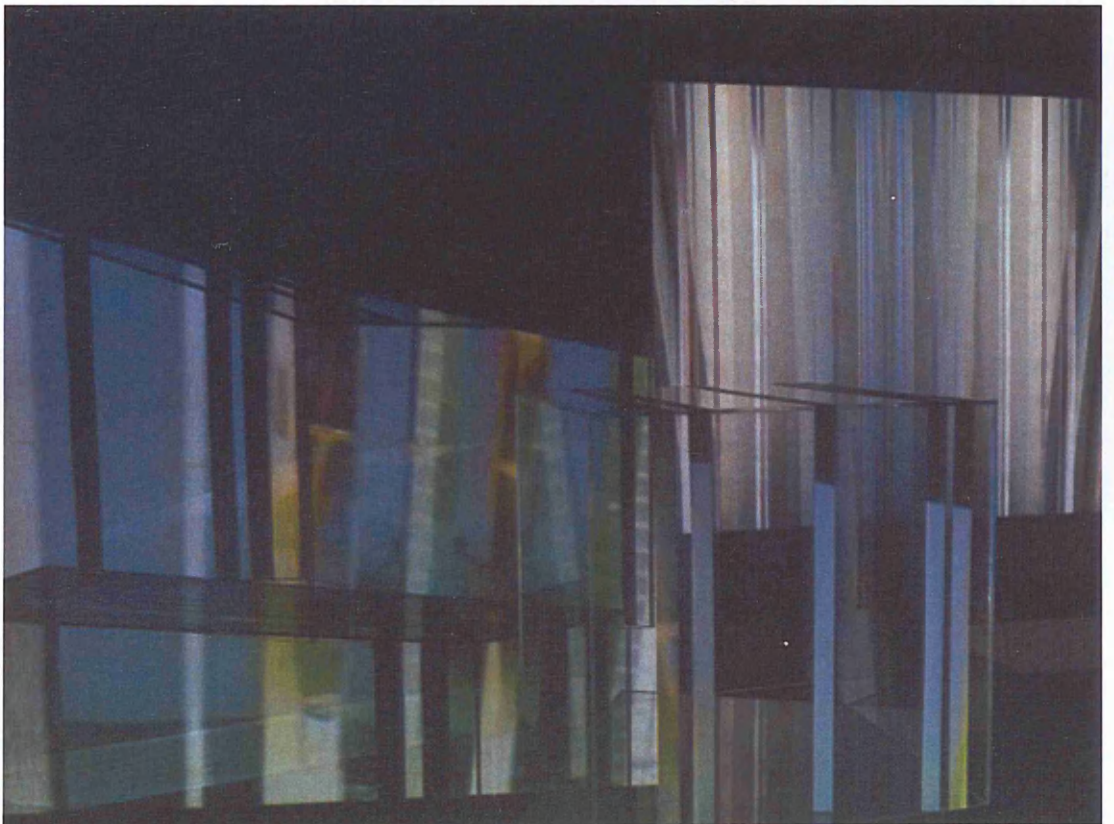


*Mnemonic*, Installation documentation at Abbey Walk Gallery, 2014





*Mnemonic*, Installation documentation at Abbey Walk Gallery, 2014



*Mnemonic*, Installation documentation at Abbey Walk Gallery, 2014

The works in *Lightlines* suggest that in the playing out of ideas of homely and unhomely, comfort and discomfort, there is an oscillation of sliding scale: at the tipping point of stable/unstable, familiar/strange, there is a threshold, a balancing dynamic which the person may inhabit, and further, that the strange may be made familiar (and therefore tolerable) through repeated exposure to a source, alluding to Freud's ideas of orientation and the uncanny discussed in Part 1.

In concluding, I consider the ways in which the activities of theorisation, contextualisation, and art practice expose the hidden resonances in the experience of the everyday and the ways in which interrelated perspectives are highlighted through practice. I consider the ways in which sight and site are implicated in the production of affect and the transformative potentials of image making and viewing, and reflect on how the research constitutes a contribution to knowledge.



## Threshold Five

Conscious/unconscious/conscious /unconscious

I'm sitting quietly in this room. Container for light.

Conscious/unconscious/conscious /unconscious

Dynamic. Ever changing.

Oscillating energies.

Conscious/unconscious/conscious /unconscious

Constant, ever changing/changing/changing/changing





## **PART 5: CONCLUSIONS**

### **5.1 Reflections and Refractions: A review of the research Parts 1 – 4**

Throughout, I draw attention to ideas of intuitive, unconscious knowing: what is their nature and how might we expose this through artistic practices has driven the investigation. Repetition has formed part of the strategy as an aspect of working through – revisiting, remembering – echoing the call and response of environment, the infolding and enfolding of affect.

In acknowledging that I can never re-create the singular moment of my first encounter with the research environment I also acknowledge that the trace of the moment lives on inside me. Art-making enables connection: documentation and reflection ultimately transform the relation between person/place into changed perspectives surrounding the transformative potentials of private domestic space.

In Part 2, 'Chasing Light', I explored pause and attention to show the affective resonances of person and environment, linking ideas of affect to intuition as communicative intelligences, considering affect from a position outside of logic-based perspectives as not semiotically ordered – the happy/sad register is confused and conflated in encounter. Speculating how an oscillation of such dualities may manifest in the conscious and unconscious, I developed a method to capture visually affective incidences, in the moment, documenting the development of the method through collections of works in which patterns and rhythms emerged particular to person/place, sight/site. I called attention to the agency of the individual in following such self-

initiated, self-directed, and artistically-led activity, using phenomenological approaches with psychoanalytic perspectives, establishing a groundwork for further investigation and encounter.

In reflecting on how fragments of memory, self, experience, and aspects of the psyche are manifest through the use of the method, I considered the durational and developmental aspects of committing to the process. Establishing a connection between this method and the developmental model employed by Dolto in supporting childhood development of the 'I', I speculated on the therapeutic dimensions immanent to development of the self in a secure environment. I considered the agency of activities accenting the hidden resonances at play in the everyday, particular to place and person, establishing links between project activities and the development of the psychic self as a therapeutic element of the study.

In Part 3, 'Tracing the Light Path' I examined the works of others with concerns pertinent to this study, contextualising and situating the research in the domain of contemporary art. Highlighting the affective nature of works through the figure and ground relation and the psychodynamic capacities of photographic and installation works to activate the mind/body space of the viewer in personal ways, I reflected on the operative mechanisms of a selection of works, speculating on the physical and metaphysical dimensions of encounter. I considered the work's gestural capacities and spatial contexts to further develop links between site and sight, emphasising the contingent nature of encounter, examining the photographic image as a site through which psychic resonances may be activated.

Part 4, 'Shaping Light', mobilised the potential of research documentation, accenting the agency of the artist/researcher as a co-producer of experience and creative force, exploring how documentation may be synthesised, indeed, re-imagined, and its transforming potential. In review I come to see home as a facilitating environment where the inner and outer worlds of self may be placed into dynamic interplay. Potential for psychological wellbeing is posited in the containing spaces of home through ideas of security of self and environment, after the writings of Bachelard and Dolto noted in Part 2, and the processes of mirroring and attunement, after Campbell and Wright.

## **5.2 Creative Containments: The home as a facilitating environment**

The psychologist and paediatrician Donald Winnicott writes of the 'holding environment' as a relational space (provided by the mother in infancy) that facilitates discovery of the self and psychological wellbeing through a gradual capacity to play and use the external world with independence and autonomy.<sup>161</sup> Artistic language is a sensual means of communication and exploration that the subject may experience and use in the manner of a transitional object, facilitating creative play and exploration.<sup>162</sup> Different from formal language that is a fully formed indicator of the other, coming from the external world, inter- and intra-subjective positions may be explored through art-making and art viewing as affective internal phenomena that are fluid and open to different interpretations. In regard to ideas of containment, the relation between infant and mother whereby the mother acts as a container for the infant's developing sense of

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161. D.W. Winnicott, *The Use of an Object*, International Journal of Psycho-Analysis, 50, 1969, 711–16.

