Interstitial Space:
The Eagle Document - Performativity and Spatio-temporal Assemblage in the Contemporary Moving Image Installation Space. (MIS)

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

September 2011

The University of Brighton in collaboration with the University for the Creative Arts
Abstract

This study investigates the perceptive modalities constituted by the multi-screen projection installation and its architectural and spatial forms. The thesis explores the hypothesis that the affective spatial experience created by the spatially configured moving image space (MIS) produces changed spectatorial positions from that of the single screen (or one-directional multi screen). The research asks:

How can we understand the spatially configured multi-screen projection installation as constituting a changed aesthetic perception for the spectator?

The MIS comprises two major temporalities, the multi-image structure and the mobile spectator whose physical interaction articulates the receptive process. Thus, perception in the MIS is not purely constructed through vision. Instead, the spatio-temporal assemblage shapes other direct sense phenomena. These are the spatial intensities produced by the spatial field, i.e. variable sensations of spatial receptivity, which are not mediated by the gaze but experienced directly by the body. Further, the mobile gaze of the moving spectator intersects with the moving images, and constructs vision as fluid and transient.

Merleau-Ponty (2006), first published 1945, proposed that the mobile orientation of the body in space creates changing points of reference and alters both vision and embodied experience of space.

The analysis of two inter-related concepts aims to contribute to a new understanding of the MIS. The first is the interstitial modality established by the screen architecture which engenders temporal and spatial gaps that interrupt the process of perception. Interstitiality here serves as an analytical tool in discerning the specific spectatorial positions instituted by individual installations. The second is the process of inter-animation which is constituted by the corporeal interaction of the spectator in the animated space of the MIS. Spatial and temporal effects act upon the body of the viewer. In turn, the viewer negotiates the unfamiliar space and multiple interstices through intuitive reaction. Deleuze (1994), first published 1968, suggested that spatial intensities and differences create immediate sensory impact which is experienced as intuition. Intuition intervenes in the visual process and expands perception from observation and reflection to intuitive action.
Methodological Note

The research methodology is constructed through the development and analysis of a body of work developed during the period of study alongside the contextual analysis of identified works by other appropriate artists. My motivation is to increase my understanding of the conceptual ideas related to my practice in order to contribute to the critical discourse on the MIS. The new work centred on the staging of space in order to establish the conceptual framework for the exploration of space as an artistic concept. By discussing the work in relation to the relevant theoretical and philosophical concepts I aim to expand the current discussion of the MIS. Here the analysis of my work serves an intermediary role situated between my practice and thought.

The contemporary discussions on performativity put forward by Butler (1993), Phelan (1993) and Jones (1998) in relation to gender theory have provided ample thought. However, I have chosen not to pursue the gender implications of my own work. The objective of this thesis is the investigation of the notion of performativity as an encounter with the art work in which the viewer becomes the performative agent of the work. Subsequent works, developed throughout the study, shift the focus of investigation from the performative reception of the display and performance to the spatial contingency of the multi-screen installation.

The research seeks to answer the following question: How does the viewer’s inclusion and movement in the installation space shape the performative encounter differently? The current critique of the MIS as a decentring and disorientating space led me to investigate how the cycle of attention and distraction, attributed to the MIS, might be intentionally complicated by the architectural construction of de-familiarized space. Here the exploration of the spatial encounter with unfamiliar space highlighted the need for a different approach in the receptive process. Hence I considered Deleuze’s notion of spatial difference and spatial intensities in relation to the inchoate space. And,
further, the notion of intuition as an affective force in the encounter with estranged space, which is articulated in detail in the conclusion. Throughout the development of the body of work my thoughts and ideas, informed by my knowledge of relevant concepts, have taken shifts and turns. Increasingly the initial conceptual framework became challenged by the necessity to experiment with improvisational methods. Reflecting on the notion of the inchoate space as an affective encounter, enacted each time anew and demanding intuitive interaction, I realized that intuition was also employed in the stages of production. Hence I became aware that similar affective forces can be at work both in the artistic process of production and also activated in the aesthetic process of reception. For example the improvisational mode used for the rehearsals of *The Eagle Document - Performance* (2007), which provides the content of *The Eagle Document - Installation* (2008), is mirrored by the improvisational action of the viewer in the encounter with the installation. Feedback from a small number of spectators was used to gain further insight into the affective encounter.

The key concepts I have identified serve to advance my argument that the encounter with the inchoate space of the MIS situates the spectator as an active agent. I have made a careful choice of specific concepts in order to construct a focussed research narrative. The concepts of the haptic and optic, the mobile and mobilized gaze, the map and tour, the cycle of attention and distraction, the interval and interstice and inter-animation, signpost the research framework and simultaneously provide the stepping stones for a progressive analysis towards the concluding argument. A selective method in the design of the research structure was necessary, a historical enquiry, as stated in the introduction, was not the aim of this research and is beyond the scope of this study.

A similar selective approach was applied in the choice of works by other artists. Here, the analysis of the chosen case studies produced various changes in my understanding of the spectatorial roles constructed by individual examples of the MIS. My choice of works was determined by the need to investigate a range of spatial and architectural forms and different temporal image structures. Importantly, the chosen works also put forward concepts of space through both
form and content. Apart from individual spatial forms, the works include narrative, documentary and cinematic content that deals with notions of space and place. The selection of works with cinematic content was fitting since it allowed for an investigation of the notion of the interval (Vertov) and the interstice (Deleuze). Here my thought took another turn towards expanding the notion of the interstice from its original application as an element of the moving image structure, i.e. montage or avant-garde film, to the multiple spatial interstices constructed by the MIS.

One of the main considerations in the design of the research study was how to balance the analysis of the spatial form and image content. Critical discussion of the MIS often centres on the moving image content. A way of readdressing this imbalance towards content was to shift attention to the function of the temporality of the multi-image structure. Like the spatial form and architectural construct, the temporal form of the multi-image structure plays a major role in the perception of its content. Here my enquiry into the symbiotic relationship between content and form, spatial and temporal, produced different outcomes for each of the chosen works. The added tensions and excess dynamic created by the disparities between spatial form, temporal structures and actual image content, found in some examples, demonstrated different degrees of artistic intentionality and focus. However I would suggest that this kind of excess, even if created unaware, can further enhance the affective agency of the viewer but also restrict and confuse the experiential encounter.
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Acknowledgments

I would like to express my gratitude to my supervisors for their support throughout this project:

Professor Paul Butler for his assistance in the realization of the body of work; Professor Chris Townsend for his input into the design of the study and counsel throughout and Professor Nicky Hamlyn for his guidance and expert recommendations.

Further thanks goes to the research department, especially Professor Kerstin Mey for her interest in the project and to Mary O'Hagan for her practical help and kind support during the period of study.
Declaration

I declare that the research contained in this thesis, unless otherwise formally indicated within the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree, and does not incorporate any material already submitted for a degree.

Signed

Dated
Definition (MIS)

The acronym MIS is used in two senses interchangeably throughout the text. In its wider application it refers to the moving image installation and space as a generic form. In the more specific sense it is used in relation to the spatially configured multi-screen projection installation. The respective applications are made apparent throughout the text.
Introduction

The study investigates the production and reception of the spatially configured multi-screen projection installation (MIS) through the development of my own practice and the contextual analysis and reflective thought focussed upon the spatio-temporal contingencies of the MIS. The examples of work shown below demonstrate my previous practice and conceptual concerns regarding the complexity of the moving image installation. My practice has highlighted that it is necessary for me to gain a clearer understanding of the relationship between content and form in order to contribute to the current discussion of the MIS and to expand its understanding as a spatial practice. Further, the objective of this thesis is to expand the current discourse on the MIS from the point of view of the practitioner.

My Practice Background

In the past, I have produced a series of moving image installations that began to explore the performative modalities of viewer reception in relation to the spatio-temporal modalities constituted by the MIS\(^1\). The focus of previous projection installations was on creating a participatory encounter for the viewer.

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\(^1\) The term performative indicates that aesthetic reception is a process performed by the viewer. I use the adjective 'performative' to denote that the encounter with the animated space produces the viewer as an agent who, in the process of perception, undertakes certain tasks some of which are constituted by the internal and formal relations of the work, others are volunteered by the viewer.
High Achievers and High Anxieties are both three-channel video projection installations that utilise a fragmented panoramic format. The projected images move between the three screens. Content and form constitute haptic viewing, and deal with the dialogic nature of language and performative speech.\(^2\)

\(^2\) Regarding the concept of speech acts see Austin, J.L. (1962), *How To Do Things With Words*. The notion of the haptic was theorized by Riegl in *Spaetroemische Kunstindustrie*, first published in 1901 (reprint 1964) which will be explained later in detail. In general, the haptic is understood as the physiological phenomena produced by sense perception.
gaps between the screens emphasize the linguistic absences and point at that which remains unspoken.

ill.3: Johari’s Window Installation view Joanneum Landesmuseum, Graz, Austria 20

Johari’s Window consists of a four-channel video projection installation with the screens arranged in an X formation. Concept and presentation are centred on the psycho-dynamics of group interaction occurring during a poker game. The camera follows each player by rotating around the table. The view of the player is turned inside out and directed towards the viewer. Thus, the screens act as mirrors between actor/viewer. The formal constituents of the spatial configuration activate the viewer’s movement in the space.

These multi-screen installations explored viewer participation as an affective process which facilitates interchangeable subject/object relations. The works invited the viewer to empathize or identify with the performers, whilst at the same time, utilising internal and external structures which created a self aware and voyeuristic viewing situation.
Schauspiel is a three-channel video projection installation that documents the semi-automatic process of producing a stage set for a theatrical performance. The spatial configuration of the installation echoes the extended space of the theatre stage. The viewer enters the space of the installation through two curtains and finds herself at the back of the installation having only a partial view of each screen. The projection screens are arranged like theatrical screens, through which the viewer moves in order to arrive at the front of the installation allowing for a panoramic view.
*Ghost* is a very large, billboard-size single-channel video projection installation. The three-dimensional space shown in the projection expands into the gallery space via a large white floor area. Positioned in front of the projection, it fills most of the gallery space and invites the viewer to become part of the installation by walking on it.

Participation in *Schauspiel* (2003) and *Ghost* (2003) was explored through architectural forms and the physical interaction of the viewer articulating both a spatial and visual experience. All of the above works form a trajectory from early developments, that utilized the panoramic, side-by-side format to more complex spatial configurations. The works range from creating a moving or haptic gaze to the physical animation of the viewer in the installation space. Each work delivered a specific viewing experience. For example, the triptych or panoramic form allows for a central and static viewing position; but the rotating camera in *Johari’s Window* animates the viewer in space and creates a haptic spatial experience. To achieve this, the concept for *Johari’s Window* dictated that the production and presentation were conceived in symbiosis.

**Theoretical Background of the MIS**

Much of the critical writing around the MIS centres on the content and the theme, often only perfunctorily mentioning the actual installation form. Alberro (2008, p.429) states, that the formal aspects of the presentation, and the specific way in which the viewing space is constructed “(…) affect and inform a work of art’s meaning.” He makes an analogy to the problem encountered in the translation of texts into different languages and suggests that different media, from written text to live performance to film, produce the same core texts as different texts.

We need to be attentive to these particulars if we want to advance interpretations that grapple with the objects in their entire complexity and to treat the formal components as not just equal to but, indeed, integral to the thematic dimension. (Alberro, 2008, p.429).
Applying a purely content-based analysis to the spatially configured MIS means neglecting the formal and spatial qualities that construct the actual viewing experience. The aim of this enquiry is to expand the existing discourse on the MIS through investigating how the spatial and architectural form influences the reception of the moving image content through the spatially constituted encounter.

Configured as individuated technological arrangements, within architectural and spatial structures, the hybrid form of the moving image installation makes it difficult to situate within specific art historical categories. Considering the diversity of historical categories related to the moving image in art, experimental film, structuralist materialist film, expanded cinema and video art, a direct fit for the contemporary MIS seems impossible. Equally, when discussing the moving image in art, the critical debates inevitably centre on aspects of apparatus theory and spectator identification theorized in relation to cinema and/or psychoanalysis (for example, Baudry, Metz, Wollen and Mulvey). However, applying the same critical concepts to a wide variety of disparate moving image art installations runs the risk of overlooking the specific historical contexts. Alberro (2008, p.398) notes that the difficulty in locating moving image work in art within the traditions of art and film history lies with a lack of knowledge of “the historical and conceptual roots of artists’ film and video in the present era”. Both structuralist film and expanded cinema were concerned with film as material. However, expanded cinema was more broadly concerned with issues regarding time, space and viewer participation. Expanded cinema sought to re-contextualise established codes of spectatorship. Thus, the remit was much broader and included a critique of the whole of spectatorial economy.

While the Minimalist paradigm that has dominated art-historical discussion … was largely involved in reconceptualising the gallery as a phenomenological space of perceptual transactions, a neglected theory and practice of expanded cinema was involved in a much broader re-evaluation of aesthetic institutions in the televisual age. Within this alternative tradition, it was not simply the material of film but the whole institution of cinema that was taken as the site of conceptual and aesthetic interrogation. Like the white cube of the gallery space, the black box of the cinematic theatre was understood as a
Alberro’s statement suggests that it is necessary to discern the different historical contexts of earlier experiments with the moving image in art, in order to be aware of the different intentions and strategies employed in individual practices. Some of the early trends formulated within the practice of expanded cinema expressed a clear anti-cinema stance. Others, situated within the realm of experimental film (for example, Peter Snow, Harun Farocki, Chris Marker) explore the existing cinematic codes, not simply from an anti-illusionary stance, but with an interest in finding new filmic codes and structures. Their experiments aim to re-contextualize cinematic paradigms and expand the existing spectatorial codes. The often-quoted desire to break with the linear narrative, or to expand the cinematic frame attributed to moving image art, can be seen from two perspectives, depending on which view one takes. From the perspective of the artist/filmmaker it might mean a desire to experiment with new internal and external structures and forms, in order to change the existing spectatorial relations. From the point of view of the critic the deconstruction of cinematic paradigms, and through it a direct critique of mainstream cinema, might be predicated as the most important aspect foregrounded by the work.

The critique of the illusory and singular narrative function of mainstream cinema is still implicit in contemporary moving image installations in art. Two artists whose works are particularly concerned with a recontextualization of cinematic paradigms are Stan Douglas and Douglas Gordon. Yet newer and more complex artistic strategies have evolved that comment on cinematic history from a wider perspective. Many contemporary practitioners of the moving image in art are concerned with the intricately interwoven layers of cinematic and cultural memory constituted through the media (including television, newspaper and the internet) as a general reference system through which the construction of reality is filtered. For example, many of Pierre Huyghe’s works are concerned with this

3 For details of particular works and a critical discussion see essays by Lynn Cooke et.al in Double Vision: Stan Douglas & Douglas Gordon, (exhibition catalogue), New York: Dia Art Foundation.
type of investigation. Seen within their historical context, the early cinematic theories, especially the critique of the cinematic apparatus and cinematic identification (Metz, 1982), as well as the critique of passive or distracted perception (Benjamin, 1988), have paved the way for early filmic experiments. Although similar concerns are still implicit in many examples of critical moving image practice, the political and cultural goalposts have shifted. Contemporary multi-screen installations are concerned with creating awareness of the increasingly sophisticated modes of cultural representation across different media, whilst also experimenting with new concepts of representation and spectatorship. Pierre Huyghe’s *The Third Memory* (1999) for example, goes as far as to re-construct real stories appropriated by cinema. Based on a true crime story, the cinematic version fictionalises the real story; whereas the artwork invites the actual real person involved in the event to retell his story. Giving voice to someone’s memory a long time after the fictional account has become the accepted record of events. However, it does not set the record straight. Due to endless media repetitions the real person/protagonist’s memory has succumbed to a blurring of fact and fiction. Uroskie (2008) states that in considering Huyghe’s practice, a mere insistence on cinematic deconstruction would be reductive. Instead Huyghe’s *The Third Memory* “might be more productively considered as a complex form of ‘performative documentation’” (Uroskie, 2008, p.392) He suggests that Huyghe is interested in the “reformulation of exhibition and representation” …[because] “Today, an event, its image and its commentary have become one object.” (Uroskie, 2008, p.393) The ongoing explorations of the complexities of spectatorial modalities through the moving image installation in art serve to analyse the ever more layered processes created by media-technological inventions. The growing practice of moving image installation attests not only to its continued relevance but provides new critical ideas regarding cultural production in general. Thus, I suggest, that the application of cinematic paradigms has to consider the sophisticated mechanisms and methods that are used in contemporary media representation. Adhering to early cinematic critiques, addressing classic cinema, conflates a wide variety of different artistic approaches and concepts and fails to recognise important differences. Whilst Leighton (2008, p.12) says, in her introduction, that the ‘cinematic’ is problematic because “(…) it proposes
only one kind of relationship to the moving image in art (…)” further along, she applies a typically cinematic critique to a number of artists who work with different concerns and contexts.