162. Kenneth Wright, *Mirroring and Attunement: Self Realization in Psychoanalysis and Art*, London: Routledge, 2009.

self through the processes of mirroring the child's moods and desires, the evolving relation of artist/researcher to research site, as a site of otherness with the capacity to mirror the developing self, echoes Wright's ideas of mirroring and attunement to environment. This supports potentials of continuing creative possibility into adulthood through environment as a place for the self to *be* after Dolto's proposal of the links between security of environment and self as crucial to the development of the *I* in early years.

The containing structures of the home provide a facilitating environment where thoughts and shapes find form through artistic practice. Wright sees artistic activity not as a sublimation of the sexual impulse or narcissistic act but a way of continuing an early good relationship (or addressing deficiency in that relationship as a form of reparation). Attunement of environment to the person's internal world suggests comfort/ease, a security which supports creativity and play. Ongoing positive dialogues between self and other towards discovery and remembering may be contained and held in such spaces: in adulthood, art-making and art viewing become activities where the inner and outer worlds of the self may be explored productively rather than destructively, holding opportunities for emotional growth. This research harnesses these ideas, presenting a structured method through which the trajectory of these proposal's are considered, developed, and mapped.

Images are significant elements of exploration. Freud considered images to be part of the psychic framework of the self, with experience deriving from a complex structure of mental images.<sup>163</sup> The apprehension of such images is a psychical act – what Freud terms *Vorstellung* – the images do not speak of an idea but the *representation* of an

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163. Sigmund Freud, *The Unconscious, The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 24 vols, trans. by James Strachey *et al.*, London: Hogarth Press 1955, Volume XIV, pp. 217-252.

idea, memory traces located in the unconscious which have not found discharge (through emotion of affect). Considering the inter/intra-subjective nature of the affects of sight and site, feelings of ease and comfort manifesting as affect link to attunement, in which complex associative mechanisms or impressions (*Vorstellung*), in the psyche find forms to inhabit through encounter, particular to each person and place. Examining the potential of applying phenomenological, psychogeographic, and psychoanalytic perspectives in a multi-modal approach towards teasing out the elusive and complex nature of our relation to spaces of habitation, art-making may create gestural spaces which the viewer/perceiver may inhabit as sites of inter/intra-subjective potential.

### **5.3 Cause and Effect: Considering acts of practice as transitional phenomena**

Cause and effect, manifest through affect, produce a dialogue between person and environment. Looking, documenting, and art-making as conscious and mindful actions bring interruptions, indeed, disruptions, to quotidian operations, exposing elements of affect: through such disruptions conditions of difference are proposed, supporting a different order of lived experience to be accessed, which is inter-penetrative and does not set distinction between the inner and outer worlds of the person. My method, discussed in Part 1, sets out a procedure by which intuition or non-thought drives action, supporting inter-penetrative states that allow impressions of the unconscious to surface in artefacts of production: in making and viewing, the artist/researcher handles fragmented potentialities, documentation becoming a site/sight of conjecture and possibility.

Art-works integrate, amplify, and interpret an iterative state between artist/researcher and environment, presenting opposing positions that place the voice of the subject into dialogue with externalised parts of the self. Activities focus the image in the psyche as a crystallisation of image into symbol, producing forms that the artist/originator may harness and transform in personal ways.

Image making and viewing operate as a third space where inter-subjectivity may be explored relationally as a dialogue between the inner and out worlds of the self, playing out durationally. In this research, enriched through activities over time, provisional space becomes transitional space, where constant change provokes continually augmented relations. Writing of transitional objects, Winnicott cites play/playing as a strategy through which the infant tests reality. Transitional phenomena operate in early development and later life as engagements through which the person may explore relations between self and other that support difference. He writes that in infancy the blanket or thumb, for example, are not perceived by the infant as having a fully external reality; rather, they constitute an in-between space and are symbolic of a third reality in-between *me* and *not me*, subject and object. He writes, 'play is in fact neither a matter of inner psychic reality nor a matter of external reality.'<sup>164</sup> As a holding space for such explorations, transitional objects operate to distinguish boundaries and relations between fact and fantasy, similarity and difference. In the inter-penetration of these worlds the child discovers individuation and differentiation between concrete experience and existential conditions which are essential to the realms of creative possibility and transformation. Winnicott writes of the transitional object as an intermediate area of intense experiencing 'that belongs to the arts [...] and to imaginative living',<sup>165</sup> and that 'an essential feature of transitional

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164. D. W. Winnicott, *Playing and Reality*, Middlesex: Penguin, 1971. p. 112.

165. Winnicott, *Op. cit.*, p. 16.



phenomena and objects is a quality in our attitude when we observe them.’<sup>166</sup> Thus symbol and play are contexts through which the subject may find a relation between the inner and outer world of the self, however fleetingly, through their holding of inter-penetrative and relational states. Linked to ideas of the separation from the mother and the development of the I, the discovery of new meanings through creative play comes about through ‘the doing that arises out of being.’<sup>167</sup>

This research draws attention to the potentials of home as facilitating environment and to photographic imagery in constructing a framed transitional area through which creative imagining may be explored and expressed: the photograph acts as a concrete object of symbolic resonance. Containment and duration support this, allowing an evolving dialogue: environment contains the activity echoing the containment capacities of the mother. This containment holds elements of the self as fragmented objects, which over time are discovered, explored, and ultimately transformed. Social anthropologist and ethnographer Daniel Miller writes of material objects as a means by which people express who they have become; forms which help people make sense of their lives and make life meaningful through the object’s relation to themselves and others. Studying thirty households in a typical London street, he produces a portrait of each household through close readings of its contents and interviews with inhabitants, linking the character of each person to her/his home environment as outer expressions of the inner worlds of self. Through anthropologic portraits, Miller considers the physical and psychological dimensions of person and place, and how these are manifest to make an analysis possible. His study suggests that while politics, social, and cultural forces may determine circumstances, the ways in which people order and

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166. Winnicott, *Op. cit.*, p. 113.

167. Winnicott, *Op. cit.*, p. 39.

re-order their lives is shown through the use of material forms, intensely personal, and corresponding to and expressing intimate concerns.<sup>168</sup>

#### **5.4 Interpenetrative Spaces: A reflection on image making and viewing as acts of inter- and intra-subjective potential**

Image-making frames such concerns through separating the maker/viewer from the saturating and immersive nature of environment, singling out areas of particular interest. Created dynamically and durationally, evolving image worlds contained in and presented through photographic and filmic artefacts echo the nature of spatial encounter through their geometries of framing: architectures of image bring delineation and separation, a hard-edged enclosure for seeing and apprehending that acts as a further containment for imaginative potentials. In this dynamic field of image-making and viewing, autonomous artefacts produced as embodied actions enable a sensual contact with image: *I feel* the impacts of image, bringing about a change in my condition, however temporary, through seeing the familiar differently.

Image-making and note-taking as a form of diary-making are concrete articulations of the developing methodology. An analysis of outcomes, as a detailed examination of the elements or structure of something, reveals that the spaces of habitation that make dwelling possible are bound to the imaginative capacities of the person. The photograph, as an external form of documentation and a tool of memory, posits the relation of image-making to person: concretised images externalise the unconscious of the person through framings of sight and site that are particular to the person.

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168. Daniel Miller, *The Comfort of Things*, Cambridge: Polity Press, 2008.

The digital diary, as a site of conjecture and emergence, is an integral part of the generation and realisation of transitional space, generating its own impacts as both document and sketch-book: significances are noted, considered, and ultimately mobilised. Different yet complementary approaches enable shifting responses as generative spaces of speculation, imagination, and fantasy. In this interpenetrative space of inside and outside, phantasy (unconscious) and fantasy (conscious) operate in an in-between space of inter-relatedness of dialogical and creative potential, a relational context through which libidinal energies may be harnessed toward healthy psychic development, after Winnicott.<sup>169</sup> This echoes Dolto's proposal of environmental security as necessary for the security of the self to explore and find different expressions of difference towards individuation. Thus, while approaching from different perspectives, the writers noted associate the development of the psychic self with creative imagining bound to environment as a containing space in which inter-penetrations of realities occur and are mobilised toward discovery of the particular relations of self and other, also noted in Campbell. For Lacan, desire, as a seeking of what is lacking, is linked with the phallic signifier as that which the (m)other lacks – the obscurity of the signifier makes it a potent symbol of desire because we know that *something* (the cause of desire) is there, but not what it is.<sup>170</sup> Linking this proposal with Massumi's ideas of the power of affect lying in its formless potentiality, the agency of the individual in this research in exploring her/his affective triggers proposes resistance to the abstracted lack prevalent in contemporary consumer society.