(…) they intentionally strive in very different ways to break the type of experience common to classical cinema, for example, by refusing linear narrative in preference for devices grounding a kind of polyphonic discourse (following Mikhail Bakhtin) that mirror, double, split, echo and multiply the projected image to produce image-spaces of a highly psychological nature (in what Hal Foster has called the ‘traumatic sublime’). (Leighton, 2008, pp.35-36).

Interestingly, the above statement could be reversed, suggesting that the spectatorial affect of the work, the ‘traumatic sublime’, is what the artists strive for. Instead, Leighton puts the emphasis on cinematic critique, proposing that the anti-cinematic stance is the primary artistic intention. Yet, a number of these artists have strong interests in other media areas and different genres, such as music video, reality TV, surveillance, psycho-theatre and documentary film (Rist, Wearing, Oursler, Odenbach, Simpson). Therefore, they are not solely concerned with the deconstruction of cinematic paradigms, but with the wider range of media representation constructing cultural identity, memory and reality. Applying a solely cinematic critique to moving image artworks creates a narrow focus and ignores the specific cultural contexts which influence artistic production. Equally, this approach ignores the fact that contemporary mainstream cinema has become more sophisticated through digital technology, and increasingly adopts structures pioneered by experimental and avant-garde film. The continued stress on the anti-cinema stance as the raison d’être of the moving image in art creates an oppositional imperative that disregards how recent artistic strategies have contributed and expanded the early practices and debates. Where Expanded Cinema eschewed narration and signification in favour of the actualisation of the viewing space and phenomenological perception, the contemporary MIS reintroduces the signifier and simultaneously

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4 One early British example is Dennis Potter’s TV series *Pennies from Heaven* (1978) which was also made into a film in 1981 that intertwined the present, memory and the fantasy. In addition an interesting account of counter cinema is provided by Peter Wollen in his influential essay ‘Godard and Counter Cinema: Vent d’Est’ in *Afterimage* 4, Autumn 1972, pp. 6-17.
puts it under question. In addition, many contemporary artists working with moving image installations seek to create affective experience in their work in order to change habitual modes of perception and create new spectatorial situations. In this sense, many newer works have moved beyond the early polar relationship between cinema and art. The earlier forms of experimental film and expanded cinema, as Uroskie states, turned towards cinematic technology as an act of rejection:

Refusing both the commercial cinema as well as its expressive, ‘visionary’ counterpart, they sought to reconsider both the institutional site and the affective economy of moving image spectatorship as a novel and important domain of enquiry (Uroskie, 2008, p.397).

Conversely, contemporary practitioners of the moving image in art no longer believe that an outright rejection of narrative and/or illusionary forms is tenable.

[S]pectacle has always been linked with illusion, with manipulation, with the culture industry … simply rejecting the spectacle or entertainment as bad; this is a form of escapism. Nor is the point just to incorporate spectacle … saying, ‘I will also just be an entertainer’. The point is to take spectacle as a format, and to use it … to ‘re-scenarize’ the real. (Baker, 2004, pp.80-106)6

To the contrary, contemporary approaches seek to experiment with the infinite modalities involved in the dynamic and continuing process of reality construction. As Mullarkey (2009) points out, quoting Gibson’s concept of ‘ecological perception’, perception is the individual’s interaction with the world in relation to self and selection. Rather than extracting information randomly we select what is relevant to us. Equally, Gibson repudiates the notion of cognitive interpretation. With his concept of ‘affordance’ he suggests that perception is

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5 See for example T.J.Demos essay 'The Art of Darkness On Steve McQueen', October 114, Fall 2005, pp. 61-89.
7 As Mullarkey states, Gibson’s concept of ‘ecological perception’ is anti-representational since it is based on the idea that individual perception is constituted through relationality: between world, person, perception and human action. Furthermore he suggests that Gibson reinvented Bergson’s concept of perception which puts forward the notion that the brain is in the world, not separate from it. This is a concept which Deleuze further expanded by suggesting that the brain is the screen, see Gregory Flaxman (2000), The Brain is the Screen: Deleuze and the Philosophy of Cinema.
direct and relational. Through the process of selection we perceive the world in terms of possible actions on it. Thus, reality is not simply constructed for us but we interact with the world selectively in order to construct our version of reality.

Since this thesis is not concerned with a historical examination of the trajectory of the moving image in art, this introduction serves merely to give an overview of some of the discursive complexities and debates surrounding it. The objective of this paper is the analysis of the spatio-temporal constituents of the MIS as a spatial and visual encounter. This requires, as far as possible, a circumnavigation of the longstanding comparison of moving image art to cinema. Nevertheless, as far as is relevant, the research does explore cinematic elements found in individual works. Situating the MIS completely outside of the rhetoric of cinema is impossible and certainly not desirable for works that specifically deal with a re-contextualisation of cinematic paradigms.

As much as the contemporary MIS borrows certain characteristics pioneered by experimental film and expanded cinema, Colomina (2009) reminds us that early examples of multi-screen projections are also found in the realm of architecture. Charles and Ray Eames’ *Glimpses of the USA* (1957) “was not just a series of images inside a dome.”

The huge array of suspended screens defined a space within a space. The Eames were the self-conscious architects of a new kind of space. The film breaks with the fixed perspectival view of the world. (Colomina, 2009, p.40)

Describing the multiple image space as constructed by technology, telescopes, zoom lenses and airplanes, she goes on to say that “(...) there is no privileged point of view.” (Colomina, 2009, p.40). Her analysis refers to the constructed spaces inside the images and the fragmented and multiple view which, at the time, presented a changed mode of visual perception. Despite the installation’s spatially fragmented panorama - with seven screens dispersed in a horizontal curvature - the actual viewing position remained central and at a distance. Yet another installation by the Eames, *Screens* at the IBM Ovoid Theatre for the New York World’s Fair (1964-65), took a particular architectural form that echoed a cubist-inspired deconstruction of the field of vision. Despite being
constituted in a multi-dimensional form, the actual architectural assemblage of
the screens still reproduced a panoramic visual field. The screens curved
upwards and around the front of the auditorium. In addition, the spectator was
partially animated by the hydraulic seating moving upwards towards the level of
the projections. Although these early examples of multi-screen projection
installations are more concerned with delivering inter-media information flows
than filmic representation, they pioneered a new mode of moving image
perception. The multiple points of view, multiple image space and the flux of
images created a distracted perceptual mode quite different from the immersive
mode of monocular vision. Despite this advance in vision and visuality, the
modality of the spectacle remained intact as the separation between
images/screens and the auditorium ensured a distanced and physically passive
spectator. Regarding *Glimpses of the USA* (1957), according to Colomina, the
Eames were interested in producing many forms of distraction in order to
change the viewer’s perceptive experience. The multi-media space they created
produced a sensory overload that disabled the spectators’ capacity to absorb all
the images. As Colomina states, the Eames hypothesised that the effect of
high-speed techniques and the excess of images enabled the spectator to draw
connections between seemingly unrelated elements rather than concentrate on
a singular message. Criticising the post-modern ideology of the Eames, Joseph
(2008) suggests that the overload and cacophony of disparate multi-media
effects constituted in Warhol’s *Exploding Plastic Inevitable* (c.1966) was not
simply: “(…) a bricolage of existing practices and codes.”

Rather it formed a multiplicitous situation or ‘image’ in which the possibilities
of subjective transformation were opened to forms of political appropriation.
Not primarily by the proletarian mass … or official counterculture … but by
the delinquents, drag queens, addicts and hustlers (…) a group that would
later emerge within punk and a politicised gay subculture. (Joseph, 2008
p.110)

Today, at the outset of the twenty-first century, Warhol’s formerly futuristic
‘brutal assemblage’ has no doubt itself become outmoded. (Joseph, 2008,
p.111)
Expanded cinema, experimental film and the early video and film projection installations of the 60s and 70s have influenced the development of the contemporary MIS. However, the aim of this paper is to highlight the contemporary multi-screen projection installation, surfacing in the early ‘90’s, as an art form in its own right. For an in-depth explanation of key moving image works of the 1990s, see Newman (2009). Over time, the contemporary MIS has developed a variety of different conceptual concerns reaching beyond the initial deconstructive impulse centred on cinematic paradigms. Some of these concerns are more closely aligned to the early video projection installations, especially the desire to construct the viewing space and the work as an affective and subjective encounter. An insightful and historical exposé of the conceptual and non-formalist orientated practices of early video art is given in Hall's (1996) essay 'Early video art: a look at a controversial history'.

One of the conceptual objectives of early video art, still prevalent in the contemporary MIS, is the desire to change the relations between the viewer and the artwork. The early video installations by Graham, Campus, and Nauman included the viewer as the performer/collaborator in the work. The invention of the analogical mirror of viewer/self/performer afforded a changed mode of perception. At this juncture, a major shift occurred in artistic intention, from aesthetic reflection to physical interaction. The resulting works created the site of art as a psychological and phenomenological experience. The performative drive producing new art forms in the 60s and 70s was facilitated by the advent of video technology. Video works utilising CCTV and the monitor/camera as the mirror/self explored the interplay between subject and object. Similarly, a work by the British artist David Hall, *Vidicon Inscriptions* (1978) utilized technology that allowed the static viewer to burn her own image onto the video tube. By contrast, the work of Vito Acconci often included the viewer as ‘the Other’ in a process of intersubjective enquiry. Over time, the new genres pioneered by the media (particularly reality TV and the new documentary formats) influenced artistic concepts. The wish to include the viewer physically in the artwork - the participatory drive - is part of an art practice that acknowledges contemporary visual culture and newer modes of technological perception. A discussion of the MIS as an immersive and participatory art form can be found in Frohne's (2008)
essay ‘Dissolution of the Frame: Immersion and Participation in Video Installations’.

The estrangement and bewilderment, sought intentionally by both the Eames and Warhol in the aforementioned multi-media installations, is experienced as spectacle, not because the works have magical immersive power, but because their effect is enveloping and overwhelming. Where Warhol’s shock-value, in particular his use of harsh experimental music (from bands like the *Grateful Dead* and the *Doors*), was experienced as radical and subversive, the Eames, as Columina states, followed a modernist utopian view believing that the multi-image encourages free associational linking. By contrast, certain examples of contemporary moving image installations are criticized as spectacles because of their complete sensory immersion. Immersion here, is used to describe the passive spectatorship produced by:

(...), technophiliac extravaganzas, for example Bill Viola’s multiple-projection *Five Angels for the Milennium* (2001) with its diaphanous larger-than-life-size images – that envelop and immerse the viewer to be exhilarating, even mesmerizing (…). (Leighton, 2008, p. 33).

Leighton goes on to say that installations of this kind are critiqued for their lack of critical awareness and relevance today.

Such immersive installations, where the viewer appears to merge with the projected image, and which are described in terms of effecting a kind of sublime experience and ‘technological mysticism or ‘spiritual immediacy’ have been perceived as having an affirmative relation to dominant society because of the seemingly passive mode of perceptual and social experience they appear to support.” (Leighton, 2008, p.34).

Moving image installations like Viola’s create an effect similar to the cinema; by de-realising the actual space of installation they facilitate complete passive immersion.
By contrast, works that appropriate and restructure existing film footage in order to critique and deconstruct cinematic illusion might be described as cinematic-deconstructive practices. As mentioned earlier, two artists working specifically with cinematic deconstruction are Stan Douglas and Douglas Gordon. Whereas Gordon often appropriates existing film footage and reformulates the perceptive process through certain technical and temporal interventions, Douglas films and produces multi-narratives that question the singularity of narrative representation. Both artists work in very different ways, yet both are concerned with a re-contextualisation of cinematic and spectatorial codes. Equally, the actualisation of the space of viewing pioneered by early expanded cinema - for example the non-film installations of Anthony McCall - is still relevant in contemporary moving image installations. One of the main differences between the historical form of expanded cinema and the moving image installations of the 90s is the reintroduction of representational content. However, a solely thematic analysis of the moving image content ignores the aspect of spatial awareness and viewer participation and posits the receptive process as purely visual and cognitive/reflective. As Newman (2009) notes, some contemporary examples of the MIS are concerned with creating affective experience rather than representing reality. In order to expand the existing critical discourse, I believe a redressing of the focus directed solely at art’s representational function is beneficial. This necessitates a re-balancing of critical thinking from the interpretation of the image towards the spatial and temporal intensities produced by the MIS. Newman (2000) states “Film and video are bound to the dialectic of representation and abstraction” but a way to get around this, he says, is to “establish a connection between the filmic and the poetic image in order to elaborate the enigmatic dimension of the visual” (Newman, p. 91).

Although Newman emphasises the enigmatic encounter and unexpected turns of the ‘poetic’ image experienced in certain artworks, his emphasis on the image and the ‘enigmatic dimension of the visual’ fails to address the spatial element of perception. For example, the de-realised space of the cinema transposes the notion of space and movement onto the flat surface of the

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8 A specifically instrumental work was an early installation by Anthony McCall, *Long Film for Ambient Light* (1975)
9 Newman does not clarify what he means by the ‘enigmatic’ dimension of the visual’. One might speculate that he indirectly refers to Deleuze’s (1989) notion of the time-image which will be discussed in Chapter Four in relation to the interval/interstice.
The screen as the window onto the world prioritises vision over physical movement and actual spatial experience. Space is no longer a material reality, but has turned into the image. The art historian Alois Riegl (1964) first theorised two kinds of vision: near and far, haptic and optic. He suggested that the immersive and moving gaze constructed by certain works, for example, Islamic carpets and Egyptian Friezes, constitutes vision as a tactile and sensory experience. However, the sensorimotor experience produced through vision is mediated by the gaze rather than immediate physical affect. By comparison, the spatially constructed MIS immerses the viewer physically in the architecture of the multi-image installation space, like the flâneur in the city. The spectator’s sensory experience and vision change in relation to physical movement and bodily orientation. The awareness of space and movement of self in space creates certain kinds of tension; between actual space and image space; between real time and recorded time; and between image movement and bodily movement. Crary suggests that some of the most compelling installation works engage critically with the experience of human perception in order to test its possibilities and limits.

Some of this experimental activity involves the creation of unanticipated spaces and environments in which our visual and intellectual habits are challenged or disrupted. The processes through which sensory information is consumed become the object of various strategies of de-familiarization. (Crary, 2003, p.9)

This introductory overview presents the major discursive themes and problematic found in the critical and theoretical discussion of the contemporary MIS. Reading a wide variety of different views on the MIS, it has become clear that certain terms and definitions are used interchangeably or applied differently by various writers. For example, the notion of immersion might refer to mental immersion, a mode of absorption found in the cinema, or, it might indicate the immersive spaces of certain art installations. Furthermore, the term might be used to designate negative or positive effects for example, passive or active, illusory or participatory. Equally, the term absorption might be used to denote illusory immersion (passive) or reflective contemplation (active). Similarly, as stated earlier, the descriptor ‘cinematic’ needs to be given special consideration.
Instead of providing a glossary, I explain the terms used in this thesis as and when applicable, either directly in the text or via footnotes.

Defining the Moving Image Installation

One of the difficulties in dealing with the MIS as a spatial practice is the surrounding critical debate which centres on what is presumed to be its main determining factor, the moving image. Neglecting the analysis of the actual installation form in favour of the image content, many critical-analytical texts miss out on the synergy between content and form created by spatially configured works. Although I feel that a rounded research approach has to consider both content and form, I believe, for the purpose of this investigation, it is necessary to give more weight to the actual spatial form.

Chrissie Iles (2001) makes the following distinctions between different decades of video art. The early video installations of the 60s and 70s, she suggests, were phenomenological; the video art of the 80s was sculptural; and the more recent video installations of the 1990s are cinematic. Considering that a categorisation of different periods and artworks can only ever be a generalisation, a particular concern of this enquiry is the application of the term cinematic used in relation to both single and multi-screen installations, from the early 90s onward. One of the problems with applying the term per se is that it references cinema, i.e. linear, narrative content and passive spectatorship. Another problem is that, in art historical discourse, the term is mainly used pejoratively, that is, as a critique of the illusory, passive, immersive and identificatory function of cinematic narrative. Although Iles’ categorisation might simply refer to the technological form, i.e. large-scale film or video projection installations, unless stated clearly, the term cinematic encompasses both image content and form. In fact, the major argument surrounding the moving image installation in art is whether individual works simply reproduce the seductive and illusory nature of the cinema; or whether specific works successfully critique cinematic paradigms and cinematic illusion. Therefore, the term ‘cinematic’ is not only tainted by negative connotations, but its implied ideological critique also
dominates the discourse on moving image art. Moreover, in many critical texts, the term ‘cinematic’ lacks specific application, and as an adjective its meaning is too broad. For instance, Iles’ (2001) description of early video art as phenomenological refers to the viewer’s experience of the work. Works of this kind, for example Nauman’s *Live Taped Video Corridor* (1970), as Kraynak (2008, p.228) states, are situated between the sculptural and the architectural. By contrast, the term sculptural - which Iles applies to the video art of the 80s - very clearly denotes the form not the content nor the experience of the work. Regarding the use of the term ‘cinematic’ as an overall descriptor, I would suggest that it can be applied more appropriately to works that seek to reproduce illusory, immersive and spectacular experience, for example, as suggested by Leighton (2008), Bill Viola’s, *Five Angels for the Millenium*, (2001). Works like this do not address spatial specificities but instead, comparable to the cinema, de-realize space in order to create a magical and fully absorptive spectacle.