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169. Winnicott discusses ideas of the facilitating environment and 'good enough mothering' as essential to healthy psychic development in early years. For further reading see: D. W. Winnicott, 'Transitional objects and transitional phenomena; a study of the first not-me possession', *International Journal of Psychoanalysis*, 1953; 34, 89–97.

170. Jacques Lacan, *Écrits: The first Complete Edition in English*, trans. by Bruce Fink, New York: W. W. Norton, 2006 [*Écrits, Paris: Editions du Seuil*, 1966].

In navigating the quotidian, physical and psychical movements in environment are repeatedly interrupted by the repetitions immanent to research-led practice: actions through which seeking and finding, remembering, and discovering may be negotiated. Art praxis enables mappings of such negotiations, the call and response of person and environment producing an on-going loop, where minute differences in experience are immediately embodied. Image-making stores the moment outside the self, engaging the person in conscious and unconscious dialogues with image content, presenting what has been forgotten or overlooked, revealing tiny events of the everyday. The saturating nature of spatial experience is interrupted repeatedly by the actions of art practice, producing concrete and autonomous artefacts produced through working with the inter-penetration of real and imaginary worlds, making different reading and telling possible. Processes of fragmentation and integration are essential to creative thinking and imagining: The psychoanalyst Wilfred Bion writes of the interdependence of dis-integration and re-integration as essential to the creative process as a way to dismantle previous views towards the formation of new ideas and personal growth, a process examined through practice in Part 2.<sup>171</sup>

Massumi's ideas of remainders, of lateral backwashes contained in an endless feedback loop, speak of a fusing of the person's inner and outer worlds as being bound to creative imaginings as the person interprets affect towards meaning. That Lacanian ideas of the Real are tied up with the imaginary and symbolic, and that art-making is an expression of the seeking and finding of unconscious articulations of symbolic forms, brings practice and environment to bear as a triadic construct which the person completes in her/his doing: the third space of creative imagining is uncensored allowing the person to play with the relation of self/other towards meaning-making.

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171. W. R. Bion, 'A Theory of Thinking' (1962), in *Melanie Klein Today: Developments in theory and practice. Volume 1: Mainly Theory*, ed. E. Bott Spillius, London: Routledge, 1988, pp. 178–86.

Thus, repetition, as a constant deferment of the real, driven by desire, enables elaboration and exploration of the other. As a concrete articulation of this the digital diary/note book provides a holding space for what is not said to find form.

### **5.5 Light and Shade: A reflection on practice as a synthesis of dualities**

An investigation of the visual complexity of space through image changes the proposal of spatial complexity to one of visual complexity, the photograph and its manipulation facilitating new views and approaches to image and its potentials and with it, new conceptions of the space/person relation.

The initial compulsion to capture light patterns in my house suggests an intelligence seeking form. Considering such activities, Campbell writes that ‘these symptoms are characters that both hide and carry our desire’, proposing a sexual repression in which head and heart are conflicted: different parts of the self strive to be known through acts of creative potential. The symptom (of photographing) is affective in making and viewing as the unconscious seeks consciousness, having ‘a meaning and an expression that is always in excess of each other.’<sup>172</sup> She writes, ‘Affects are always moving and racing beyond their available forms of meaning [...] although constantly showing up in various hysterical or obsessive traits.’<sup>173</sup> Such traits may be seen to show conflicts in life that must be negotiated in order for the person to successfully re-make and shape her-/himself, to be adaptive and integrate change, echoing Bion’s ideas of disintegration and re-integration. *The Light Archive*, as a disintegration of space through image, could be read as an obsessive documentation driven by affects that are in

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172. Campbell, *Op. cit.*, p. 91.

173. *Ibid.*

dynamic movement, but which ultimately produce a holding space where re-integration is possible. This is an essential element of creative life, the ability to break from existing understanding towards personal growth and change.

In this research images of light and shade abound: in psychoanalytic thought, shadows are associated with the unconscious, the shadow self a repressed element of the person's outward character. Shadow and light suggest in-between states of oscillating intensities, acknowledging opposing positions working together to create new forms: nuances of light and dark metaphorically propose a merging of energies and intensities in which difference is manifest. Chasing light, as title and action in Part 2, may be seen as a compulsion bound with the seeking of balance: of conflicted aspects of the psyche and of the countering of inertia towards creative imagining, attunement, and renewal.

The *Shadow Portraits* of Part 4 are a response to what I see, an act of mimesis, my shape trace a form of mirroring with interior space providing facilitating containment: I *see* myself as both presence and absence, my shape image a potential container for new conceptions of self. A threshold in-between self/other, me/not me that may be explored, develops into the *Intuitions* series where the photograph mirrors a potential, future 'I', visually alluding to Serres' ideas of engaging in more sensual ways of being in the world and linking libidinal desire with creative imagining towards ideas of future self.

The pleasure I derived from the chasing and capturing of such transient visual effects may be linked to ideas of lost objects, and the acceptance of passing that can lead to happiness 'because once we have the ability, or the maternal form if you like, to carry



our pain then we can truly appreciate and receive what the future holds for us.’<sup>174</sup>

Campbell writes, ‘grief goes hand in hand with desire’;<sup>175</sup> transience and the capacity to adapt and re-make ourselves gives us the ability to move forward, continuing:

pleasure is only to be had through acknowledgement of the transience of life, and this means engagement with cultural and historical forms, so that they can be part of the ebb and flow between desire and reality.<sup>176</sup>

The architecture of home, as a space of containment and a site of artistic engagement, acknowledges ideas of change and continuance, placing in motion Wright’s ideas of art-making as a synthesising process through which new conceptions of self may emerge. Such activities are both libidinal and relational as drives harnessed towards the making of new forms which the self may inhabit.

Repetition is embodied in a commitment to practice. One keeps working, amassing artefacts of production organised to propose different modes of encounter in which sight and site are translated into a plurality of forms. Compulsive documentation, harnessed creatively, leads to new configurations as artefacts of research become autonomous. As documentation of affective resonances recognised and apprehended for consideration outside the moment, the personal diary-making approach offers freedom in which time and space may be negotiated on the artist/researcher’s own terms.

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174. Campbell, *Op. cit.*, p. 109.

175. Campbell, *Op. cit.*, p. 110.

176. Campbell, *Op. cit.*, p. 113.

## 5.6 Dynamic and Changing Natures: Considering the practices of extended looking

The three-year time span adopted allowed for an extended looking, taking into account the evolving nature of the person/place relation through duration as strategic. The artist/researcher may select approaches with which s/he has affinities, towards surfacing intuitive investigations and reflections that are particular, using the method in any variance which feels appropriate and manageable – in this research engagement was primarily through visual means using photography based approaches, for others it may be through sound based activity for example.

Time supports development through engagement, allowing resonances to surface. In dynamic and evolving interplay these resonances, captured here through image with their associations of memory and imagination, lead to works that present a re-imagining of spatial experience. Art-making becomes a praxis through which the constant making and re-making of affective resonances may be acknowledged and communicated, explored in the work *Mnemonic* discussed in Part 4. As an expression of the method and its outcomes, *Mnemonic* captures the fluid, dynamic and ever changing nature of experience and affect, bringing ideas of creative imagining to the fore as artist and viewer are engaged in a temporal negotiation and re-negotiation, physical and psychical. The possibility of an occurrence, unexpected and unbidden, is immanent to the structures of this work, which explores similarity and difference through its oscillating proposal of the familiar and strange. Environment and its correspondences are disintegrated and re-integrated through image, echoing ideas of the constant re-making of experience and proposing a third space of potential and imagining. An exploration of the potentials of sound, in the form of an abstracted

voice work, brings additional resonance to the experience of *Mnemonic* through its penetration of body space, exploring vibratory dimensions and bringing a disjunction between spoken word and rhythmic sound to the encounter.