The experience of the spatially configured MIS differs greatly from the much propounded passive immersive experience of classic cinema. The notion of passive immersive is complex and was originally applied by 70s film theory to Hollywood cinema. The view advocated was that narrative cinema creates illusion and that the spectator suspends all critical facility and instead identifies with the story and the protagonist. Subsequently though, avant-garde cinema and experimental film have produced a more sophisticated and critically aware spectator. Since so much writing on the moving image in art still refers to passive immersion and cinematic illusion it is imperative, for this inquiry, to distinguish between different analytical applications of the term ‘cinematic’. A work might have all or only some of the paradigms relating to the cinematic. For example, the image content might be recorded in a cinematic style; or the editing might give the work a cinematic structure; or the work might be displayed in the cinema and/or in a cinema-type form in the gallery. In many cases, single-screen works are projected directly onto the wall and constitute a rectangular ‘window onto the world’. This kind of projection is closer to mainstream cinema since it is without spatial consideration. On the other hand, some artists use appropriated cinematic content, for example Douglas Gordon,
yet display it in a spatial form. Although this study is concerned with the spatial practice of the MIS, for an illuminating discussion on the continued relationship between art and cinema see Pister’s (2000) essay ‘Molecular Processes of Becoming’ in Screen-based art. Considering Iles’ categorisation of film and video art has highlighted certain issues and questions that have surfaced in my previous investigations as a practitioner of this art form. Exploring a range of thematic contents and different forms of the moving image installations through my practice, I have become aware of the question of form in relation to content and reception. One of the defining elements in the production and reception of multi-screen video installations is the interrelationship between content, structure and form. How this plays out, and to what degree of contingency, differs with individual works and also depends upon the intention of the artist/practitioner.

Unlike traditional modes of perception, distance and contemplation, the moving image installation physically includes the viewer in the actual space of the work. Conversely, the traditional display of artworks, such as paintings, photographs and objects, situates the viewer at a distance from the work. The same can be said for theatre and performances that separate the audience from the space of performance. However, temporality and viewer participation were explored as early as the 1920s in Dada and Futurist performances and through live events, for example Baku Symphony of Sirens (1922). Another noteworthy example of installation art is Kurt Schwitter’s Merzbau (1933) which he began building from 1923 onwards. Temporality and space as part of the process of perception were later, (in the 60s and 70s), also explored in minimalist installations, early video installations and performance events, which included the viewer in the space of the work/performance. Nevertheless, the spatial experience of the moving image space differs from more conventional installation art. One major divergence is that there are no static object/space relationships; instead, the moving image changes and animates the space of viewing. In this respect, the space of the MIS is closer to performance art, which also constitutes spatial effects through movement, sound and temporality.
Although there is an increasing amount of literature about the contemporary multi-screen installation, its perceptual and spatial modalities have not been fully investigated. In spite of this, the potential to create new modes of perception through the invention of new spatial configurations is one of the driving factors in the continued development of the contemporary MIS. Since the perceptive mode of the MIS is neither distanced contemplation nor the passive absorptive mode of the cinema, the question remains of how the receptive process is constituted differently. Furthermore, the reception of the spatially-configured single-screen projection installation varies from the multiple modalities constituted by the MIS. Therefore, my research question for this enquiry is: How does the multi-screen projection installation create a changed mode of aesthetic perception for the viewer? In order to answer this question it was essential to consider the various forms encountered in single-screen installations. For instance, the single-screen projections of Willem de Rooij and Jeroen de Rijke are exhibited in the gallery, but emulate the viewing conditions of the cinema with fixed screening times and rows of seating. Presumably, the recreation of the cinematic conditions seeks to undermine the autonomy and free movement afforded by the contemporary art space. Nevertheless, by enforcing these restrictive conditions on the viewer, the artists instigate a controlled viewing situation which de-realises the space of gallery like that of the cinema. Similarly, other single-screen works that use projection, rather like a window onto the world, also may produce an experience close to cinematic absorption. Still, the main variance between the gallery context and contemporary cinematic viewing conditions is the looping of the image content and the freedom of the viewer to stay or leave at any time. Similarly, there are certain forms of multi-screen installations that are not spatially configured. Multiple screen forms, such as the diptych, triptych and side-by-side multi-panorama, often projected directly onto the wall, establish a central static viewing position and require minimal viewer movement. Two artists who regularly exhibit in the diptych or triptych format are Stan Douglas (for example, Win, Place or Show, 1998 and Le Détroit, 1999) and Isaac Julien (for example, Baltimore 2003 and Dungeness 2008). Thinking through some of these complexities alongside reviewing the relevant literature, I realized that it is

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10 The artists make a point of projecting their work cinema-style in the gallery, see for example Untitled (2001).
important to differentiate between visual-spatial perception and actual spatial experience. The added corporeal movement of the viewer in the space of the multi-screen installation constitutes the perceptive experience in a different way.

To recap, single-screen installations and panoramic, i.e. non-spatially configured, multi-screen projections are not the object of this enquiry. Still, a further separation between spatially configured single-screen and multi-screen installations is crucial. The spatially embedded mode of the single-screen space differs from the mobile and interactive condition produced by the multi-image space. Spatially configured single-screen installations, for example Steve McQueen’s *Deadpan*, 1997, produce spatial affects that are on the register of both the psychological and the physiological. However, the viewer does not move but remains static and in a central position. By contrast, the twelve-screen projection installation by Jane and Louise Wilson, *A Free and Anonymous Monument*, 2003 requires the viewer to physically participate and interact with the work.¹¹

Another consideration is the cycle of attention and distraction prevalent in many multi-screen installations. The MIS is often viewed negatively as a visually overwhelming and fragmented environment. However, both multi-screen and single-screen installations can create a self-aware viewer. Spatial consciousness posits an awareness of self in the present moment and simultaneously of the act of perception. In this sense, perception expands to include not only the attention to the work, but also an awareness of self and of actual space. Therefore, this study explores the cycle of attention and distraction with an emphasis on the spatial rather than just the temporal form. A comparative study between the cycle of attention and distraction produced by the single-image projection versus that produced by the multi-image projection, and in relation to the specific spatial arrangements, is undertaken in Chapter Two.

Finally, it is important to examine individual forms and gain an understanding of the MIS, in its major variations, in order to investigate the research question fully. To this end, it was necessary to choose relevant case studies, which

¹¹ Both works are analysed in Chapter Three together with a work by Eija Liisa Ahtila.
would shed light on the range of multiple modes of perception occurring in individual installations. In general, there are as many specific modes of perception as there are different artworks. As it is impossible to consider every example, this enquiry concentrates on specific case studies that help to discern and define a changed mode of perception in its clearest form. In addition, the contextualization of my own work with one of the case studies, Doug Aitken’s *Interior* (2002), further contributes to the understanding of the MIS. Although the case studies deal with narrative forms the focus of this study is on the spatial experience constituted by the individual installation form. Hence, cinematic deconstruction and/or recontextualization is not the aim of this paper. Instead, the spatial investigation centres on two particular spatial forms constructed by the MIS, the closed and open spatial field. In addition, a distinction has to be made between internal and external structures. For instance, the architectural and spatial form is extrinsic to the actual image content but constructed in synergy with it. Equally, the intrinsic form i.e. the structure of the moving image content constitutes specific temporalities in contingency with the spatial configuration. Both content and form include movement (of viewer and image) and are analysed in relation to each other.

**Design of the Research**

Instead of prefiguring the enquiry through theoretical research I felt it necessary to create a conceptual framework through my own practice. The research methodology has been constructed through a body of work which is evaluated through theoretical concepts as well as contextualised with specific case studies.

The work, *The Eagle Document* (2007-2008), was developed over a period of two years and exhibited in two parts. At the centre of the enquiry is the investigation of the performative encounter produced by the MIS. However, a desire to construct a performative methodology and to explore related performative methods and forms, led me to conceive of four different phases of

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production and presentation.\textsuperscript{13} An important conceptual consideration was that the final manifestation - the multi-screen projection installation - resulted from the generation of performance-based content. The notion of the performative as the leitmotif in the transformative stages of the work followed on from my interest in the concept of performativity.\textsuperscript{14} The intent to explore perception as a performative function came from the recognition that all aesthetic perception requires the viewer to participate and construct meaning and/or perceptive experience (Katti, 1999). But, the degree of performativity - the active involvement of the viewer in the process of constructing the experience - is more complex in art forms that present animated space that also includes the viewer.\textsuperscript{15} Hence the practice enquiry focussed on two types of spatial concepts. Firstly, the animated space of the live performance, which was structured by the performance choreography but did not physically include the body of the viewer.\textsuperscript{16} Secondly, the animated space of the multi-screen installation, which does include the body of viewer in the space of installation. The actualisation of the work and space through the reception of the viewer produces the space of the MIS as a performative space.\textsuperscript{17} I distinguish here between the space of performance and performative space. The first can be experienced visually and from a distance the second, requires the viewer’s physical inclusion and movement.

The exhibition of *The Eagle Document - Part 1* consisted of two separate presentations, *The Eagle Document - Live Display* and *The Eagle Document - Live Performance* (2007).\textsuperscript{18} On entering the foyer gallery space, the audience

\begin{itemize}
\item[\textsuperscript{13}] I use the adjective ‘performative’ in relation to the encounter with the artwork and to denote that the encounter with the animated space produces the viewer as an agent who, in the process of perception, undertakes certain tasks some of which are constituted by the internal and formal relations of the work, others are volunteered by the viewer.
\item[\textsuperscript{14}] Performativity, here, is understood as constituted by the viewer being the performative/receptive agent who interacts or participates in the work and in the process enacts and creates specific modes of perception.
\item[\textsuperscript{15}] Instead of using the term immersion, which predominantly connotes mental immersion, where possible I will use the term ‘inclusion or included’ to draw a clear distinction between mental and physical immersion. However, there are places in the text where I will use the term physical immersion but only to refer to the physical immersion of the body of the spectator in the actual projection installation space.
\item[\textsuperscript{16}] In contrast to static object/space relations, performance and the moving image installation create an animated space, visually as well as auditory and, if including the viewer in the actual space, also as a direct physical experience.
\item[\textsuperscript{17}] The notion of performative space does not denote the actual space of performance but the activation of the animated space through the physical immersion and interaction of the viewer.
\item[\textsuperscript{18}] Images of both manifestations of The Eagle Document – Part 1 are inserted in the relevant text sections in Chapter One.
\end{itemize}
encountered an arrangement of live birds of prey. After viewing the display, the audience was led to the balcony in order to watch a live performance that took place in the main gallery space below. The live performance lasted 30 minutes and presented a choreography that incorporated performance art, dance and the art of falconry. Both works examined different modes of haptic viewing. Whilst the display presented a static object/space relationship - nevertheless underscored by the ‘aliveness’ of the animals - the performance constituted an animated space. In both cases, the viewer remained at a certain distance, but both works produced embodied haptic perception through movement and sound.

The exhibition of The Eagle Document – Part 2 also consisted of two parts, The Eagle Document - Performance Document and The Eagle Document - Installation (2008). In the foyer space, a two channel video installation, presented on two LCD screens, showed the documentation of the live performance. The performance document was filmed from the balcony and from two different cameras and view points. The main gallery space presented a five-channel video projection installation. The screens were arranged, in a free-standing configuration, to intersect the space, similar to space dividers, and produced intersecting and overlapping images. The projected images showed footage of the performance rehearsals which were filmed simultaneously with four cameras and from various points of view. The mobile gaze and sound of the two-screen performance document created a haptic viewing mode. Conversely, the final multi-screen installation experimented with an architectural-spatial configuration that immersed the viewer in the space of the work.

The Eagle Document – Part 1 is analysed fully in Chapter One and The Eagle Document – Installation in Chapter Three. The theme of animality and humanity remained constant throughout, and was explored in the four different stages of production. My interest in this subject came from Deleuze’s & Guattari’s (1999) notion of ‘becoming animal’ and Swarte’s (2007) essay on the differentiation of

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19 Images of both manifestations of The Eagle Document – Part 2 are inserted in the relevant text sections in Chapter Four.
humans from animals. At the centre of the whole work stood the performative objects; two hawks, two falcons, and an eagle. The use of birds of prey as the performative element of the work was inspired by Marcel Broodthaers’ *Musée d’Art Moderne, Département des Aigles, Section XIXéme Siécle (bis)* (1970). I was especially drawn to the idea of turning the object (eagle) into a method of display, which was theorised by Borgemeister (1988) in his essay on the Département d’Aigles (1970). The museum display creates taxonomies which strip the individual object of its singularity. As individual objects lose their specific meaning and are subsumed into generic categories they function on the level of the iconic and/or symbolic. Broodthaers fictive museum displays, in the form of installations, were aimed at exposing the fictions created by museums. Conversely, I was interested in using the live animal (eagle) as the object and simultaneously as the performative method of display. Exploring this idea, I first displayed the live birds in the form of a tableau vivant. Following this, I took the notion of ‘becoming animal’ as my starting point for the live performance. The spatial choreography consisted of ritualistic dance including elements of performance art and falconry. In the performance the birds are used interchangeably as a display and intermittently animated through flight and interaction with the dancers. Thus, the artwork was constituted through relational elements, which were generated by the conceptual framework, the performative methods and methodology, and thematic exploration. The different stages of production were conceived as a transformation of form and method, from one to the other, and leading up to the final experimental work, the five-screen projection installation. One of the requirements was that the final transformation, the multi-screen installation, had to be generated through a performative method. This was achieved by filming the rehearsals of the performance, not the actual live performance, and by using the rehearsal footage as the content of the installation. Consequently, the conceptual development carried the notion of the performative through, from the performative methods of production, to the performative encounter of reception.

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21 The installation was exhibited at the Staedtische Kunsthalle Duesseldorf, Germany in 1970.
The body of work was exhibited in two solo exhibitions at the James Hockey and Foyer Galleries in Farnham. The first part of *The Eagle Document*, the live display and live performance was exhibited in 2007. The second part, the performance document and the multi-screen installation was shown in 2008. In order to be able to reflect on the outcomes of the different perceptual modalities created by the body of work, several spectators were asked for feedback. The responses helped to clarify my theoretical thinking on the work but are purely subjective statements that do not represent any empirical claims. (see Appendices A and B).

Together with my own work, the study of specific moving image installations provides a framework for the hypothesis of the MIS as a spatial practice. 22

Steve McQueen, *Deadpan* 1997
(Embedded Perception and Visual-spatial Expansion and Contraction.)

This single channel projection installation fills an entire wall. The work reformulates the action in a film by Buster Keaton (*Steamboat Bill Jr.* 1928). The installation embeds the projection in the space of installation and effects an experience of spatial expansion and contraction.

Eija Liisa Ahtila, *Where is Where*, 2008
(Spatial Enclosure and Spatialized Narrative.)

The central part of this new six-screen projection installation work is a room with four projections. The images are projected directly onto the walls, but do not fill the whole wall. The work provides seating and invites the spectator to take up a position in the centre of the room. The narrative action is split, repeated, doubled and spread over all four walls. The spatial configuration constitutes a spatialization of narrative fragments and different genres and envelops the viewer in a closed spatial form.

(The Open Architectural Field and Spatialized Montage.)

22 Images of the works listed below are inserted in the relevant text section in Chapter Three.
This thirteen-screen projection installation is created as an architectural configuration that allows the viewer to move between and around the screens. In its spatial conception the work presents a walk-in installation that immerses the spectator in both image and actual space. The work was shot in five different locations and each scenario consists of multiple views projected over several screens. As each location is contained within a cluster of screens there is no crossing over or overlapping of different actions. Although the individual clusters of screens create fragmented views they, nevertheless, produce extended panoramic views.


(Interior and Exterior Space and Serial Intervals.)

The work presents a series of filmic actions and filmic locations. Each of the five sequences consists of an individual action and is spatially separated on individual screens. The architectural configuration consists of three projection screens plus eight blank screens arranged in the shape of a Greek cross. This particular shape constructs both interior and exterior space. The content of the five sequences changes slightly over time and the projections exchange places between the three screens. 23


23 Images of this work are inserted in the relevant text section in Chapter Four.
Chapter Overview

Chapter Two introduces the concept and theoretical contexts of the artwork. The notion of the work as a performative encounter and the process of assemblage is discussed in relation to Weibel’s (2009) suggestion of a shift in artistic media production from illusion to allusion. Following this, I concentrate on illuminating various concepts of aesthetic perception in relation to the work. One of the complexities in the analysis of the moving image space is the lack of differentiation between visual-spatial and actual spatial perception. Crary (1999) suggests that modern perception is centred on vision. Space is first seen, then experienced and, as DeLanda (2006) following Deleuze (1994) suggests, spatial intensities are often ignored in favour of spatial extensities. The notion of inherent spatial knowledge and embodied spatial experience, theorised by Merleau-Ponty (reprint 2006), first published in 1945, further complicates a clear distinction between visually produced sensorimotor phenomena and actual spatial experience. Additionally, the concept of the haptic as embodied sense perception was theorized by Riegl in the *Spaetroemische Kunstindustrie* published in 1901 (reprint 1964) in relation to the spatial organization of the picture plane and its reception, not in relation to actual space. However, the MIS presents a plethora of visual and spatial experience. Hence I also consider the notion of the spatio-visual, which Bruno (2002) adopts in relation to spatial practices, such as art, film and architecture. Bruno states that motion and emotion are constituted by vision and that actual immersion in space is dispensable. But, as Friedberg (1994) points out, the mobilized gaze in the cinema produces a virtual and imaginary mobility. Thus the notion of the map and the tour conceptualised by Fennimore (2008) in relation to performance is

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The spatial extensities are width, depth and height, they are perceived by vision. In opposition, the spatial intensities are felt phenomena such as heat, light, sound and smell.

The term sensorimotor relates to both the motor and sensory functions in the brain or the neurological structures underlying these functions.

My understanding of Riegl’s concept of the haptic stems predominantly from Margarete Iversen’s (1993) *Alois Riegl: Art History and Theory.*
pertinent for a distinction between visual-spatial and actual spatial experience. In addition, certain aspects of the performance choreography are explored in relation to concepts of movement, time and duration theorized by Bergson (2001), first published in 1910, and Deleuze (1986 and 1989). In summary, Chapter Two lays the groundwork for the investigation of the spatio-temporal modalities of the moving image space.

Chapter Three presents Deleuze’s (1994) notion of intensive and extensive qualities of space. Furthermore, Deleuze’s concept of ‘rhizomatic assemblage’ is elucidated in order to define the performative process constituted by the MIS. Weibel’s reference to Deleuze’s concept of assemblage is used to argue that newer examples of moving image installation produce affective experience and new forms of spectatorial engagement. This is followed by an exploration of different spatial forms and perceptive modalities constructed by the moving image installation. The first case study is a spatially configured single-screen installation which allows for a differentiation of the perceptive modalities between single-screen and multi-screen installation. Steve McQueen’s, single-screen projection installation, Deadpan (1997) is analysed as embedding both the image and the spectator in the space of the installation. Further, the idea of the materialisation of the image, theorised by Demos (2008) in relation to Deleuze’s (1986 and 1989) filmic concept of the interval and the interstice, is used as the basis for an investigation of the multiple gaps produced by the MIS. The notion of the interstice or gap, as a spatialized rather than purely filmic occurrence, is further explored in relation to two different spatial forms. Eija Liisa Ahtila’s Where is Where? (2008), a six-screen installation presents a spatialization of narrative sequences within a closed spatial form. The perceptive modality of the work is analysed in relation to the spatial displacement of narrative fragments which produces a cycle of attention and distraction. Conversely, Jane and Louise Wilson’s A Free and Anonymous Monument (2003), a twelve-screen installation, is configured as an open architectural space that comprises a series of synchronised multi-image montages. The architectural space demands an interactive and mobile viewer who constitutes the perceptive process as inter-animated. The concept of inter-animation is explained in relation to Fennimore’s notion of the tour. In summary,
both works construct differing degrees of physical-spatial experience. But, the spatial and temporal gaps produced by each work constitute different modes of perception, situated between animated and inter-animated.  

Chapter Four examines *The Eagle Document – Installation* (2008) and contextualizes it with a work by Doug Aitken, *Interiors* (2002). First, I introduce the notion of the MIS as an inchoate space, a state of constant change and flux. Further, the inchoate space is examined in relation to Weibel’s (1999) notion of allusion and Deleuze’s and Guattari’s (1999) notion of the rhizome as facilitating the process of ‘becoming’. Then, I look at Aitken’s filmic treatment of the urban landscape and analyse it in relation to Deleuze’s (1986) notion of any-space-whatever. Following this, I explore how the architectural form and the image content in Aitken’s work constitute a gap between inner and outer space, between inner duration and outer reality. The gap or interstice, here, stands in place of the interface between two different states. However, the two exist simultaneously but are experienced in succession and ultimately cannot merge together. Finally, by analysing the spatial and temporal contingencies of *The Eagle Document – Installation* (2008) I explore the notion of interstitiality and interstitial space as part of fluid, interchanging and overlapping modalities of perception. In the interstitial space perception is transitory: the inter-animated process of mobile spectating demands a constant connecting and re-gathering of different relational possibilities. In addition, the installation refracts the actual space of the gallery and constitutes the multiple image sequence in the form of serialized repetition. In summary, Chapter Four provides an in-depth analysis of the concepts of interstitiality and inter-animated perception as encountered in the MIS.

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27 Broadly speaking the two terms, animated and inter-animated serve to distinguish between the animated space of the moving image and the interaction of the spectator which constitutes the perceptive mode as inter-animated.

28 The notion of ‘becoming’ was first conceived by Bergson in relation to his concepts of multiplicity and duration see: *Creative Evolution* (1911); then taken up by Deleuze in his book *Bergsonism* (1988). In short, Deleuze and Guattari (1999) conceived of many different ‘becomings’ which they explain in detail in *A Thousand Plateaus*. Chapter Three explores the human/animal theme of *The Eagle Document – Installation* in relation to the notion of ‘becoming-animal’.

29 Deleuze conceived of the concept in relation to the movement-image. It refers to the severing of the metric relations of singular space into multiple angles, different views and close-ups.

30 The notion of interstitiality as pertaining to the MIS is analysed in detail in Chapter Three. In short the concept denotes the various interstitial modes produced in the MIS. For instance the autonomous and fragmented image sequences function like independent intervals/interstices. Equally, the temporal and spatial gaps constituted by the screen arrangement and the spatialization of multiple images constitute different interstices.
This chapter includes an outline of the conceptual background of the practice inquiry. The title of the artwork is explained in relation to the concept which questions the notion of the document as the recording of an original event. The intention behind the productive methods used - live and recorded art forms - is discussed as the transition from one form to another, based on the same theme, but explored differently each time. Marcel Broodthaers’ various nomadic installations, the Musée d’Art Moderne, Département des Aigles, (1968-1972), provide a starting point in the investigation of the performative function of art.\(^3\) Broodthaers (1988) suggested that the fictive construct of art has the power to reveal the hidden aspects in the construction of reality. In parallel, Weibel’s (2009) text on referencing, re-enactment and allusion in contemporary multi-media works and performance is introduced to frame the research within the existing debate on the shift from illusion to allusion. The line of inquiry follows Weibel’s idea that contemporary art does not reflect reality but instead actively participates in the cultural construction of multiple realities. Weibel’s comparison of the MIS to the concept of rhizomatic assemblage (Deleuze and Guattari, 1999) is discussed throughout the thesis. In particular, this chapter serves to introduces the notion of performative reception (Katti, 1999) and investigates the artwork as constituting an affective encounter. Concepts, such as virtual divergence and refraction (Mullarkey, 2009) are also touched upon in relation to Crary’s (2001) theory that modern perception is dominated by subjective vision.\(^{32}\) Different modes of perception, such as haptic and optic (Riegl, 1964 cited by Iversen, 1993); spatio-visual (Bruno, 2002); embodied spatial perception (Merleau-Ponty, 2006); and the virtual and mobilized gaze (Friedberg, 1994) are

\(^{31}\) The text relevant to the inquiry is Borgemeister's essay (1988) ‘Section des Figures: the Eagle from the Oligocene to the Present’. However, Krauss, R. (2000) A Voyage on the North Sea: art in the age of the post-medium condition has also informed my understanding of Broodthaers’ oeuvre.

\(^{32}\) According to Crary (1992), the changes brought about by modern attitudes and the advancement of science and technology created the realization that there is no objective a priori or fixed wholeness and that perception is unstable and temporal. Without objective knowledge perception becomes dependant on the physiology of the observer and is controlled by vision and the senses which produce embodied experience. Consequently, he suggests that modern perception equals subjective vision which he says constitutes subjectivity.
examined in relation to the artwork and throughout this research. The premise of the inquiry is that live and media-based art forms constitute animated space and interactive modes of perception. Further, I consider that the performative agency of the spectator creates actual and virtual relations with the artwork. This chapter explores the different modes of perception constructed by the live display and the live performance. The analysis of the live performance allows for a distinction between spatially distanced viewing and the inclusion of the viewer in the space of the performance. Thus, Fennimore’s (2008) contextualisation of the map and the tour in relation to performance is used for a discussion of the difference between haptic-visual and haptic-mobile perception. Mobile perception and the physical inclusion of the spectator will be examined later in relation to the spatio-temporal encounter in the MIS. In addition, the analysis of the spatial choreography of the performance in relation to notions of movement, image and duration (Bergson, 2001 and Deleuze, 1986 and 1989) lays the ground for the investigation of the moving image installation in Chapter Three and Four.

The given title implies that the artwork constitutes a document. To conceive of the artwork as documentary evidence points towards the act of recording. The process of production and presentation of the body of work was enacted in two distinct ways. Part 1 of *The Eagle Document* (Monika Oechsler, 2007) presented two live events. Conversely, Part 2 of *The Eagle Document* (Monika Oechsler, 2008) consisted of two different types of recordings related to the live event. Images of each manifestation appear in the relevant text sections further along in this chapter. The live performance was recorded with two cameras and displayed as a side-by-side, non-synchronised, two-channel installation. By contrast, the final five-channel projection installation consisted of the filmed performance rehearsals, taking place prior to the actual performance. Thus, neither of the two manifestations can be said to be a true document. Instead of connoting an actual document, the title draws attention to the problematic distinction between the live event and the recorded event in the staging of time-based art. If the live event constitutes the artwork and its perception in the present moment, it is also assumed that its live occurrence creates it as an original event. In opposition to this, the recorded document can be seen as the indexical form referring back in time to an original live event. The differentiation between the live and the recorded event is of particular interest here, since it affords a discussion of the perception of time in media-based art practice. Generally, the notion of ‘liveness’ is based upon the actual staging of the live event/performance in front of an audience. By contrast, documentation implies the recording of a past event. Challenging this conventional separation, *The Eagle Document*, both the title and method of production, evokes the idea of pastness and repetition, whilst actually presenting new encounters in the present.

Whereas the two-camera recording of the live performance defies the notion of a singular or true document, the multi-screen installation puts forward an advanced idea. The conceptual approach used in the production of the multi-screen installation challenges the idea of the original event. Instead of filming

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33 For a list of exhibitions, screenings and conference contribution, see App. D
34 As Auslander (2000 and 2006) suggests, the predication of the live event as a true event is based on a false notion of ‘liveness’ which disregards the technological advances of simultaneous live transmissions and inter-media displays including pre-recorded video footage utilized in many contemporary live performances.
the final live performance, the multi-screen installation consists of the multiple recordings of repeated takes of rehearsals. Thus, the method of production constructed through the different technological approaches manifests serial encounters that do not reference back to an original event, but instead create multiple events.

The notion of seriality, repetition and the construction of time and duration is discussed in detail in the assessment of *The Eagle Document – Installation* (2008) in Chapter Four. From a conceptual point of view, *The Eagle Document* does not stand for the sum of individual parts, but denotes the continued investigation of similar ideas from one event/encounter to another. Making use of the same content/theme allowed me to produce four different outcomes whilst investigating different forms of presentation and performative encounters. The performative methodology enlisted a range of performance practices (dance, falconry and performance art) in the production of the final multi-screen installation. In addition, the choice of formats allowed for a re-contextualisation of historical video and performance art in relation to other social and cultural practices.
Re-enactment, Referencing and Allusion

Weibel (2009) states that post-avant-garde abstraction, reference systems and re-enactment have replaced reality and that all art now is media art.

The arts treat each other reciprocally as reference systems. For this reason, all arts are becoming media. This is the greatest success of media art. Reality is perceived in the mirror of reference systems, mass media and media of arts. A special case is the segment of acquiring reality in performing as in reenactment. (Weibel), 2009, p.5)

Weibel’s assertion implies that art does not simply reflect or mimic reality but to the contrary, actively participates in its construction. Referencing, re-enactment and allusion put the notion of the singularity of reality under question. In his
discussion of the media art of the 90s Weibel points to allusion as replacing the anti-illusionary stance of the failed avant-garde. Allusion, he argues, has arisen out of anti-illusion and anti-narrative practices due to the multiple references characteristic of postmodern forms.

In the post-modern universe of allusion it is assumed of any viewer that he knows all the images, and the charm of the reaction lies in the reference to these images, in the deliberate disappointment of expectation, in the deliberate parallelity and conformity, or in the deliberate omissions and ellipses. (Weibel, 2009, p.3)

Initially, the title and object of the practice work was conceived in reference to Marcel Broodthaers’ serial, nomadic and fictive installations exhibited under the title, Musée d’Art Moderne, Département des Aigles, between 1968 and 1972. By rejecting the institutional taxonomy of the museum display, thus shifting the symbolic power of the collection towards an awareness of the method of the display as random and eclectic, Broodthaers invited the spectator to see the function of the museum display as yet another construction of reality.

With the help of a fiction like my museum it is possible to grasp reality as well as that which reality conceals. (Broodthaers, 1988, p.151)

Broodthaers’ statement not only alludes to the institutional construction of reality, but also hints at the absence of other possible versions of reality. More than merely a critique of the museum, his statement stresses art’s performative function. Presenting a fictive museum, he implied that both art and reality are constructs. He also suggested that art has the capacity to make the viewer aware of multiple and alternative realities and that this might be the performative function of art which is performed voluntarily by the spectator. Furthermore, the nomadic and different manifestations of the Musée d’Aigles created multiple fictions. In each staging, the museum appeared with a changed content and in a different form. These, in turn, created multiple variants; not a singular reality, but multiple versions of reality. For Broodthaers, like Bergson (1988), the actual is a divergence from the virtual and constitutes indefinite progress. Mullarkey (2009)

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states that Bergson’s concept of multiplicity put forward the notion that there is no singular reality but only divergent plural realities.\textsuperscript{36} Therefore reality is neither fixed nor singular, but processual and divergent. Rather than mirroring reality, art and film participate in the process of constructing divergent realities. The convergence upon a singular frame of reference, as, for example, in film, is always met by its opposite motion - that of subsequent divergence.

The reality that film itself is supposed to capture is itself always in motion such that film must miss its putative target, must converge on something that is itself divergent. (Mullarkey, 2009, p. XV)

This observation points towards the construction of reality as a process of refraction. For each singular point of view one takes, there are other different perspectives from which one might construct divergent and multiple kinds of view. Thus the manifestation of the virtual, the singular image or reference, is temporal and changing. As much as individual artworks partake in the actualization of the virtual, art’s mode of production and performative function is driven by indefinite potentialities. The performative function of art can be expressed through both production and presentation. Aside from activating the viewer in the process of perception, installation and time-based artworks also constitute specific performative modes. Conceptual artworks, such as Broodthaers’ \textit{Musée d'Aigles}, create a critical distance between form and meaning. Borgemeister (1988) states that, like Duchamp, Broodthaers made the actual objects (borrowed from various collections) the material of his method. Consequently, he established a distance between the form and the meaning, between the morphology and the semantics, between real value and exchange value.\textsuperscript{37}

\textsuperscript{36} Mullarkey says that Bergson’s notion of the virtual and the actual is based on his concept of multiplicity. He theorised that the virtual is constituted by a singular point of reference which is only visible to the pertinent frame of reference. By contrast, the actual diverges away from a single point and towards multiple and indefinite potentialities. According to Mullarkey, Deleuze reversed Bergson’s concept of the virtual and the actual. Instead of being a singular point of reference, the Deleuzian virtual becomes a concept of immanent, intense difference.

\textsuperscript{37} The former is based on the object’s actual function whereas the latter would be its monetary value. The reason I have chosen this essay on Broodthaers’ work is because it analyses the display as a subversive conceptual method by which the objects themselves loose their original function and value. Instead due to Broodthaers’ eclectic assemblage of disparate, expensive and cheap items, all the objects become simply props that enable a critical awareness of the method of display which conventionally would configure categories based on either function or value. As I understand it, the subversive nature of the display refuses to adhere to a proper taxonomy which would be based on the ‘actual value’, i.e. the difference.
The historical entity “eagle” was traced as an erratic process of transformation, and thus it seemed as if the exhibition was organized around the fundamental aspect of distance. (Borgemeister, 1988, p.139)

Like Broodthaers’ installation, *The Eagle Document* utilized the object/birds as a method of display, rather than as sign, in order to stage distanced perception. However, the display explored the notion of distance, not as a critical/reflective distance, but from the point of view of self differentiation. Thus, the display of the live birds produced an affective, rather than conceptual encounter, which was articulated through an emotional, instead of intellectual, response by the spectator.