Central to this project has been the recovery of a loss of attention. What is taken for granted is scrutinised through artistic interventions: the actions of free-speaking, photographic documentation, and art-making make recovery possible. This has resulted in contemplative, subtle outcomes, illustrating the agency brought about through the one person/one place dynamic using open and exploratory approaches. As a thinking through of what is at stake in the spaces we occupy and a way of engaging with what is restricted – or denied – unless we take time to look, the research has been an investigation into how art-making can make critical thinking possible. As a way to articulate difficult, complex, and elusive concepts surrounding the relation of person and environment, art-making reveals how extended looking acknowledges psychical dimensions in the experience of the everyday, artefacts operating as objects through which connections between the conscious and unconscious are made possible.

Intensely personal, but with sufficient commonalities to make more universal connections, image, in both its making and viewing, undermines any certainties the viewer may have regarding her/his own relation to the spaces of home, exposing how elusive notions of home are. *Heimlich* and *Unheimlich* are revealed as oscillating aspects, dualities that are extant but overlooked in everyday praxis, the practice of art-making exposing strangeness before it is subsumed in the return of familiarity.

### 5.7 Disturbances: Reflecting on the disruptive potentials on the psyche in committing to the method

As noted in Part 1, an unanticipated outcome of committing to the method has been psychic disturbance. The fragmentation of space through image production may be seen as externalising elements of the unconscious that had perhaps already been assimilated, bringing an unexpected physical and psychological condition of uncertainty and unease that had to be negotiated in order for the research to continue. This exposes issues to consider when working with image-making as a self-directed tool of research and communication in other contexts. Bion notes the potentially disruptive condition provoked by such activities as a break down of the ‘linking’ which forms the basis of the person’s relation to objects: if the interdependence of the processes of fragmentation and integration fail, this may result in destructive tendencies.<sup>177</sup> However, mobilising the potentials of these fragmented elements artistically brought a changed condition from which to operate in a different register towards positive outcomes. Through creative exploration such disturbances may be negotiated; indeed, an essential aspect of personal growth is the ability (and willingness) to break existing patterns/structures to produce new forms. Art-making as a praxis produces a context in which the artefacts become productive: fragmented, episodic documents of light in space become *The Light Archive*, which in turn contains the potential for further art-works in the research.

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177. Bion, *Op. cit.*, pp. 178–86.

## **5.8 Augmented Perceptions: Considering ideas of changed relations as a therapeutic dimension of committing to the method**

The method is a proposal through which new insights and ways of looking are made possible, making new connections and analysis of the relational dynamic of person/place. Image allows the artist/researcher to change or augment perceptions of environment to augment and change her/his relation: as such, the project has been a speculative experiment in art-making and art writing that shows the provisional and personal nature of looking. Repeated actions of practice expose psychic material: the trauma of disintegration is a process of re-integration, as fragmentation is synthesised into new forms. The opposing dualities inherent in the call and response of environment, exposed through the method, act as agents of change, enabling the artist/researcher to see her/his environment differently. In this sense, on-going praxis may be seen as effecting a balancing mechanism, where extremes of affect are mediated through the familiarity that occurs through repeated exposure to a source. The photo-diary is a gestural space in which changed relations emerge: the strange disquietudes arising from fragmentation and manipulation of image become familiar once again through continued working, bringing re-orientation.

Disrupting such familiarities accents discontinuities between established notions of the person/place relation: psychic dimensions come into play, complete with unexpected and unanticipated turns – anxieties, uncertainties, fears of the unknown, the repressed – a deep excavation and uncovering of archaeology of place and self facilitated through and by image-making and viewing. Site and sight are linked in the psychic realm; in these links image-making has a therapeutic dimension, with the potential to

become a site that, external to the self, is a site of emergence, or indeed, transformation.

Through the method of re-describing spatial complexity as pictorial complexity, different readings of the person/place relation are possible. As images that may be explored and considered, facilitating an extended looking over time, the method has affinities with T. J. Clarke's approach in *The Sight of Death*, a diary of an extended looking at two paintings by Poussin, in which repeated and extended looking reveals more of the researcher/writer's relation to image and exposes other relations of self (such as ideology, politics, time.).<sup>178</sup> In this research, contemporary forms of image-making and their technologies link to the depictive and mimetic capacities of traditional forms to create new image worlds, enabling personal and subjective accounts of encounters and examinations to work through a linking of past and present to future. I bring my past to each encounter with the present. Only from working with extant materials and energies may different futures be brought about: the past informs the present.

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178. T.J. Clarke, *The Sight of Death: An Experiment in Art Writing*, Newhaven CT: Yale University Press, 2008. Written over six months during a residency at the Getty Research Institute in Los Angeles, United States, the work is an experiment in art writing, focussing on a study of two works by Nicolas Poussin, *Landscape with a Calm* (1650–1) and *Landscape with a Man Killed by a Snake* (1648). Clarke visits these paintings each day, writing a diary of thoughts and impressions which occur through looking over long periods. Describing and giving attention to each work and their relation, Clarke sets up a dialogue through which a record is made of looking changing over time.



## **5.9 Encounters and Trajectories: Considering pause, gesture, and agency brought about through the use of the method**

Such an undertaking cannot follow a linear trajectory: the self inevitably bringing its resonances to bear in encounter through affect, each nuanced with different configurations and significances particular to the person. The approach allows developments through chance and opportunity, echoing organic movements and discoveries that occur, positing the method as appropriate and productive. Using the method the confines of the quotidian are amplified so that a break is possible; thus, disruption is important to the research as a mode through which a changed relation may be realised, facilitating orientation with a changed condition and operating beyond formal language. Ideas of the nature of intuitive knowing explored through art-making reveal that knowing may be deferred, abstracted, concealed, yet finds forms through the project that may be written and read in countless ways.

In Part 2, I alluded to the spaces of home as an art installation of one's own making, a world of the self, and considered art installations and their sites of showing as gestural spaces. In Part 3, I wrote about the ways in which such installations, like a photograph, act to separate image from ground, enabling different readings. Perhaps gesture is the significant object in such encounters with art and image – a proposal which may be inhabited and transformed in personal ways where potential, agency, change, and time are mediated on the artist/author's own terms, echoed in the presentation of the research and its artefacts.

As a significant element of the method, the pause operates as a gestural space of potential with the possibility of an occurrence. Art-making, as an action that comes

about through the proposal of pause, is gestural, creating plurality and augmenting the world with more information, more spaces for contemplation, speculation, and new spaces for thinking and doing. In the tension between production as both documentation and art-making, and art-making and art viewing, manifold possibilities arise from a generative condition from which questions may be asked, potentials put into motion, connections, and networks brought into dynamic and evolving play, echoing the proposals of Winnicott and Wright.

Gesture proposes a different condition from which communication and communion may be brought forth, taking many forms, and supplementing other forms of signification. The products of the gesture augment the person's existing conceptual model – carriers for signification, illustrative potentialities, questionings – excesses that make new connections possible and transformative nodes that may be reflected upon, un-made and re-made, containing potentials linking art and life, both pleasurable and painful.<sup>179</sup>

In terms of therapeutic and transforming potentials, art-making is an independent site, different from everyday conventions; in the tolerance of this condition the

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179. The value of surplus in this research contrasts with capitalist conceptions of surplus (which Karl Marx considered in ideas of surplus value, the relation of labour and production to profit) because the originator has a direct claim to the entirety of her/his production and its products/artefacts, resisting commodification. Lacan considers ideas of surplus value in relation to the lost object in psychoanalytic discourse, the *object a*, created by the originary division of the subject: the lost object is the cause of desire. Linking desire and pleasure, the *object a* represents the unattainable, linking pleasure to pain through jouissance, which pertains to a state of being which is inherently conflicted, a perverse enjoyment – enjoyment taken to extremes, beyond pleasure. Lacan's *object a* is the signifier that cannot be found, and can only be alluded to by other significations. Jouissance, the extreme of pleasure, resides in the Real, as a reality that cannot be symbolised except through fantasy, bringing a sensual dimension. The homology with surplus value (or plus value) is in the context of *more*: the more the subject seeks the elusive *object a*, the more lack is generated. Linked to ideas of trauma and repetition, in the search for the lost object, surplus-jouissance is the condition generated in the repeated seeking and not finding of the signifier, the lost object. Thus knowledge of the self is revealed through repeated actions which, while seeking and not finding, generate a surplus, or *more*, through which other negotiations may be productive beyond pleasure/enjoyment and beyond commodification. The use value resides in the realm of the self.