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between a mass produced object like a door knob opposite an object such as a hand crafted bronze eagle. Equally, Broodthaers also disavowed any possible categorization in terms of ‘exchange value’ which would be the prizes attached to individual art or craft items.
Historically, the use of animals in artworks reaches back a long way and attests to our ongoing fascination with otherness. Kurjakovic (2007), in his foreword to Schwarte’s text on *Animality and Humanity*, speaks of a psychologically tainted notion of the animal, found numerous times in representation:
The animal refuses comprehension. Sometimes entirely foreign, sometimes an over-domesticated, excessively familiar life form. As soon as we see it, it becomes a mirror. But precisely for this reason, it seems scarcely possible to find something real behind the metaphors. The mirror will not stop reflecting distorted images, as in our approach to animals, our darkest fears alternate with scenarios of reconciliation. (Kurjakovic, 2007, p.148)

_The Eagle Document – Live Display_ constituted a direct encounter between animal and spectator. The arrangement consisted of five birds of prey: two falcons, two hawks, and an eagle. Two of the birds were positioned on plinths; the others were arranged on the floor in front of the plinths. The display took place in the foyer gallery and therefore also functioned as a prelude to the performance. The bird display was the first thing the viewer encountered upon entering the building. The performance took place inside the main gallery with the spectators watching from the balcony above. At the start of the performance, the birds were brought into the gallery; post performance they were once again displayed in the foyer gallery.

**Distance and Differentiation**

Generating a high level of anticipation, the live display served to establish a contrast between the static animal of the display and the moving animal in the performance. Formalising the birds of prey into a unified and static display for the art audience to behold evoked an atmosphere of estrangement. Presented as lifeless forms, the estranged encounter between the human and the animal was enacted through a process of difference and distantiation. Stripped of their naturalness, the method of display reconfigured the birds as the art object and the spectators as the actors/performers. The distance created by _The Eagle Document – Live Display_ is one of differentiation between subject and object, human and animal. In his essay *Animality and Humanity*, Schwarte (2007) outlines the shift in philosophical thinking regarding the human/animal opposition. He says that having left behind Aristotle’s assumption of the animal as having a soul, Descartes’ differentiation based upon consciousness, turned the animal into a machine: “(…) Animals are in principle just mechanical bodies that
function according to mechanical rules, extensions without a soul.” (Schwarte, 2007, p.155)

Thus, from the point of view of philosophy and modern science, the animal, a living being, is turned into a machine which permits humanity to define itself in opposition. (Schwarte, 2007, p.155)

ill.10: The Eagle Document – Live Display 2007 (Interaction with the audience)

In summary, the initial intention for the display was to transform the live animal into the rarefied form of the art object. This slightly tongue-in-cheek,
transgressive act sought to destabilise traditional notions of the display of art objects. Surprisingly, the audience’s response suggested that the display produced an inverse effect in relation to the live performance. My original assumption, that the static birds would appear stripped of their aura in the display, yet come to life in the full glory of their naturalness within the performance proved wrong. Far from objectifying the birds, the effect produced by the display positioned the spectator in a performative tension between attraction and strangeness. The spectator’s perceptions were unexpected: they experienced the flight of the birds in the live performance as trained and unnatural, i.e. objectified. At the same time, the static display of the birds inversely re-attached an aura to the birds. An imaginary and incomprehensible ‘strangeness’ had to be restored to the wild animal before differentiation could take place. In reflection, the outcome of the work exceeded the experimentation with the traditional method of the display. The live display did not imbue object status to the birds but instead transforms the display into a performative encounter between two affective bodies that of the viewer and that of the animal.

The foyer display of the birds was, to me, something completely different from the performance in the gallery. In the foyer the birds were living creatures which, I felt, were like commuters waiting patiently on a railway platform before the train arrived and whisked them off to freedom in the country whereas in the performance they were actors, untouchable, trained and restrained. It was almost impossible to comprehend that the foyer birds were the same as those in the gallery, there was such a marked difference between them performing and at rest.38

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38 This was a response to the live display by spectator B, see Appendix A.
Following on from the display, the performance explored notions of performativity in relation to the mapping of space.\textsuperscript{39} The choreographed performance produced an animated space which created a specific performative encounter for the viewer.\textsuperscript{40} As Katti (1999) observes, the encounter with the artwork constitutes reception as a performative act.

The term ‘performative’ refers to a general trait in aesthetic perception. Our aesthetic perception is itself a performance, an activity; it is not merely passive, indifferent absorption, but a practice. Nevertheless, it occurs with respect to a particular object, whether an image, a text, music or – as is

\textsuperscript{39} Performativity, here, is understood as an activity enacted by the viewer as the performative/receptive agent who interacts and participates in the work, and in the process, creates specific modes of perception. I use the noun ‘performativity’ as an overall descriptor of the performative encounter and the process of reception enacted by the viewer.

\textsuperscript{40} Animated space, here, denotes the mapping of space, either through performance based action or, as in the case of the MIS, the temporality of the moving image and the mobile viewer.
preferred in media installations – a mixture of these elements. In this aesthetic performance we are active, but in relation to something that already exists, something we did not produce ourselves but which provides a precondition for our re-enactment. (Katti, 1999, p.99)

Spatial Mapping

The performance was designed for the space of the gallery. The action was sketched out on the original floor plan of the James Hockey Gallery, much like an installation drawing tailored to a specific space. In addition, the choreography consisted of spatial mapping and spatially related movements. Thus, the mapping of space within space, the object/space relations, configured both actual and virtual space. Although the space of the gallery is inscribed, a priori, with a representational function, contemporary art spaces can be used to challenge conventional representational determination. Weibel (2009) says that the advent of new technologies and new media art forms have changed the function of representation towards re-enactment. Furthermore, the temporal art work instantiates a change in perception that differs from the static object/space relationships of conventional installation art. The live performance reconfigured the space of the gallery as a animated, temporal and changing environment.

Haptic and Optic Vision

Iversen (1993) makes clear that Riegl's distinction of the haptic from the optic defined two different modes of visual perception. At the basis of Riegl's theory were particular artworks which constitute either nearness or distance, for example Islamic carpets versus panoramic landscape paintings. According to Iversen, Riegl (1964, originally published in 1901) described the haptic as near and analogous to touch because it necessitates a mental synthesis of various

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41 The terms action and performance are used interchangeably. However, I distinguish between performance action, i.e. the actual performance, and ‘performative’ action which is enacted by the viewer in the process of reception.

42 Actual and virtual, here, are used in the common sense meaning. Actual space denotes the existing physical space. By contrast, virtual space is imaginary space or mental space indicated, in this case, by the performance/action.
discontinuous sensory inputs. By contrast, optic perception is distant viewing, which constructs a synoptic survey of objects in space. He further suggested that the representational form is more important than the represented object, since the manner of representation is the mind’s contribution. Following this argument, one can deduce that the sensation of nearness is constituted through visual-sensory affects. These are produced as the effect of form rather than representational content. The artworks he cites as examples (Egyptian friezes, textiles and Islamic carpets) consist of flat surfaces that construct a moving gaze and impart sensory-motor affects. Conversely, optic or distanced perception produces the visual field as a static overview of fixed object/space relations. The optic mode of perception is first found in the panoramic depictions surfacing in the Renaissance, which established clear subject/object distinction in aesthetic reception. By contrast, the experience of haptic aesthetic perception can also be found in the fragmented depictions of the Baroque, and later, in certain modernist movements in painting, in particular, Constructivism.

Haptic spatial experience, by comparison, is often discussed in relation to the disorientating experience of modern urban cities. Haptic or embodied perception produces subjective experience and, Crary (1999) theorizes, constitutes modern subjectivity. Since subjective vision is dependent on the physiology of the observer, modern vision is no longer objective or certain. Whilst old-fashioned attention, contemplation and thinking, Crary (1999) says, produce synthesis, conversely, subjective perception is unstable, temporal and constantly changing. He also suggests that vision has become the predominant mode of modern perception. Nevertheless, the production of physiological sensations through the mediated gaze does not account for a direct experience of space. Friedberg (1994) puts forward the notion of the mobilized virtual gaze.

The virtual gaze is not a direct perception but a received perception mediated through representation. I introduce this compound term in order to describe a

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43 Crary (1999) also states that Riegl opposed modern forms of subjectivity grounded in physiological perception and notions of the unitary self. Hence, in his analysis of The Dutch Group Painting, Riegl (1999, originally published 1902) proposed a counter model proposing that the work constituted “attentive intersubjectivity – for the group not the individual – created by the interrelationships in the painted figures constructed by the gaze towards each other and outwards towards the spectator.”
gaze that travels in an imaginary flânerie through an imaginary elsewhere and an imaginary elsewhen. (Friedberg, 1994, p.2)

Friedberg also reminds us that the mobile gaze has a history rooted in walking and travel; whereas the virtual gaze has a history in all forms of representation but most dramatically in photography. However, the advent of cinema combined the mobile and virtual gaze, hence, she says, cinematic spectatorship changed concepts of the present and the real. Friedberg’s discernment of the gaze provides an important distinction between the mobile gaze produced by a moving spectator in space and the virtual and mobilized gaze produced by the moving image. Secondly her analysis highlights the difference between actual physical spatial experience and visual perception of space. Like Riegl, Bruno (2002) does not distinguish between actual spatial experience and visual perception, image space or physical space. In fact, Bruno expands Riegl’s concept of the haptic producing sensory input through the mobile gaze by relating motion to emotion and habit to inhabitation. In this she follows Merleau-Ponty (2006, originally published 1945) who put forward the notion that our understanding of space is intrinsic to our lived experience. Space surrounds us, it is everywhere, in front and behind us. We are aware of it; even if we can’t see all of it, we nevertheless feel situated within it. Bruno (2002) grounds her idea of habit and inhabitation on Merleau-Ponty’s concept of embodied spatial experience. However, using examples from art, film and architecture, her version of embodied spatio-visual perception is constructed by a virtual, that is, mediated, gaze. Despite also referencing actual spatial examples, such as buildings and formal gardens, she defines movement as emotion experienced through either the mediated or mediating gaze, not through direct spatial phenomena. Hence, she closely follows Riegl’s idea that affect is constituted through vision. However, alongside his concept of embodied spatial perception, Merleau-Ponty (2006) also suggested that space is not positioned at a distance from us, but surrounds the body, as an effect of the lived body’s own mobility. The movement of the body through space and the body’s spatial orientation determine both direct sensory input and vision.

44 Benjamin in his Arcades Project (1999), written between 1927 and 1940 analyzed the experience of the Flâneur in the modern city thus, laid the ground for theories of distracted perception.

45 Bruno notes that the notion of motion as emotion is taken from Condillac’s (1754) Treatise on the Sensations.
My contention is that actual physical movement through actual space produces a direct and unmediated sense experience. Here, all the senses, touch, smell, taste, hearing and unmediated vision contribute to the sensory input which is later synthesised into specific emotions. By contrast, the notion of the haptic as defined by Riegl differs in the sense that it is the moving gaze travelling over the static object/painting which presumes an a priori order of eye-body-mind. Conversely, a physical immersion in the actual space of performance would produce a different order, such as body-eye-mind.

The Map and the Tour

The mapping of the space of the gallery by The Eagle Document - Live Performance (2007) was configured through different elements. The plinths delineated the performative space within actual space and over four corners. The orange tape running along the centre of the space was used to emphasize linear movement. Ambient sound filled the whole of the space. In addition, two large-scale projections were positioned at the eye-level of the spectator on the far wall directly opposite the balcony. The various components were used as indicators and props. Neither of these elements fully articulated the relationships between things; instead they were there to be assembled by the audience. Fennimore (2007) in her essay 'The Pleasure of Objectification: A spectator’s guide', exemplifies two types of performative space, the map, and the tour. She further states that the map constitutes a visual representation of space, whereas a diagram is a plan or drawing showing relationships between things. According to Fennimore (2007), the spectator’s presence, body and gaze, is always part of the space of performance, albeit in two very distinct ways. She differentiates between the actual inclusion of the spectator in the spatial field (tour) versus the mental immersion in the visual field (map) constructed through physical distance. Thus, she also distinguishes two very different modes of perception. The map as the visual field is constituted by distance and abstraction; whereas the tour provides a corporeal and three-dimensional experience of space. The differentiation between the tour and the map, between actual space and visual space is useful to put forward an
advanced understanding of the notion of the haptic constituted by the performative encounter of the MIS. The haptic experience of the body of the spectator in the temporally animated space of the performance/installation is very different from haptic viewing. Fennimore’s distinction between the map and the tour separates two performative modalities. The map presents performance action at a distance from the spectator. The tour creates the performance as a physical interaction constituted by the body and performative agency of the viewer. For example, site-specific theatre utilizes in-situ environments and viewer participation in order to produce performative space. Fennimore states that in the scenario of the tour, distinctions between object and subject temporarily merge and performer and spectator interchange positions. The concept of the tour embodies the spectator in dialogic action, which, Fennimore says, alters and objectifies the subject. For example having to turn right to enter the living room exerts a tension to do something. The action itself i.e. to ‘turn’ and ‘enter’ physically engages and alters the subject as the object of performance. Thus, the recognition of self in space, and altered by space, constitutes an experience of changed relationships, between passive and active, object and subject and inside and outside. By contrast, Bruno constructs space as affective image, thus turning actual space into virtual space. Conversely, Merleau-Ponty (2006) stated that space determines both our orientation and movement in the object-world. Therefore space is both inner sense and outer experience yet, equally, our movement through space determines our visual field. Fennimore applies de Certeau’s (1984) original concept of the map and the tour to the performance space, in order to identify two different kinds of encounter and two modes of perception: the assertoric view which merely states that things are and the aletheic tour which discloses things. The notion of the tour and the aletheic gaze will be examined in relation to The Eagle Document – Installation in Chapter Three. It affords an important distinction between the haptic embodied perception constituted by the haptic-visual, and the haptic-mobile. The latter includes the spectator in the space of the installation and constitutes a mobile gaze and a mobile spectator. In her critique of de Certeau’s (1984) notion of the tour, Bruno argues that

46 The blurring of the subject/object dichotomy can be directly applied to early examples of video art, particularly to the early CCTV installations, which involved the viewer as performer.
47 Virtual space, here, implies both mental inner space and imaginary space.
physical immersion in space is not necessary since an understanding of space is part of our lived experience\textsuperscript{48}. Still, our lived or habitual experiences constantly change through new experiences and new spaces. Hence, visualized and imagined spatial experience is not the same as the actual physical experience of space. This point underpins the main premise regarding the direct experience of the spatial form produced by my own practice.

Spatial Choreography

The choreographed sets explored duration, movement and rhythm. In general, the performance alluded to other practices, such as ritual, dance, performance art and falconry. Yet, instead of referencing specific content the choreography was aimed at creating form and content as one. The different elements - dancers, birds, sound and projections - articulated the space in different ways. Hence it was left to the spectators to enact the assemblage of the various elements. I place importance here on the function of enactment as distinct from re-enactment. Enactment does not reconstruct an assumed pre-existing content/meaning but creates an individuated and subjective assemblage. Whereas representational content, even in allusive form, demands a kind of interpretive reconstruction, the performance ritual is an enactment of motion and emotion. Besides this, the potentially signifying aspects of the dancer’s costume and the birds of prey functioned merely as props. By and large audience responses showed that the animation of the space of the gallery through the performance created an awareness of form. Rather than piecing together possible meanings, the audience experienced the animated space through movement, duration and sound.

There was slowness, rhythm, stasis. Lots to look at. I was interested in everything going on, and did not lose focus, so I guess the rhythms were about right. Soon I found myself contented not to find a narrative and stopped looking for one. The

\textsuperscript{48} De Certeau’s original notion of the tour was gleaned from sociological demographic surveys on how people perceive their surroundings and relate to space. For example, a statement like “the living room is next to the kitchen” is a kind of abstract relational mapping (map) whereas a directive like “you turn right at the intersection and follow on straight down the road” is seen from an embodied perspective (tour).
music helped to enhance that lack of development; it didn’t search for resolution or shape. 49

Set 1 – The Eagle Dance – Privileged Instance

The dance was performed by two female performers and consisted of improvised contact dance movements including mimed kinetic motion. The performers were asked to consider the bird’s natural movements, in particular their short, quick and erratic movements versus complete stillness. Moving the body in slow motion and creating intermittent frozen postures simulated the kind of jerky temporality familiar within animation. Rather than breaking the continuity of action-time, individual poses went through numerous transformations, which constituted an image of embodied motion and duration as the transformation of the body in space. The mimetic nature of the dance and progressive poses were emphasised by both dancers imitating each other’s movements and postures. Thus temporality was also enacted through modalities of ‘delay and repeat’. Punctuated by moments of stillness within action, the stop-start dynamic of the dance movements and the imitation of one performer by the other created movement as image.

49 This was one of the responses to the performance given by spectator C, see Appendix A.
Deleuze (1986), in his analysis of the movement-image, points towards Bergson’s (1998) distinction between privileged instance and any instance. The privileged instance is like the embodied movement of a dance. This is the ancient way of reconstituting movements as positions.

Movement conceived in this way, will thus be the regulated transition from one form to another, that is, an order of poses or privileged instants, as in a dance. (Deleuze, 1986, p.7)

Cinema, on the other hand, is ‘any instance’ - a system which produces movement as equidistant instants so as to create an impression of continuity with no transformations taking place. Using cartoons as an example, Deleuze illustrated that film animation is not configured of drawings of complete figures or unique moments, but that incomplete figures are being formed in

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50 Through his analysis of the movement-image Deleuze fashioned a counter argument to Bergson’s critique on cinematographic illusion, which as Bergson suggested does not constitute real movement but is a stringing together of individual still frames.
transition. Hence, it is the continuity of the movement which describes the figure.

*On the one hand, in order to define consciousness and therefore freedom, Bergson proposes to differentiate between time and space, to “un-mix” them, we might say. On the other hand, through the differentiation, he defines the immediate data of consciousness as being temporal, in other words, as the duration (la durée). In the duration, there is no juxtaposition of events; therefore there is no causality. It is in the duration that we can speak of the experience of freedom.* (Deleuze 1986, p.10)

To understand the Bergsonian notion of duration, one needs to consider pure movement or action independent of its representation. One of the examples Bergson (2001) used is the stretching of an elastic band. Here he distinguished between the thing that moves - the elastic band - and the image of the movement; the line or stretched band and the action itself, which is pure mobility. Thus duration is action, it is continuous and indivisible. Where the thing itself – the elastic band (the performer) – is purely an abstraction of movement, the image of the line - the stretched elastic (frozen body image) - is, he proposed, a more exact image of duration. However the image is incomplete: it is immobile, whereas duration is pure mobility. Bergson’s concept of pure duration and pure mobility identified an immediate consciousness which can be likened to the heightened state of creativity, found in art and meditation. This immediate consciousness can only exist momentarily in the time it takes before reflection manifests itself as interpretation, i.e. the gap between action and reaction.

The philosophical concept of duration as suggested by Bergson (2001) is the inner experience of the immediate data of consciousness, a continuous flow of new and different thoughts not yet connected to an external reality. Bergson saw duration as part of intuition and of creativity. Hence, the concept serves both the artist and the participating spectator. Intuition and creative thought have the potential to produce a changed perception.
Even in the continuity of one’s consciousness, there is a disconnection between events that allows for creativity and renewal. (Parr, 2005, p.79)

For example, one is able to call upon new concepts to reinterpret one’s memories or perceive some vista anew in the light of one’s exposure to a work of art. (Parr, 2005, p.79)

Set 2 – The Bird Flight – Any Instance

The flight of the birds animated the space in a linear fashion, backwards and forwards, emphasising the orange line running down the centre length of the space. Unlike the sequential temporality of the four different dance sets, the repeat action of the bird’s flight configured itself as an image of the loop. It was perceived by one of the spectators as an image of elastic space, expanding and contracting with the movements of the birds. During the length of the first bird flight the performers remained lying – feet to feet – on the orange line below the flight path of the bird. This arrangement juxtaposed the two different objects/elements – human and animal - and simultaneously created movement and stillness.

Set 3 – Vocalisation

At the start of this set, the performers – still lying down – rose and walked back to back in slow motion along the orange line until the sound track stopped. At this point, a major shift occurred from body movement to voice animation. The performers vocalised, creating strong sounds that emanated from them, that gradually filled the space and built up to overlap with each other. Resonating the space with strong aural vibrations activated the spectator’s sensory-motor system into an aural-spatial experience. More importantly, the performance of the voice constituted the spectator in the awareness of physical space and an experience of the present.

Set 5 – Counter balance – Action and Image
The performers appeared bound together by an abseiling rope. One of the performers had the rope wrapped around her body, and both wore a harness. Progressing away from each other in a linear fashion one of the performers unwrapped herself from the entrapment by spinning around her own axis till the full length of the rope was stretched out between them and they faced each other on either end of the rope. The performers were asked to counterbalance each other in stillness and for the duration for the musical track, which required considerable physical strength not easily perceptible to the audience. The work created an image of action as stillness.

Set 7 - The Eagle Sculpture – Performative Object

In the final set, one of the bird handlers carried in the eagle and placed it on a perch at the floor in the centre of the space. The eagle, being hooded and thus blind, remained static and silent. The handlers passed one of the other birds to each performer. The performers very slowly encircled the eagle, the combination of humans and animals is formalised as a ‘ritualistic’ display. Instead of re-enacting the separation between human and animal, the ritualistic mode of performance recreated a sense of the auratic. The choreography was inspired by baroque dance, the precursor of modern ballet. Baroque dance instigated modern dance as a formal display, which separated the audience from the performers. The Eagle Sculpture brings together the human and the animal and constitutes both as the performative methods of ritual enactment.51 The formal and abstract patterns created by the ritualized action created the visual field of the performance as a visual map.

I experienced these elements as formal patterns, mirroring each other but not ‘speaking’ to each other or interacting in any way. Both elements seemed to embody the tension between ‘natural’ and ‘unnatural’ movements, the natural subjected to human control, between the identity of individuals and the abstract patterns created by individual actions, however motivated (e.g., by the promise of reward) they might be.52

51 Benjamin (1968) in his essay ‘The Work of Art in the Age of Mechanical Reproduction’, first published in 1936, theorized that the end of pre-modern art as ritual and its attendant loss of aura constituted a shift to art as product in modernity.

52 This was one of the responses to the performance given by spectator C, see Appendix A.
Attention and Distraction

Two moving images were projected side by side onto the wall opposite the spectators at the same eye level. One projection consisted of a live-camera feed from a static camera showing a close-up of one of the birds displayed on the plinth. The second projection showed an animated graphic of a rotating sphere configured of tiny cubes. The sphere revolved around itself in slow motion whilst changing colour transitionally moving through the whole colour spectrum. The animated projection of the graphic sphere contrasted the static image of the live bird. Both projections and their juxtapositions created a distraction from the live action. Both images were employed to confuse the correct order of action and time. The projection of the static close-up of the live bird appeared frozen in real time, whereas the animated still image of the globe configured an endless loop in real time. The close-up camera view of the
projected bird and the actual bird seen from afar presented two disparate views of the same animal. The motion graphic of the transparent yet three-dimensional sphere, revolving in flat space, was constituted without perspective or background and thus the spectator’s vision remained suspended within the shallow depth of the surface/sphere.

Crary (1999) states that the notion of attention as a concept of modern society emphasises the necessity of an increased focus of the individual to industrial and technological tasks. Further, he argues that attention and distraction are part of the same modality. In fact, attention produces distraction and vice versa. He refers to Schopenhauer who early on realised that the mind can only hold one image at a time and therefore images must constantly change.

I found that the live feed projection added to the sense of several layers of formal patterns evolving in the time-space of the performance. In writing about it, now I can see that the static image set a counterpoint to all of that action (and I liked the colour) but in the actual performance, I found it curiously distracting. I kept trying to link it to the other elements, and not succeeding (that is not necessarily a bad thing, though).  

2.3 Summary

In summary, the performance was produced following a diagrammatic layout of action and space. The choreography utilised rectilinear coordinates, which juxtaposed the action of the bird’s flight with that of the performers. Consequently, the template of the diagram produced content as form. Both the live display and the live performance brought about haptic perception. The display configured the static-object relationship as the encounter of two affective bodies, human and animal. The live performance explored the animated space in relation to Fennimore’s notion of the map. Thus, the abstract and formal patterns utilized by the spatial choreography configured the space of the performance as an abstract visual field. However, as a temporal and auditory event the performance, unlike the display, necessitated a mobile gaze. Although the performance did not physically include the audience, it assisted in the

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53 This was one of the responses to the performance given by spectator C, see Appendix A.
distinction of two different modes of haptic perception: haptic-visual and haptic-mobile. The latter is closer to natural perception and lived experience than conventional aesthetic reception. Following Merleau-Ponty’s suggestion (2006), although we carry within us an innate understanding of space, it is nevertheless a kind of abstraction until we encounter real space. Actual spatial experience, therefore, postulates an encounter with real space.

The ritualistic form of the choreography enabled the construction of movement as individual instances, sections of time/space and transitional poses. Thus, the individual performance sets explored Bergson’s notion of movement as image which he counterposed to his notion of the durée. For Bergson real duration is not constituted by movement which is divisible in time or space. Instead, as Rodowick says, for Bergson “(...) real movement is the transference of a state rather than a thing.” (Rodowick, 2003, p.213)

However, the playful investigation of movement as a succession of instances and poses allowed for an association with the cinematic construction of movement and time as theorized by Deleuze (1986 and 1989). The function of cinema is to create the illusion of movement by stringing together individual frames and individual sequences. As Friedberg (1994) suggests, the moving image creates a virtual and mobilized gaze which constructs movement as illusion.

By contrast, Bergson put forward a notion of duration as pure consciousness which facilitates creativity and the new. Osborne (2004) takes exception to Bergson’s concept of duration, insisting that duration is experienced through a synthesis of external and internal time (this also seems to be Merleau-Ponty’s view, elaborated in the chapter on time in the last part of the Phenomenology of Perception). The continuation of time as in past, present and future, Osborne suggests, is essential for the formation of lived experience.

In its most general sense, “duration” names that form of temporal continuity – the experience of being in time – by which time is distinguished from space. It

54 Although art’s aesthetic function differs from lived experience, nevertheless, experiential art has the potential to approximate lived experience.
is usually taken to have achieved its first philosophical elaboration in St. Augustine’s notion of an expanded, ‘threefold’ present: the coincident consciousness of the past, the present and the future, in memory, attention and expectation, respectively. As a temporal totality – there is nothing in time outside this present – the expanded present is not point-like (the instant) but endures. It endures dynamically as a constant movement between each constituent part, as what was present to attention becomes memory, as new objects of attention are realised, as new expectations arise and so on. (Osborne 2004, p.70)

Osborne’s point is that lived experience is constituted by apperception. The term apperception denotes the process by which the mind gets hold of sense perceptions and turns them into conscious knowledge. The time continuum has the important function of anchoring the subject in the world. By contrast, Bergson’s notion of pure duration is concerned with pure creative or philosophical thought as a measure of ‘becoming’. I do not see the concept of durée as being in direct conflict with the concept of apperception as lived experience. Instead, I believe both complement each other and are part of a continuing development of ideas, concepts and affective experience. Where the latter focuses on the assimilation of new experience, the former concerns itself with the creation of new ideas.

In Chapter Three, I analyse the perceptive modalities constituted by specific case studies of the moving image installation. By comparing a spatially configured single-screen installation to several examples of multi-screen installations, I am able to determine two distinct modes of perception. The single-screen installation constitutes an embedded haptic perception. The spatialization of the projected images together with the sound, constitute an immersive environment. Conversely, the chosen multi-screen installations configure the affective encounter as inter-animated and mobile perception. The single-screen work embeds the viewer in a psychodynamic experience of image and space. By contrast, the architecturally configured multi-screen installation mobilizes the viewer in the actual space of the installation.

55 Becoming in the Bergsonian sense is the production of a new creative thought that is neither linked to existing knowledge nor produced as a possible variant of it.
3. The Production of the Spatial and Architectural Field of the MIS

In the previous chapter I explored aesthetic perception as a performative encounter enacted by the spectator. Both the live display and the performance created haptic-embodied perception. The bird display constituted the performative mode in the form of differentiation, between human and animal. By contrast, the animated space of the performance explored the concept of the map which turned the space of the performance into an abstract visual field. Although the audience remained at a distance to the performance, the animated space created sensory phenomena and a mobile gaze.\(^56\) However, the experience was not fully immersive since the work also constituted interchanging states of attention and distraction. For instance, the diagrammatic design of the action and the juxtaposition between the projections and the live action provided moments of distraction, so did the breaks and pauses of the performance sets. The cycle of attention and distraction is also part of the perceptive modality of the moving image space and will be explained in detail in Chapter Four. The objective of this chapter is to examine how the inclusion of the spectator in the moving image space constitutes direct spatial experience. By exploring Fennimore’s (2008) application of the map and the tour, adapted from de Certeau (1984), I was able to discern two modes of haptic perception, haptic-visual and haptic-mobile.\(^57\) The former applies to the performance and the latter pertains to the spatially configured moving image installation. This chapter investigates the different perceptive modalities of the moving image installation and the production of the spatial field. As mentioned earlier, it is necessary to differentiate between spatially configured and non-spatial forms. Further, the perceptive mode of the spatially configured single-screen installation differs from the experience of the spatial multi-screen installation. Although the viewer is embedded in the space of the single-screen installation, the haptic perception is not constituted by physical movement. By contrast, the architecturally configured multi-screen installation calls for a mobile and interactive viewer, which establishes the haptic-mobile mode as an inter-

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56 The notion of haptic and optic perception and the mobile gaze in relation to works of art was theorized by Riegl in *The Late Roman Art Industry* (1985, first published 1901) see Iversen (1993). For a more detailed explanation see Chapter Two.
57 The term haptic-mobile implies that perception is not solely constituted by vision but that the movement of the spectator in the space of installation creates direct spatial experience.
animated process. The difference between the mobile spatial field of the MIS versus the static embedded space of the single-screen installation will be examined through specific case studies. Another significant aspect in the study of the MIS is the contingency between content and form, which differs with each individual installation. The spatial field of the MIS acts not simply as a device of display but provides the conditions within which relations between image, space and spectator are synthesized. Hence, Uroskie (2008) proposes that the form shapes the content and its experience. Like the temporal space of the performance, the space of the MIS configures animated space. Two different temporalities come together - corporeal and technical - the temporality of the moving viewer and the temporality of multiple image sequences and sound. Osborne (2004) also suggests that the various temporal rhythms constituted by the MIS influence the mode of reception. Moreover, as Crary (1999) pointed out, attention and distraction are part of the same perceptive modality. Therefore, the cycle of attention and distraction, contingent upon the specific spatio-temporal conditions, produces the prevailing reception. In addition, it is essential to take into account that the temporalities at play in the MIS are embodied articulations of spatial relations, enacted differently by each viewer.

Extensive and Intensive Space

Deleuze (1994) suggested that we experience space mainly through vision and consequently, we ignore the intensive qualities of space in favour of the visible. He distinguished between two qualities of space: extensive and intensive. The extensive qualities are the spatial dimensions, such as width, depth, height. In contrast, the intensive qualities of space, such as temperature and sound are imperceptible to the eye. Thus, Deleuze implied a separation between vision and our other sense perceptions of smell, taste, hearing and touch. His notion of spatial intensities is borrowed from thermodynamics. Chemical, climatic or other processes produce certain conditions that are

58 The notion of inter-animation will be explored fully in Chapter Four. In brief, it implies that the physically active spectator is animated by temporal and spatial affects and in turn responds intuitively to the spatio-temporal environment.

59 Intensive qualities of space, for example, are temperature, smell, sound and other atmospheric or climatic aspects.
neither static nor experienced in exactly the same way. Climatic intensities such as temperature, air pressure and gravity are first felt through our bodies as immediate sensorimotor phenomena.

Deleuze stressed that the immediate and felt sensory impact is actual experience which is intuitive and yet, we habitual construct experience through the intellect and through pre-existing knowledge. Hence, most of our sense perceptions, instead of being immediate, are interpreted through pre-conceived qualities. This is particularly true in the case of space. Instead of allowing ourselves to experience the intensities of space through the other senses, we habitually turn them into visual qualities. Customary, yet deceptive, the potential for immediate sense perception is covered over by our tendency to ‘see’ space in terms of extensive spatial qualities. To break the spell of habit and bring about a change in perception, Deleuze advocated that one must distinguish between quantitative and qualitative difference. Real change is produced by qualitative, not quantitative difference. Quantitative change is brought about by a process of division which simply creates more of the same. However, because the intensive qualities of space cannot be divided only a change in quality can produce real difference; for example, mixing hot and cold water results in a changed temperature. Further, Deleuze proposed to distinguish between intensive qualities, for example hot air, and intensive difference, for example the climatic conditions, as the process which produces a change in intensive and extensive qualities. DeLanda (2006) states that, for Deleuze, intensive differences are productive. They constitute space as a site of processes, which create the diversity of extensive spaces. Significantly, difference, for Deleuze, is not the phenomenon itself, i.e. that which can be observed, but the nuomenon; that which is our embodied perception. Nuomenon is the material reality, which, Deleuze said, we experience directly and unmediated - it is our intuition. In order to experience the intensive qualities of space one needs to be immersed in actual space. With this rather complex argument, DeLanda says, Deleuze endeavours to free space from a solely optical fixation. He proposes that depth should not be perceived, as extensity, but instead, experienced as intensity. He states that this might be possible in the merging of the sensible (empirical) and thought (transcendental).
For Deleuze, art is an experiment with experience and should experiment with sensibility in order to define the operative transcendental condition.60

There are two major points to take away from Deleuze’s argument regarding a direct experience of space. First, the intensive qualities of space generate unmediated sense perception. Secondly the intensive differences produced by the temporally animated space alter the intensive and extensive qualities. Thus, the spatio-temporal assemblage of the MIS is not only constituted by intensive qualities (light, movement, atmosphere and sound) but comprises a fluid and inchoate environment. Fundamentally, the sum of bodily affects constituted by the shifting spatial intensities of the MIS situates perception between physical affect, intuition and vision.