Cf: Karl Marx, *Das Kapital*, Vol. I, and <http://lacan.com/seminars3.htm> Accessed October 2014.

developmental capacities of artistic practices come into play. The self develops durationally through a commitment to process: the person's capacity to discern significances through documentation of the affects of the quotidian developed through repeated action and reflection. Echoing the operative structures of psychoanalytic process, elements of the unconscious are revealed through art praxis over time, bringing agency to the individual through self-directed action and gesture, and creating potential for self-reflection and knowledge production. Each act of noticing reveals those aspects which act as agents of change, continuing practice supporting these to effect dynamic change through both adopting and trusting the method. This is not to suggest that art, art therapy, and psychoanalysis should be conflated, but rather, that each has different qualities of interest for the research: artistic outcomes present how interrelated perspectives may find form and the ways in which multiple and various strands of theory and practice may be synthesised.

#### **5.10 The different stages of the processes of art-making concerning the person/place relation revealed through the use of the method**

The process of committing to art-making as a praxis to explore the person/place relation highlights three significant stages of activity. These are worked through as processes immanent to practice. As such, the recognition of these stages is an artefact of research that may be used by others in future research activity.

Stage 1: Fragmentation/Atomisation – brought about through the commitment to process, and echoing psychoanalytic process where early consultation may reveal hidden elements of the subject's personality: fragments of self, experience and psychic

dimensions are brought into consciousness through the employment of self-directed and self-initiated image making and writing activity.

Stage 2: Reconciliation/Contextualisation – occurring through continued commitment to process and working with documentary materials creatively, reviewing, reflecting, and responding to materials in ways which accent agency and mobilise potentials.

Stage 3: Resolution/Synthesis – arising from continued commitment to a working process that accents the agency of the person and the potentials of documentation and art-making as transformative elements which may be negotiated on the artist's own terms.

The method and its mobilisation is physical and interactive, affecting the biophysical and psychophysical dimensions of the user in an evolving dialogue. Massumi writes that 'intensity and experience accompany one another, like two presupposing dimensions'; he continues: 'intensity is immanent to matter and to events, to mind and to body and to every level of bifurcation composing them and which they compose'.<sup>180</sup> In this sense, production and its artefacts work with intensities, placing the work beyond its origins while retaining levels of signification pertinent to its origins. The art-works produced through this research *depict* but do not *represent* domestic space; they propose domestic space as a private space of growth and potential, through which a relation may be made by the viewer.

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180. Massumi, *Op. cit.*, p. 226.

Affect is immanent to art as an aesthetic power, a dynamic that may bring about change through art-making's generative and affective potentials. The lateral backwash brought about through the affective instant is an excess embodied in the moment; therefore, if the products or outcomes of research as art-works are affective, and operate in the affective realm as an event/happening, affect is immanent to art and its affective capacity. Such capacity is released by the viewer confirming ideas of art/art-making as gestural space that allows an interpenetration of realities. This accents the powerful capacity of art-making and viewing to cause affect in the person through bringing an alteration, a break with the familiar, which disrupts the matrices of association tied up with person, site, and sight.

### **5.11 Transforming Forms: A consideration of the operative mechanisms at work through the use of the method**

The method exposes discontinuities that have already been successfully assimilated by the person as a first entry into such work, switching the established register, visually, aurally, temporally, spatially; the photographic image stretches out time in a closing down of temporality that conversely expands the moment. The image frame proposes a different articulation and reading of spatial resonances through each atomised image – through image the world becomes increasingly molecularised.

In this molecular world, situated in a surrounding of forces and their affects one is always in dynamic interaction with the world at a molecular level; as Brennan writes, 'we are not self-contained in terms of our energies'.<sup>181</sup> The photographic image is

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181. Brennan, *Op. cit.*, p. 6.

only a partial articulation of that contact – its residue made evident in an image, with the potential for release by the viewer. The trauma of this reality, as an event inexpressible through language and the failure of language to communicate the disturbance may be seen as a wound: re-enactment, repetition may supplement the cleave that both joins and severs as noted in Part 4. Thus, at a molecular level, to cleave is both a joining and a separating of the familiar and the strange, interior and exterior worlds, ease and unease.

Such processes of art-making are not illustrative, nor are they signifiers of representation, or descriptor of affect, but are what it is, *what happens*. As transforming forms the different register of *now-ness* that occurs in image-making and viewing is concerned with what happens when affect is in play. As such, works operate as ‘boundaries of events’,<sup>182</sup> as described by Stewart, which have occurred and found inscription as artistic forms.

Works de-territorialise a series of affective events in ways that echo the trajectory of affect. In *The Light Archive*, the capturing of images as singular moments, effectively molecularises visually affective instants. A document of affective intensities, authored by the artist, indicates a location of image in the past, but may also be read as documents of now, their operative capacity unfolding in the present: with each reading a new now-ness is at work. Through this new reading the transformational aspects of image become effective. Such artefacts may be bound with loss, a yearning for the past – or are bound to the future as dynamic materials, vital and energetic. The collection as a gestural space creates this potential, informing future production.

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182. Stewart, *Op. cit.*, p. 22.



The strength of such productions is not found in what they *are*, but *what they do*, acting as conduits for other states that may be inhabited by the maker/holder, however momentarily or provisionally. The photographic image as a tool of memory links the viewer to other times, other places. A reminder of something we wish not to forget or reminding us of what has been forgotten, image as souvenir moves into a line of narrative continuity transforming ideas of nostalgia. As a collection, image moves from what it is – a compilation of assembled images, presented with the pre-requisites of narrative flow – into what it does, plays with time and duration to create an affectively conceived gestural space of potential becoming.

The artefacts and art-works of this research form a meta-narrative concerned with time – light patterns, shadows, diurnal rhythms, change, cycles of noticing – concerns particular to the artist/researcher. However, they also propose change as a transforming mechanism where the interplay of dualities, opposing forces, may find balance and coherence. Such a preoccupation with time suggests the research has revealed particular ideas concerning inhabited space and architecture as a culturally-based containment form, and, more significantly, the ways in which the particular qualities of the environment under scrutiny allows a surfacing of the particular concerns of the subject. This proposes the method as supporting the invisible dimensions or properties of spatial experience to surface, supporting personal growth and attunement to self through attunement to environment.

Outcomes may be read as speculations and articulations on the nature of such attunement, recognition of the harmonising or balancing interplay that plays out at the threshold of opposites. I suggest that the images, particularly those in *The Lightstain Series* discussed in Part 4, act as metaphor for the duality at play in the

homely/unhomely dialectic, symbolic of the psychically known/unknown, attempting to surface through image a lived reality of dwelling and being in the world predicated on balance. Image acts as a conduit through which the psychic self may project in ways that make an evaluation of the ability to dwell in a place (or not) possible.

### **5.12 Endings and Beginnings: Reflecting on the outcomes of research activity its relevance to ideas of dwelling and renewal**

When I write of seeking a fit of person and place, and the manifestation of such knowledge which comes about in conscious and unconscious ways in a flash, I am thinking of Campbell's proposal of forms that the psychic self may inhabit, while also of a threshold between positive and negative attributes, oscillations of correspondences. While different for each person and each place, at the threshold of opposites colliding we may intuit the capacity for dwelling. The person's porosity to place enables this intuition: in the insecure distinction between person and environment that is immediately embodied, communicative intelligences operate beneath conscious awareness seeking forms to inhabit, evaluating findings instantaneously. The home space, as a private environment of the self, is an external expression of the inner self: reciprocity between self and environment must be in play to bring about feelings of homeliness. These mutual and complementary resonances (or otherwise) manifest as affect, bringing us to knowledge.