Considering the spatio-temporal assemblage of the moving image space in relation to the multiple modes of perception constructed by specific spatial fields is the task of the following analyses of the case studies. Although the emphasis is on the study of the specificity of different spatial configurations, the investigation of the contingent relationship between content and form is also important.

Spatial Field and Rhizomatic Assemblage

As mentioned in the previous chapter, Weibel (2009) suggests that the open and allusive content of the contemporary MIS creates rhizomatic possibilities which can be compared to the concept of rhizomatic assemblage (Deleuze and Guattari, 1999). The rhizome according to Deleuze and Guattari is an open and constructive system, which can be endlessly reconfigured in multiple and different ways. Weibel’s interest in the rhizomatic process relates to the allusive content rather than the actual spatial form of the MIS. However, the emphasis of this study is on the synthesis produced between content and form which shapes the perceptive experience. Further examination will reveal that the performative encounter of the MIS is determined by the specific spatial configuration.

60 Deleuze’s theory of space was explicated by Manuel DeLanda’s 2006 essay ‘Space: Extensive and Intensive’ in Buchanan, Ian and Lambert, Gregg eds. Actual and Virtual, Deleuze and Space.
Macgregor Wise (2005) states that assemblage is a process of arranging and a play of contingency and structure, which is neither predetermined nor random. Assemblages not only include things, but also relations, passions, affects, intensities, and speeds. An assemblage, in the Deleuzian sense, is a collection of singularities, which are deducted from the flow; selected, organised, stratified and convergent, naturally and artificially. The Deleuzian notion of assemblage as a process of continued making and remaking is pertinent to an understanding of the multiple perceptive modalities of the MIS.

The hybrid nature of the MIS is constituted by actual and virtual space. The spatial field, comprising the screen architecture, is a space within space, i.e. it is positioned within actual space. I understand the architecturally-configured spatial field as a virtual space because it functions as an affective and temporal construct. Virtual space is articulated through the movement and interaction of the spectator. Hence, the spatial extensities and intensities inherent in the actual space of the gallery merge with the qualities produced by the architectural field. Therefore, spatial intensities and intensive differences originate from actual and virtual space. In the live performance, the spatial field was articulated and simultaneously animated by the performers and birds.

By contrast, the constellation of the spatial field of the MIS is constructed in advance. But the possible relations, intensities and affects are articulated by the interaction of mobile viewer in the space of the installation.

The following analyses of case studies illustrate a distinction between two different spatial fields, embedded and inter-animated. The first example, Steve McQueen’s Deadpan (1997) consists of a single image projection that fills the entire wall of the space. The spatialized image embeds the spectator in the space of projection. Conversely, the chosen multi-screen projection installations by Eija Liisa Ahtila, Jane and Louise Wilson and Doug Aitken (discussed in

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61 In contrast to the actual space of the gallery, the virtual space is constituted by the spatial configuration, for example the screen architecture and other spatial elements and articulated by the spectator.

62 In the following I use the terms spatial field and architectural field interchangeably.

63 The virtual space is constituted by the architectural screen configuration and includes the represented image space.

64 The concept of inter-animation is explored in detail later in this Chapter and further in Chapter Four in relation to the case studies. In short, it follows Deleuze’s proposition that the affective forces produced by the encounter of two affective bodies constitutes experiential change. Relating the idea to the MIS the animated space configures an interactive process in which the spectator’s movement acts upon the space and in turn is also acted upon by the spatial affects of the work.
Chapter Four) utilize architectural formations in order to create the spatial field as inter-animated, albeit to different degrees. In addition to the spatial field, the MIS also constitutes different spatial forms. The two main forms relevant here are the closed and open spatial form. The objective of the following studies is to show how the spatial form and spatial field shape the content and perceptive experience of the MIS.

2.3 Embedded Perception and Visual-spatial Expansion and Contraction

*(Deadpan, 1997)*

ill.14: Steve McQueen, *Deadpan* 1997, Installation view ICA, London

In this case study I explore the notion of haptic perception in relation to the spatialized image and embedded perception. The work plays with cinematic structure and re-contextualizes the experience as spatial affect. The scale of

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65 The use of the term ‘spatial’ affect relates to the fact that the work changes the viewer’s experience of the actual space of installation. For Deleuze and Guattari, the term affect does not denote a feeling or sentiment. Instead, following Spinoza, they suggested it is the capacity to affect and be affected and as such is considered as an encounter between the affected body and the affecting body. “It is a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act.” (Massumi (1999) p.xvi.)
the image, projected to fill the entire wall, includes the viewer in the image space. The repetitions of the same action/shots create a psycho-dynamic experience of time being halted. In addition, *Deadpan* conflates image and actual space. Filmed from different angles, the flat façade of a house is seen repeatedly falling down. The first view of the action is frontal; subsequent sequences show a side view and the view from behind the façade. Each view includes the artist standing in front of the façade. In the first scene, the façade, positioned centrally in the image frame, appears to fall forward into the gallery space. The projected image is reflected on the floor of the gallery. This gives the effect of the image, spilling out into the actual space of the gallery. The fall of the house is the most dramatic sequence, taking the spectator by surprise and creating an immediate sensory response. Although this shot is very short, the slow motion effect appears to extend time and makes it possible to experience every nuance. First comes the expectation of the façade falling on top of the protagonist, then the relief that an empty window frame has left him unruffled. Finally, the falling façade temporarily blacks out the image and the space of the gallery becomes totally dark. Through an intricate process of mirroring, the scale of the work configures actual space and image space. The mirror effect is further enhanced when the spectator takes up position directly opposite the protagonist which creates a symmetrical relationship between the two. The protagonist’s position is static and central. Standing in the foreground of the image space and almost on the level of the gallery floor, protagonist and spectator appear to occupy the same space. The imaginary alignment between the two bodies reduces both distance and space. The arrangement constitutes the spectator in an embedded spatio-temporal experience. The contraction and expansion of space is articulated through the action and the multiple camera views. The framing of the camera in each shot gradually reduces spaces and closes in upon a detail. The action performed by the artist is a partial re-enactment of a scene in a film by Buster Keaton.\(^\text{66}\) Silent film, in particular the comedies of Keaton and Chaplin, were developed as pure entertainment forms that conventionally made fun of human struggle and foibles. Not only were they seen as cathartic but they also frustrated notions of the heroic protagonist.

\(^{66}\) McQueen’s work reconfigures a part of the storm scene in the Buster Keaton film, *Steamboat Bill Jr.*, 1928.
And, as Parfait highlights the genre was predominantly conceived for a white audience.

*Steve McQueen's black male body, reframed in relation to Buster Keaton's white male body, relates back to depictions of black identity, which are often not included in prevailing models. So the issues is raised thus: at what risk can one be in the frame and, above all, remain in it? At the risk of elimination, exclusion and disappearance.* (Parfait 2006, p. 207)

ill.15: Steve McQueen, *Deadpan* 1997 Video stills (exhibition catalogue)
Repetition and Stasis

In the early stages of cinematic development the technological staging of space through the camera eye created a spatially expanded perception for the viewer. Benjamin (1988), in his 1936 essay 'The Work of Art in the Age of Mechanical Reproduction', theorized that film expands perception through multiple camera views and editing which enables the viewer to become critically engaged. Comparing painting to film, Benjamin discerned a change of modern technological perception from the attentive contemplation and absorption by a painting to a distracted yet critical mode of viewing in the cinema. The moving image does not allow the spectator to focus on an individual image. Instead of being absorbed by the work (painting) the cinema spectator absorbs the film through critical examination. Benjamin's notion of critical examination is based upon the encounter with the structural forms of early cinema. Although Deadpan draws attention to the cinematic tropes of simulating space and spatial experience the work does not only reference early film in order to deconstruct cinematic paradigms. Instead the work reiterates cinematic structure and form to the point of a deadening of critical examination. The symbiotic relationship between content and form, the repetition enacted within and without, asserts the status quo. 'Repetition of the same' relates not only to the 'black subject' but also points towards the function that structural forms play in the construction and perception of content. In her essay 'Room-for-Play: Benjamin's Gamble with Cinema', Hansen explores Benjamin's Selected Writings (Harvard edition, Volumes 1-4, 1999), first published in German in 1974, which also include the second typescript version of Benjamin's essay 'The Work of Art in the Age of Technical Reproduction'. Hansen examines Benjamin's complex notion of play and repetition as discussed in many different essays most prominently in Selected Writings, Volume 2, Part 1, 1927-1930.

*It is worth noting here, that Benjamin referred to the early silent cinema of his time specifically to comedic film (i.e. Chaplin) and Cinéma Vérité (i.e. Vertov). He suggested that the mode of distracted viewing is produced by the moving image which can not be arrested. He further theorized that distraction constitutes a distance from which the spectator examines the film critically. This notion is further underlined by his idea that the expansion of perception through the camera eye exceeds the naked eye. Thus, he suggested, the spectator is turned into a critical examiner akin to the cinematographer or director of the film.*

*It is useful here to consider that Benjamin's thoughts regarding the distracted perception of film, as elaborated in his 1936 essay, are primarily concerned with the constituent elements of the cinematic form in particular the use of montage.*

*According to Hansen this is a more reliable translation than the one that first appeared in Illuminations (1969) edited by Hannah Arendt.*
Benjamin developed the notion of repetition as play, which has therapeutic value and transforms the shock of the new into habit, in order to counteract modern societies alienating and distancing effect.\textsuperscript{70} He suggested that modernity's shock factor is due to the fact that impressions no longer enter into experience. Instead they remain linked to their time of occurrence and external to the subject. Yet, conversely, when children play with toys, their curiosity and compulsion to repeat facilitates the assimilation of strange or new experiences. Hansen (2004) points out that for Benjamin, tracing the mechanics of play allowed him to conceptualise a relation between modern collective experience and technology and, concerning cinema, a liberating and apotropaic function. The screen actor, pre-eminently Chaplin, is theorized by Benjamin as the performer of self-alienation. By articulating the body’s motor system in the form of chopped and jerky movements, Chaplin mimics the body’s fragmentation through technology. Drawing a parallel here, the composed inertia of the artist/actor in Deadpan, although subjected repeatedly to the falling house, suggests resistance to the self alienating effects of both technological innervation and identity construction. Although the artist’s body is caught in the technical construct of endless repetition and also gradually reduced to smaller and smaller fragments, until only a close up of the feet remains, his stoically motionless and upright position suggests defiance. Thus the work conveys awareness of its constituent form: the technological effect of repetition and diminutive montage and the framing device and its confinement of the static subject held rigidly centre-stage within the frame. Here content and form work together in order to create repetition as stasis, nothing changes or moves save the artificial façade. The installation repeats the same sequence of frames in an endless loop and, like the actor, the viewer is caught in a state of entrapment.

Hansen emphasizes that the therapeutic function Benjamin ascribes to early cinema, especially comedy, depends on the audience’s cognition and its mimetic assimilation.

\textsuperscript{70} Hansen's essay on Benjamin's thought far exceeds this enquiry however the notion of 'play and repetition' as conceptualized by Benjamin is relevant to the investigation of technology and repetition.
innervations – the interpenetration of the performer’s physiological impulses with the structures of the apparatus, and the audience’s mimetic, visceral assimilation of the product in the form of collective laughter. (Hansen 2004, p. 26)

Hansen further highlights, that although Benjamin retained the linkage with trauma – ‘the transformation of a shattering of experience into habit’ – he also reconfigured it. Instead of privileging trauma as a primal event, he proposed the notion of repetition as difference, this: “makes it productive of a future.” (Hansen, 2004, p.28)

Whether fuelled by trauma or triumph, the emphasis is on the nexus of play and habit and, conversely, an understanding of habits as petrified forms of our first happiness, or our first dread, deformed to the point of being unrecognizable. (Hansen, 2004, p.28)

Conversely here, McQueen's use of repetition enacts a play with depressed form and in doing so petrifies time and movement. The work’s endless repetitions parody rather than produce actual movement. Similarly, the endless recurrence of the same action precludes any possible future determination or signification. Thus, Deadpan constitutes space without time and as a physiological experience. McQueen’s careful inversion of cinematic montage technique, originally pioneered to emulate linear time progression, re-articulates the method of montage as ‘repetition without difference’.

Crary (1999) in his analysis of the reinvention of the spectator in the digital age suggests that because of the proliferation and constant changes of digital technology, habitual spectating now takes place without actual assimilation. Thus, instead of overcoming the ‘shock of the new’ through habit and/or repetition we have become accustomed to deal with the ever new on a superficial rather than experiential level.

We live then, in an ocean of visual data where the significance of any individual image drifts unpredictably between a condition of irrelevant blankness and the possibility of local collective meaning. (Crary, 2000, p.25)
Considering the effect of the video loop in relation to the distracted modes encountered in moving image installations and contemporary culture, Morgan suggests that the ‘eternal return’ of the loop suspends movement and time. Her statement brings into conversation the complex and double-edge nature of technologically constructed perception.

The looped image, then, might present a certain stabilising aspect in the otherwise uncontrollable experience of daily life. Continuous return keeps everything in a state of agitated stillness, leading nowhere. (Morgan, 2004, p.26)

This is certainly true in the case of Deadpan, where McQueen’s reiterations re-enact the comic-tragic, not as a forward momentum of catharsis and change, but as a condition of stasis. However, McQueen’s construction of the ‘eternal return without difference’ is not directed at a critique of technology but instead inverts cultural constructs to show the clichés configured by cinematic representation. Estranged as they are, the sequential repetitions in McQueen’s work are far from delivering therapeutic value. For one, McQueen has removed the comical effect used to elicit the laughter so essential to the Keaton originals, hence the title Deadpan. Further more, the conceptualization of repetition as stasis or status quo depresses any possible orientation towards the future.

The analysis of this case study exemplifies how the framing and temporal structure of the moving image content and the spatialization of the image through the single-screen projection influences the perceptive experience. Deadpan creates spatial affect through the spatially embedded image and the simulated effects of spatial expansion and contraction. Both viewer and image are embedded in the space of projection. Yet the image sequence, the fall of the façade, unsettles the body’s grounding in actual space. This disruption of spatially-embedded perception creates an awareness of actual space. Initially, the spectator acts as the interface in the imaginary conflation of image space and actual space. However, once the spatial grounding is interrupted, the spectator becomes aware of the gap between image and actual space; between reality and construction.
Interval and Irrational Cut

In his books on cinema, Deleuze (1986 and 1989) extrapolated that the interval is an essential constituent of film. He suggested that there are two types of interval: within the frame and between frames. The interval within is the individual frame which multiplies through a succession of recorded frames and creates an extended period of duration. The interval without is the gap between frames, the black frame, which remains invisible. In classic cinema, the cut links together shot sequences to produce narrative progression. The movement-image of classic cinema utilizes montage technique in order to bridge the gap between sequences. The movement-image subordinates time to movement and produces logical continuity. In avant-garde film, for example Antonioni and French New Wave cinema, the time-image subordinates movement to time; shot sequences are released from rational connections and become illogical. The time-image produces serial durations which are unconnected. The irrational interval of the time-image ruptures continuity and denies transparent signification.