In siting my research in my home, as experimenter and experiment, I took a situation of comfort and ease and subjected it to such intense scrutiny and analysis that a therapeutic dimension to outcomes was inevitable. In metaphorically de-constructing

space through image, it was necessary to re-construct it. Through this re-construction, informed by theoretical and practice-based perspectives, I recognised the paradox of the home condition as a site where the familiar and the strange occupy reciprocal positions. With that knowledge and with the atomised parts and fragments of production, I refined the re-construction of self and place in new ways, re-configuring elements of the past towards new futures.

The future may be retrieved from the remnants of the past. T. J. Clarke writes of the need for ‘a daily reiteration, of everything in the present that is dark and irremediable,’<sup>183</sup> to come to terms with the problems of contemporary life that proposes a perpetual present, the possibility of recognising finitude and passing as immanent to the human condition, and acknowledgement of the value of cycles of change. He writes, ‘It is never the present that dreams the future, for the present has no past life with which to make the non-existent real.’<sup>184</sup> A symbolic form of continuity and change, the house, with its links to dwelling, time, and memory is an environment where ideas of endings and beginnings may be explored. A container for the seeking of new forms which the psyche may inhabit and an enduring form of social and cultural change, its existence is testimony to the possibility of renewal through the processes of disintegration and re-vitalisation, a consequence of time and life. In exploring the dynamic relation of person and place through art-making, such an undertaking, to use the vernacular of the domestic, has resulted in a psychic spring clean.

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183. Clarke, *Op. cit.*, p. 240.

184. Clarke, *Op. cit.*, p. 241.



## EPILOGUE

The Spectacle House still stands, and slowly, normality returns. As I re-focus my attention, I see it looks tired, weary of the intensity of scrutiny, examination, interrogation. Stripped of the alchemy of light, and the attentions that went with it, I observe its depletion, an on-going neglect brought about through the diversion of its inhabitants energies. Grubby marks of wear and tear, chipped paintwork, footfall traces on marked floors ... knocks and dents signs of life and time.

It is time for change. A wall removed here, a coat of paint there – and more light – larger windows, paler furnishings. You and I will go on together in new ways, return to carefree times, your energies and mine replenished through small acts.

I have disturbed your universe, and it has not been easy. You wear the evidence of your trials on your surfaces, but all will be well. I talk to the house, talk to myself, so that I may hear what I am saying. Of course, I'm not only speaking of the house, I'm speaking of myself.



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## Artist Research

Ambramovich, Marina

*The Artist is Present*, Performance, 2010

*512 Hours*, Performance, 2010

Works ritualise simple actions of everyday life, using her body as subject and medium, exploring physical and mental limits, pain, exhaustion. Her long durational performances express a quest for emotional and spiritual transformation and self-discovery, for both artist and audience, engaging with ideas of time, stillness, energy and endurance, and the resulting heightened consciousness generated by such states.

Almond, Darren

*All Thing Pass*, 2012, 6 channel video installation, each moving image work 30 m

*Fullmoon Series*, 2013, Photography

Working largely with nature and environment, works explore the possibilities of extra-long exposure times, still images collapsing duration into a single image. Moving image works use ideas of stillness and attention to draw out time, presenting subtly changing vistas of time and light.

Barclay, Clare

*Shadow Spans*, Installation 2010

*Half Light*, Installation 2004

Works pivot around the physical and psychological tensions set up between contrasting components in space, playing with the qualities of various forms, textures and surfaces to create fluid dialogues between components, environment and audience. Sculptural installations balance elements of function and dysfunction, chaos and order, in precarious equilibrium, comprising multiple elements which often respond directly to exhibition site. Employs hand-crafted objects manufactured to her own specifications, grouped and regrouped in different works, each presentation a 'pause' in ongoing projects, refined and added to in a growing vocabulary of forms

Barriball, Anna,

*36 Breaths*, Ink on found photographs, 2002

*Door*, Drawing/rubbing, 2004

*Shutters*, Drawing/rubbing, 2011

*Windows 1-10*, Drawing/rubbing, paper cut-out, 2006

Works use minimal interactions with objects, often stepping between drawing and sculpture. Motifs of interior spaces emerge in works in a variety of forms, capturing in relief the scale and materiality of her personal surroundings.



Beavers, Robert,

*My Hand Outstretched to the Winged Distance and Sightless Measure*, (1967-2002),  
Film Series, 2004

Eighteen short films made between 1967 and 2002, re-mastered, explore the relation of person and place through image using ideas of hue, rhythm, meter and patterning. Uses the formal qualities of celluloid film making to create poetic and intuitive responses to medium and content: films are collages of moments and intensities, represented through duration. Screened at Tate, London, 2007.

e Boetti, Alighiero,

*Annual Lamp*, Installation, 1967.

Highlights the chance event within expanded durations, as in his sculpture where a light bulb in a wooden box randomly illuminates once every twelve months for eleven seconds.

Breakwell, Ian

*Ian Breakwell's Diary 1964-85*, Book work, 1986

*The Other Side*, Film, 2002

Makes work surrounding observations of the small details of the everyday employing painting, drawing, printmaking, photography, film, collage, video, audio-tape, slide, digital imaging and performance.

Burden, Chris

*Five Day Locker Piece*, Performance, 1971

*Bed Piece*, Performance, 1972

*Shoot*, Performance, 1971

Explores lived duration through the body, often employing ideas of endurance to assert that feeling time through its exaggerated duration would allow us to live in our bodies, rather than see our bodies lived on TV.

Cage, John

*4'33"*, Performance, 1952

Inspired by the high-pitched noise of his nervous system and the swishing of circulating blood, playing/making no sound as performative act elevated atmospheric noise to the stage, an experiencing of duration linked directly to sensation in the human body.

Claerbout, David

*The Shadow Piece*, Moving image, 2005

*The Long Goodbye*, Moving image, 2007

*The Shape of Time*, Moving image, 2009

Installation works suspending images between stillness and movement. Works include videotapes of archival photographs, imbued digitally with filmic effects so that leaves flicker and sunlight changes over time, reanimating still photographs as part of durational time.

Cordier, Pierre

Produces chemigrams using photographic paper/chemicals with a variety of substances – such as varnish, wax, glue, oil, egg and syrup – to produce images resulting from chemical reactions. Process becomes artwork embodying ideas of change, chance, mutation and mutability.

Cotterrell, David

*Fresco*, Light installation, 2004

*Latitude (v)*, Moving image installation, 2005

*Home Front*, Installation, 2008

*Little Sheep*, Photographic installation, 2008

Works concern intersections between events and experience exploring the nuanced spaces between viewer and artwork. Works are often characterised by the distilling of information into a discrete artefact where multiple perspectives are encapsulated to produce spaces of ambiguity.

Dean, Tacita

*Disappearance at Sea*, Film, 13 m 9 s, 1996

*The Green Ray*, Film, 2 m 30 s, 2001

*Presentation Sisters*, Film, 60 m, 2005

*Film*, Film/installation, 11 m, 2011

Works are concerned with the real and the imaginary, the visible and the invisible often through portrayals of time based events. Time, space and memory are explored often recording forms of life and events that obey temporal patterns. Works may be mute or with sound and/or narration; static camera positions and long takes are characteristic, creating a sense of stillness in moving image.

Derges, Susan

*Alder Brook Series*, Photograms, 2012

*Clouds Series*, Photograms, 2010

*River Taw Series*, Photograms, 1999

Works are concerned with time and place, often using the landscape at night as the darkroom or creating similar conditions in the studio. Works are metaphors of connection and transformation investigating notions of what underlies the visible through capturing transient moments through light directly onto photographic paper.

Duchamp, Marcel

*To Be Looked at (from the Other Side of the Glass) with One Eye, Close To, for Almost an Hour*, Assemblage, 1918

This work introduced standardised duration (one hour) into its viewing conditions, mimicing nineteenth-century chronophotography, where carefully studied movements of the body were subjected to precise measurements, by stopping time incrementally using sequenced stills.

Eliasson, Olafur

*Window Projection*, Installation, 1990

*Remagine*, Installation, 2002

*The Horizon Series*, Photography, 2002

*The Weather Project*, Installation, 2003

*Round Rainbow*, Installation, 2005

*The Domadular Daylight Series (North)*, Photography, 2006

*The Domadular Daylight Series (South)*, Photography, 2006

*Your Atmospheric Colour Atlas*, Installation, 2009

*Your Watercolour Horizon*, Installation, 2009

*Multiple Shadow House*, Installation, 2010

*Mikroskop*, Installation, 2010

Works encourage the viewer to reflect upon their understanding and perception of the physical world that surrounds them. This moment of perception, when the viewer pauses to consider what they are experiencing, has been described by Eliasson as seeing yourself sensing.

Fabian Miller, Garry

*Sections of England: The Sea Horizon Series*, Photography, 1976

*Petworth Windows*, Photograms, 1999

*Lucent Series*, Dye destruction prints, 2000

*Night City Series*, Dye destruction prints, 2002

Creates abstract photographs by casting shadows, or blocking and filtering light on photographic paper in the darkroom. Using symbolic forms (circle, cross) works explore the intersections between thought and nature, disappearance and emergence, attempting to create a sense of immersive space to support pause and reflection.

Feldman, Hans Peter

*Time Series*, Photography, mid 1970s

*Shadowplay*, Installation, 2005

In *Time Series* works take the form of serial photographs of every situations or subjects, presented as collections of singular instants amassed over time, simultaneously locating moments in past and present. *Shadowplay* comprises found toys presented as clusters of form animated through light, inviting audiences to respond from their own perspectives.

Ford, Sue

*Wonderbook of Empire*, Photography/collage, 1995

*Shadow Portraits*, Photography/collage, 1992-4

*Continuum*, Photography, 2003

*From Van Diemens Land to Video Land*, Photography, 1992

Works engage with ideas of time, memory and identity, produced through collage and layering, juxtaposing disparate elements to produce new configurations of image, memory and surface.

Fuss, Adam

*Ark*, Photography, 2004

Conceived as visual elegies, work is about the discovery of the unseen, the expression of the ephemeral and the universal themes of life and death. Using the 'daguerreotype' process first used in the 1840s, works ask questions surrounding spirituality and experience, the darkroom becoming a metaphor for the 'shadow-space' of the imagination.

Gordon, Douglas

*24 Hour Psycho*, Film, 24 h, 1993

Slows the original Hitchcock classic to a length of 24 hours, eliciting the photographic basis of film. Because the original film was transferred to digital video, Gordon's recreation emphasises the scan lines and pixilation of electronic information, rather than the perception of film's discrete cellular frames: while the narrative suspense of the original film is extruded by its slow progression, it enables an exploration of the phenomenological characteristics of video.

Graham, Dan

*Present Continuous Past(s)*, Video, 1974

Using mirrors and video monitors the work creates a video feedback loop, dissolving conventional divisions between audience and performers, setting up a continuous regress of time within time. Visitors view themselves on two monitors, in real time and with an eight-second delay, respectively, past and present colliding.

Hill, Gary

*Around & About*, Film, 1980

Works explore issues ranging from the physicality of language, synesthesia and perceptual conundrums to ontological space and viewer interactivity. His hybrid practice includes sculpture, sound, video, installation and performance.

Hiller, Susan

*Sisters of Menon*, Drawings from a group experiment surrounding telepathy, 1972-9

*Dream Mapping*, Participatory project, 1974

*Fragments*, Installation, 1978

*Auras: Homage to Marcel Duchamp*, Photography/found portraits, 2008

Works address the overlooked or rejected aspects of cultural production and are concerned with the conscious/unconscious dynamics of production, apprehension and meaning making.

Horn, Ronny

*You Are The Weather*, Photography, 1994-6

*Ellipsis (II)*, Photography, 1998

*Still Water*, Photography, 1999

Works are concerned with time and change, ideas of materiality and immateriality and conceptions of identity. Playing with ideas of here and there, then and now, works often mirror relationships between man and nature, accenting minute differences and the mutability of memory.

Kahn, Idris

*Hearing Voices...Schumann's Violin Concerto*, Photography, 2007

*St. Paul's*, London, Photography, 2012

*Homage to Bernd Becher*, Photography, 2007

*Sigmund Freud's 'The Uncanny'*, Photography, 2006

*Every... William Turner postcard from Tate Britain*, Photography, 2004

Works investigate memory and the layering of experience, producing multiply layered images constructed through repetition.

Kelley, Mike

*The Uncanny*, Mixed media installation, 2004

*Harems*, Mixed media installation, 2004

Works explore memory, recollection, anxiety and horror embodying feelings of the uncanny through scale, colour, form and material. Personal collections of objects are juxtaposed with realist figurative sculpture addressing ideas of the 'double' through realistic representations of the human figure suspended between life and death. *Harems*: brings together 16 collections of autobiographical elements investigating the urge to collect and categorise, as a means of understanding but also controlling the world.

Kivland, Sharon

*The Unconscious is a City Series*, Gouache on found postcards, 2012

*Knee length Series*, Photography from found images, 2012

*L'esprit d'escalier*, Book work, 2007

Works explore her interest in psychoanalysis, the physical and psychical relation of images, words and objects, and the ways in which the unconscious seeks and finds forms and shapes to inhabit, expressed through art-making and writing. Remembering and forgetting, recollection and imagination inform works that explore the liminal spaces between the conscious and unconscious, re-working, combining and producing art-works and text-works that evoke shifting perspectives for artist and beholder.

Madahar, Neeta

*Sustenance*, Photography, 2004

*Falling*, Photography and Video, 2005

Works reference themes of migration and transition. Investigating the ambiguity between the real or found in opposition to what is constructed, works emphasize the interplay between repetition and chance and the transformational journeys of nature and time using photography, photograms and large format cameras.

Marey, Étienne-Jules – Photographer (1830-1904)

Adopted and further developed animated photography into a separate field of chronophotography in the 1880s, recording several phases of movement on one photographic surface. Marey published *Le Mouvement* in 1894, a study of human locomotion. Research on how to capture and display moving images contributed to the emerging field of cinematography in the 1890's.

Markopoulos, Gregory

*Sorrow*, Film, 1969

Innovator of the flash-cut, where the screen goes dark briefly between shots, proposing a manner of trance state in the viewer. Uses in-camera superimpositions, double-exposures, and 'strobe-edit' (where images flash on and off sometimes apart from, sometimes within other images). Strategies produce imagistic approaches to narrative inviting participation by viewers through affective turns.

Maude-Roxby, Alice

*Conventions*, Photography, 2008

*Commission for Queen Elizabeth Hospital Birmingham*, Photography, 2008

Narrative works in photography and text explore seeing the hospital environment in the form of reflections on the underside of a metal spoon.

Maurer, Helen

*Family Tree*, Installation, 2006,

*High Tide*, Installation, 2006,

Produces images suspended in space using layering and projecting of transparent and opaque elements. Using shadows and reflections, static displays are created through playing with two and three dimensional elements, collage and assemblage. Human presence may erase and distort images by entering the projection space. Projection and refraction with everyday objects, such as model boats, produce images which reference 'real' vistas, recreated as ephemeral light works.

Mereles, Cildo

*Red Shift*, Installation, 1967-84

Explores the relation between the domestic and the cosmic through an interior filled with everyday furniture and effects in shades of red. A contemplation of human scale in relation to technological discoveries concerning an expanded sense of space and time.

Muybridge, Eadweard – Photographer (1830-1903)

Motion Photographer. Invented the zoopraxiscope, a method of projecting animated versions of still sequenced photographs as short moving sequences, anticipating subsequent developments in film and cinema.

Nelson, Mike

*The Coral Reef*, 15 room installation, 2000

Works explore the transformation of narrative structure to spatial structure, often responding to site, taking the form of rooms linked by corridors, entries and exits. Proposing escape and entrapment, works are assemblages of themed forms, referencing everyday situations to create atmospheres of uncertainty.

On Kawara

*One Million Years (Past)* and *One Million Years (Future)*, Performance, 1969-

Work concerning the passage and marking of time, listing each year for the one million-year period leading up to the artwork's conception and the million years following. Performed live in London in Trafalgar Square in 2004, two performers alternately speaking from a script of years.



Philipsz, Susan

*Lowlands*, Sound work, 2008,

*Surround Me*, Sound work, 2010

Works explore the psychological and sculptural potential of sound using her own voice to produce sound installations often staged in out-of-the-way spaces, placing the private, untrained voice into public space. Explores how sound can define space, heightening awareness of space and the context to self.

Pucill, Sarah

*Blind Light*, Film, 22 m, 2007

Filmed in the artist's home exploring the material and psychical through the physicality of object, space and subject. Using blinds to control natural light from the window, the image shifts in and out of exposure until it disappears completely. Narrating her production and describing what she sees the work explores the intersections between the materiality of film, space, body and the psyche

Raban, William

*Diagonal*, Film, 1973

*River Yar*, Film, 1972

*At One*, Film, 1974

Works are diverse and often open up questions surrounding the spectator's construction of time/space relations, activating narratives of social space, everyday life and cultural communication.

Seers, Lindsay

*Mouth Camera (Black Bag)*, 1999, Photography/photograms

*The Lost Room*, 2011, Photography/photograms

Has used her own body as a camera, using her mouth cavity as the camera body and her lips the shutter and aperture. Photographs, red from the light that passes through the blood of her cheeks, are framed by her teeth and blurred by her body movement. Performance based works narrate the histories of her photo-making, inspired by media biographies which attempt to explain an artist's work as evolving from their biography.

Schneider, Gregor

*Haus ur*, Installation Series, 1985-

This work is built within his house, exactly replicating – by a slight scaling down – its interior space. Works comprise suites of rooms, removed and transported to exhibition site and reassembled. Presented as sculptural environments, works reveal layers of construction, elaborate processes of making, and the materiality involved in re-creating an entire home. *Haus ur* is a quotation and extension of the original that reveals how an apparently normal and benign space can trap and disorient through illusion and mystery.

Snow, Michael

*Wavelength*, Film, 45 m, 1967

*Solar Breath (Northern Caryatids)*, Film, 62 m, 2002

Works are concerned with the physical aspects of film: camera, light, projection, celluloid. Duration and light are central to his work. Experiential works require the viewer's active collaboration — repetitive, often abstract imagery and dissonant sound reconfigure and test elements of perception.

Stezacker, John

*Shadow Series*, Photography/collage, 2006

*Mask Series*, Photography/collage, 2006

*She Series (Film Portrait Collage)*, Photography/collage, 2008

*Fold Series*, Photography/collage, 2009

Works comprise photographic collages from found images, juxtaposing content and contexts to create new meanings, re-examining the various relationships of the photographic image as cultural form, document of truth and carrier of memory.

Strba, Annelies

*Venedig*, Moving image, 2005, 40 m 13 s

*Prag*, Moving image, 2005, 41 m 47 s

*Tokio*, Moving image, 2003, 13 m

*Nyima*, Moving image, 2001, 29 m 18 s

Works concerned with notions of time and place expressed metaphorically using photographic and digital processes. Her working process concludes when works are exhibited, the contingent processes of production arrested through translation into material artifact. Often variants of the same story emerge making connections visible in an unfolding of process and internal narrative, echoing the processes of engaging with everyday life and making sense of her world.

Sugimoto, Hiroshi

*Seascapes*, Photography, Ongoing series

*Colours of Shadow*, Photography, Ongoing series

Explores possibilities of extra-long exposure times. Correlates exposure times of his pictures of cinemas with the length of the film, yielding images of white screens, collapsing the whole movie into a single photograph.

Trangmar, Susan

*Lines of Flight*, Projected installation, 1988,

*Blue Skies*, Projected installation, 1991-3

*Transitional Spaces*, Image/text work, 2001

*A Forest of Signs (London)*, Projected installation, 2011

Works explore practices of space and representations of landscape, place, site and temporality using sculptural installation, photography, moving image, and light. Approaches incorporate the agency of the artist, and responsivity as processes of re-composition: assembly, disassembly, restructuring and retracing as intervals between perception and recollection, real and imaginary. The materiality of light and experiences of duration are intrinsic to her work, recent installations have increasingly incorporated sound and conversational texts.

Turner, Sarah

*Perestroika*, Film, 118 m, 2009

Explores remembering, recollection and forgetting using ideas of psycho geography, dream and imagination. Technologies of image capture highlight discontinuities between then and now through views shot in 1987-88, and then again in 2007-8 from the window of a train journeying through Russia. Re-enacting the journey as a memory work, past in present converges through the process of filming and editing, sound and voice. The film/journey culminates at the mist wreathed Lake Baikal, alluding to ideas of transformation and changed states.

Turrell, James

*Wedgework Series*, Installation, 1974

*Trace Elements*, Installation, 1990

*Space Division Series*, Installation, 1991

Plays with perceptions of space using darkness and light, manifesting light forms as tangible presence. Used Ganzfeld effects to manifest colour fields of light producing immersive experiences prone to disorientate the viewer (1976), playing with perceptions of outside and inside in relation to the space the work inhabited. Later works use shapes to contain the light path, using stillness and focusing attention on a specific areas of effect.

Van Linge, Anjet

*Silent Stones*, Installation, 2011

Investigates space in terms of flow and interruption referencing ancient stone works and monoliths to ask questions about permanence, transience and the ways in which we may define our own sense of place. Uses coach-mentoring practices to explore the processes and manifestations of energy cycles in organisations and social contexts.

Warhol, Andy

*Sleep*, Film, 1963, 5 h 20 m

*Empire*, Film, 1964, 8 h 5 m

Expanded the artwork's temporal duration to challenging spans of several hours. Recording New York's Empire State Building in a single fixed-frame shot, *Empire* (1964) was filmed in real time and brought ideas of endurance for audiences, by eschewing dramatisation through abbreviation, jump cuts and flashbacks that serve conventional approaches to filmic narrative.

Welsby, Chris

*River Yar*, (with William Raban), 1971-2, 35 m

*Seven Days*, Film, 1974, 20 m

*Sky Light*, Film, 1986, 26 m

*Trees in Winter*, Film, 2006, weather driven video installation.

Works use film to capture duration and movement in natural settings, accenting the continuous dynamic flow of natural cycles and rhythms. Recent works link film footage of tree images and their movement through the seasons to digital monitoring devices, a move toward expanded cinema where interactive devices and film work together to produce an ever changing visual experience where outside and inside are intrinsically linked.

Whiteread, Rachel

*Ghost*, Installation/sculpture, 1990

*House*, Installation/sculpture, 1993

*Table and Chair (Clear)*, Installation/sculpture, 1994

*Untitled (Floor)*, Installation/sculpture, 1994-5

Works represent objects through the space left behind producing forms and surfaces invested with histories of interaction. Original objects are often destroyed to produce works, relating to ideas of loss, the art object ghosting the original. Viewers engage in processes of imaginary recreation, reconsidering the original object and drawing together new constructions.

Wilson, Jane and Louise

*A Free and Anonymous Monument*, Installation, 2010

Exploration of place and change experienced through architecture using multiple projections depicting images of past, present and future around the North East of England. Architect Victor Pasmore's town planning project at Peterlee, Newcastle, becomes a node for mnemonic interfaces between image and audience, constructed as planes of film, image and light which may be walked around and through, bringing an oscillation of the spatial and the visual.

Yass, Catherine

*Springfield Hospital Series*, Photography, 1996

Works explore the interior of the healing environment through ideas of the familiar and strange using photography as an index of the visible and the invisible. Provoking ideas of the uncanny, architectures of wellness are surreally presented, alluding to arcane practices and perceptions of illness and wellness.