In digital media there is no intrinsic interval, as with film. However, video can reconstruct the interval and the irrational cut. Demos (2005) explains how McQueen's *Just Above My Head* (1996) captures a sense of time by fixing on the drawn-out passage of a single continuous shot of a figure walking down the street. The looped film replaces narrative development with protracted duration. Further, Demos analyses how the irrational cut is produced in video through the materialisation of the video image. In *Catch* (1997) McQueen and his sister film each other and intermittently throw the camera towards each other. The action of throwing the camera produces an abstract image constituted by the material condition of the electronic image. In *Just Above My Head* (1996) McQueen films the top of his head and the sky above, which pops in and out of the screen as he walks along. Like *Deadpan* the work is projected to fill the wall of the exhibition space and the floor delineates the bottom edge of the frame. As McQueen's head goes in and out of the frame it appears from and disappears into the gap between the wall and the floor. Thus the handheld camera produces alternate images of presence (the head) and absence (the empty
screen). The blank screen constitutes the interstice which ruptures filmic immersion and continuation. When the head disappears, the projection surface remains blank and the spectator becomes aware of the space and the act of viewing. In *Catch*, the interstice is produced by the pixelated, abstract image of the moving camera. In both works, prolonged action constitutes a single interval which is intermittently interrupted either by the materialized digital image or the blank screen. The ruptures produced by the interstice/gap function similar to the irrational cut, they disrupt embedded immersive perception and make the viewer aware of the actual space. Furthermore, a gap opens up between image space and actual space, between illusion and reality. As Demos suggests, the advance of McQueen’s works (referencing the early video works of the 60s and 70s) is that he reintroduces the signifier. Comparing *Just Above My Head* (1996) to a work by Nam June Paik, Demos explains that the blank screen of *Zen for Film* (1964) is a “phenomenological-cinematic experiment” which negates representation.\(^1\) By contrast, McQueen’s head bobbing in and out of the frame reintroduces the signifier, yet situates it between absence and presence. Although the work is concerned with the production of identity, gender and race, it does not signify a specific concept. Instead, the work introduces identity as an unstable term, changing and transmutable rather than fixed, and thus points towards the indeterminacy of signification. Demos’ point regarding the indeterminacy of fixed or stable meaning is particular relevant in relation to the allusive and open-ended state of the MIS, as stated by Weibel (2009), and will be examined in more detail in Chapter Four.

Compared to the haptic-embedded perception of the single-screen installation, the MIS constitutes haptic-mobile perception as a dynamic and inter-animated process. The production of the spatial and architectural field of the MIS is explored through the following two case studies. The first case study, *Where is Where?* (2008) presents a closed spatial form and is examined in relation to the spatialization of narrative. The second case study, *A Free and Anonymous Monument* (2003) displays the open spatial form and investigates spatialized multi-image montage technique. As implied by the use of filmic terminology,

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\(^1\) “The work consists of clear film running through a projector. The viewer’s shadow is projected onto the screen or at times the light is obliterated by the viewer’s body. The address of the work is directed at the negation of cinematic illusion while recreating the situation of the cinema within the space of the gallery.” (Demos, 2005, p.70).
both installations utilize narrative and documentary content, and reconfigure it into a spatial field.

3.2 Spatial Enclosure and Spatialized Narrative (*Where is Where?*, 2008)

Ahtila’s six-channel projection installation is one of her most complex works. Not only does she use multiple genres but also multi-camera action. This allows her to edit and project the work as an expanded, fragmented and spatialized multi-narrative. The content is inspired by a real story that happened during the Algerian war and also refers to a text by Frantz Fanon (*The Wretched of the Earth*, 1963).\(^{72}\) For the purpose of this analysis I will concentrate on an overview of content in relation to form. Of particular interest is the contingency between temporal structure and spatial form.

The two major strands of the narrative consist of footage of two boys who murdered their friend and the reflections of a Swedish female poet who, at

\(^{72}\) For an in-depth discussion read Alice Butler’s essay, ‘Must this be the place?’ published in the exhibition catalogue *Where is Where?* (2008).
times, also converses about the event with a female priest. The re-enactment of different parts of the story is interspersed with documentary footage and the appearance of a death-like figure, familiar from *The Seventh Seal* (Bergman, 1957). The spatial configuration of the installation, as seen at the Parasol Unit Foundation for Contemporary Art, London (2010), consisted of four screens/walls arranged rather like a diamond shape room and two other screens, one at the entrance and one at the exit of the central space. The entrance screen shows an animation of the major motifs of the work, whilst the exit screen showed more documentary footage of the Algerian war. The main story is presented on the four screens of the central space. Overall, the space of the installation is configured as a walk-through space. Yet, inside the main space the viewer remains almost static throughout the duration of 43 minutes. The spectator is surrounded by two images/walls on either side, which require minimal head and body movement. In addition, seating was provided in the middle of the space.

Attention and Distraction

In previous works, Ahtila multiplied single-camera shots through side-by-side, delayed double projection of the same footage (*Consolation Service*, 1999); by projecting different sequences simultaneously (*The House*, 2002) in triptych fashion; or successively (*Today*, 1996/1997) on screens arranged like a three-
sided room. Here, the multi-camera sequences allow for a visual expansion of the narrative through different views of the same action. For example, at times, a frontal and a side view are projected simultaneously, and at other times they are seen in sequence. The narrative sequences of the two major strands of the story (the boys and the poet) move between different screens, appearing in interchangeable and overlapping positions. Linear, narrative progression is further undermined by the intercutting of seemingly disparate shots, such as the documentary war footage and the figure of Death. Where the eight-channel surround sound enhances the experience of enclosure and immersion, other effects of confusion are employed, for example, the simultaneous yet different views of the Sufi dancers, which create a sense of disjointedness. As Butler states, Ahtila achieves a finely tuned balance in her combining of “(...) a forceful sensory input with an embodied sense of disorientation.” (Butler, 2008, p.9) As a result, the promise of immersion in the individual sequences is constantly interrupted by the spatialization of the sequences and the work’s temporal structure. The cycle of attention and distraction is constructed twice over. Once, in the shifting patterns formed by the mobile sequences, appearing and reappearing on different screens; and again, in the intercutting of documentary and symbolic footage. Ahtila disperses the individual sequences over four screens and thereby creates a kaleidoscopic spatial enclosure. The spatial field constitutes an inverted three-dimensional montage effect that places the viewer in the centre of the space. The temporal structure of the work and its spatial presentation configure the closed spatial field as a continuous cycle of attention and distraction. However, it is important to note that the mobile gaze of the spectator involves little or no physical movement.

Spatial displacement and dislocation

The separating of narrative fragments onto different screens, their random positioning and simultaneous playback produces a sense of disorientation. The viewer tries, unsuccessfully, to link individual sequences and create a coherent and linear story. In concert with the stylistic changes in treatment, the spatial displacement estranges the reception of the work. Although all the sequences
refer to the same subject matter, their random playback simultaneously invites and undermines the process of reconstruction. Thus, the symbolic meaning of the work remains open-ended and ambivalent. Through a careful interplay between different genres and styles - fictional and documentary, realist and symbolic-theatrical style - the work alludes to, rather than reconstructs, the actual events. Weibel (2009) states that regarding the narrative content of the contemporary MIS, allusive referencing, fragmented stories and multiple images allow for an open-ended narrative that is to be constructed by the viewer. Considering that the original event is a true story, which the artist has fictionalised and presented in multi-genre form, the work seems to question any attempt at a singular interpretation. Instead, the fragmented multi-narrative form allows for the construction of different perspectives. Fundamentally though, the sensory impact produced by the enclosed multi-image form is restricted to the mobile gaze. Thus the mode of perception is closer to the haptic-visual rather than the haptic-mobile.\(^3\) Regarding the visual affect of the work, on the one hand, the emotive representation of the content evokes emotional response. On the other hand, the impossibility to see it all - the denial of a complete and successive view - creates the cycle of attention and distraction. Butler (2008) suggests that the treatment of the work, the multiple fragments and dispersion, create a feeling of discontinuity and dislocation. She likens this to the subject referenced by the work, which deals with notions of colonial displacement. Instead of actual spatial experience or actual movement by the viewer, the work produces a temporal rather than spatial affect which is constituted by both: the spatial dispersion of the images and the image enclosure created by the spatial field. Contingent upon each other, the temporal image structure and spatial form enhance the spectator’s embodied sense of spatial dislocation and fragmented time.\(^4\) Butler distinguishes between two modes of perception in the spatially constructed MIS, extero-perception and proprio-perception. The former relates to external stimuli and the latter is the body’s perception of itself, its movement and position in space.

\(^3\) For an in-depth analysis of the affective subjective experiences produced by Ahtila’s works, see Elfving (2008), *Thinking Aloud: On the Address of the Viewer.*

\(^4\) It is important, here, to distinguish between the affect produced by the temporal structure of the multi-image and the affect produced by the space. However, the spatial affect, here, is minimal since the closed form affords little movement by the spectator and primarily serves to enhance the workings of the surround multi-image structure.
(...) by transposing the narrative strategy of art cinema to multiple screens, Ahtila widens the gap between images, so that it becomes a space the spectator enters into physically as well as mentally. (Butler, 2008, p.92)

Having seen the work, I experienced the gaps between the image projections visually rather than physically. The installation was configured as an enclosed space with no actual physical spaces between the projected images, except for the entrance and exit. In fact, the work was projected directly onto the walls of the space and seating was positioned in the centre of the space. Thus, Butler’s suggestion that the gaps between the images/projections constitute spaces that allow the viewer to enter into, strictly speaking, constitute a mental rather than physical engagement.

The perceptive modality of the open spatial form differs greatly from the closed form and will be examined in the next case study. Unlike spatial enclosure, which acts like a container, the open architectural configuration does not centralize or restrict the position of spectating. Instead the architectural field of the open space is articulated by the free movement of the viewer.
3.3 The Open Architectural Field and Spatialized Montage
(A Free and Anonymous Monument, 2003)

The installation consists of thirteen screens, which are configured to loosely mimic the architectural template of the Victor Pasmore Apollo Pavilion (1958) in Peterlee. The work was filmed in five different locations: the Pasmore Pavilion, a microchip factory, an off-shore oilrig, a multi-storey car park and an engine factory. The most defining element of the installation is that all thirteen screens show multiple views of one location at a time and in succession. Thus, the architectural configuration of the screens configures each site as a fragmented, yet extended panoramic landscape. The space between and around the free-standing (including some hanging) screens allowed for free passage by the viewer and revealed multiple views from all possible angles - front, sideways, above and behind. The individual sequences are animated through the moving camera, with the exception of the Pavilion. The first impression upon entering the space is that of a kaleidoscope of images and sound. Due to the large floor
space of the gallery the viewer could either enter the screen configuration or chose to stay outside the screen area and walk around its perimeter. The second defining aspect of the work was the temporal structure. Apart from the Pavilion, all the sequences were edited as a synchronized multi-image montage. Once immersed in the screen configuration, the viewer was animated by the choreographed montage effect, as well as by the multi-speaker soundscape. Whilst the moving image sequences followed a pre-determined rhythm, the movement of the viewer comprised yet another temporality within the spatial and aural field. In this sense, two assemblages come together; one constituted through the temporal structure of the work and the other articulated by the mobile viewer. Both temporalities combine to create a new assemblage, which is enacted differently by different viewers.

As spectators walk through the space of the installation and engage in its visual display, they activate the work. Their presence and the physical articulation of their motion design the artistic space. (Bruno, 2003, p.10).

As Bruno points out, the Wilsons have created a filmic, architectural, mobile montage with one art form turning into another: art, film and architecture. She further adds that each location creates a different mood and different state of mind. The Wilsons’ cinematic approach in the construction of extended cinematic space comes to the fore in the sterile and mechanic-robotic space of the microchip factory. Even though this is a working plant, the filmed sequences portray modernity as an empty landscape full of machines; desolate, and devoid of human presence. Other locations, like the engine factory and the oil rig, receive a similar treatment evoking a sense of kinetic entropy, as humans are replaced by, or act like, machines. The exception is the sequence of the Pavilion which has been produced differently. Despite symbolising a modernist ruin, the Pavilion is animated by rock climbers using it as a climbing structure. Here, space is constructed through the temporal assemblage of the climbers action and the random edit of different perspectives. The human action and static camera views stand in stark contrast to the orchestrated camera movement and the choreographed multi-montage applied to the other sequences. The random cuts in the Pavilion sequence create a different temporality and compose a view of disjointed rather than panoramic space. The
disparity of treatment between different locations constitutes the spatial field in two different ways. When watching the sequence of the Pavilion, the fragmented internal structure is amplified by the external fragmentation of the architectural field. Conversely, when watching the choreographed and extended panoramic views of the other sequences, the spatial field constitutes a unified mobile and animated space.

Where the documentary style of the Pavilion feels realist, the moving camera and the spatialized montage effect in the other sequences appear theatrical. The Wilsons employ the roving camera and the choreographed montage to instil a sense of estrangement and alienation. The desired effect is a feeling of isolation, loneliness and desolation associated with the critique of modernist space. As Bruno (2003) suggests in her essay entitled 'Modernist Ruins, Filmic Archaeologies', the work conjures up a melancholic, rather than sentimental, view of the demise of regional industry, taken over by technology, robots and people that operate machines. Conversely, the Pavilion stands for the birth of the modern spectacle, entertainment and the modern subject. Hence Bruno suggests that the Wilson’s work is also a celebration of the unstable modern nature of space. The two states - melancholia proffered by the entropy of the post-industrial landscape, and the celebration of the temporarily re-invigorated modernist architecture of the Pavilion - sit uneasily side-by-side. The Pavilion, although provisionally enlivened by the presence of the climbers, is not really saved from its defunct state. The demise of its original function, entertainment and social interaction, is still apparent. Where Augé (1995) would argue that the loss of social function has relegated the Pavilion to a non-place, the Wilsons suggest that the climbers use of the Pavilion has reinvented its function as a structure for a different form of social entertainment.
Open Field and Inter-animation

The open spatial form of *A Free and Anonymous Monument* (2003) configures the interactive mode of perception as inter-animated. The spatialization of the montage effect, in this work, creates fragmented panoramic views which are spread over the whole space and include hanging screens. Where Ahtila creates an enclosed panoramic image space with the viewer in a central position, the Wilsons spread their images far and wide. Hence, the mobile spectator navigates not simply gaps between screens but traces pathways through and around the screen configuration.

In general as one moves through space, a constant double movement connects interior and exterior topographies. The exterior landscape is transformed into an interior map — the landscape within us — as, conversely, we ‘project’ outward, onto the space we traverse, the motion of our own

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75 The notion of inter-animation is explained in the following pages.
emotions. Space is totally a matter of feeling. It is a practice that engages psychic change in relation to movement. (Bruno, 2003, p.17)

Although the above statement explains our psychic interaction with space, it does not account for how the immediate sensory input emanating from spatial intensities changes our previous perceptions of space. As Deleuze (1994) suggested, spatial intensities are often ignored in favour of spatial extensities and prior experience of space. However, in her analysis of the Wilsons work, Bruno (2003) picks up on the temporality of the syncopated montage effect creating different moods and different states of mind. Ambience and sound, images and space create a special kind of consciousness. The hypnotic, rhythmic, flow of energy creates an inner state and external awareness. Thus the physical articulation of space also creates a state of presence. The viewer is active and alert to spatial affects and new intuitions. The spatial intensities, temporality, ambience and sound, constructed by the spatial field are felt first as unmediated physiological phenomena. The affect of the work, the feeling of melancholia, isolation, entropy, desolation and fragmentation, is produced in reaction to the sensory input and its attendant reflection. The actual naming of these different moods comes about as response; the synthesis of temporal and spatial affects through intuition and reflection. Thus, Bruno (2003) also suggests that the spectator acts upon and is acted upon by the animated space. The spectator engages with the work on a physical and mental level. Furthermore, the process of perception is constituted through action and reaction. The spectator is acted upon, in that she receives sensory input, whilst also acting upon the work by projecting an emotional response or physical reaction. Depending upon which path the spectator traces or which viewing positions she selects within the spatial field, the intensive and extensive qualities of the space are experienced differently with every move. Thus, the receptive process of inter-animation is constituted by multiple and changing affects. However, rather than following Bruno’s suggestion of psychic and habitual-visual interaction, here, the concept of inter-animation is based upon the actual experience of space. Hence, Deleuze’s notion of the affect as force,

76 Intuition is explained earlier (see Extensive and Intensive Space) as the nuomenon (Deleuze, 1994) which is direct and unmediated sense experience produced by spatial intensities and differences.
not a sentiment or feeling, is instrumental in the development of the notion of inter-animation as producing direct experience and a change in the experiential state of the spectator.

3.4 Summary

The animated field of the MIS produces temporal and physical gaps between action and reaction; between the image space and actual space; between the temporality of the images and the movement of the spectator. The open spatial field situates the mobile body of the spectator in an animated space that is in constant flux, and at times, in the transitional space between screens, with movement, content and sound seeping from one screen to the other. The term inter-animation is inspired by Fennimore’s concept of interinanimation which she relates to performance and the notion of the tour.77

In such a tour objects and actions are created by the spatial field itself, and the self of the spectator is constituted as one object amongst many, a pleasurable recognition of the self in space and altered by space.

(Fennimore, 2008, p.13)

Here, Fennimore advocates a view of performativity and performance that is not based on the notion of the fragmented viewer enacting postmodernist sentiments. Instead, she suggests that the voluntary and simultaneous experience of interchangeable subject/object positions creates a pleasurable creative interplay for the participating spectator. The pleasure in this scenario of acting and being acted upon is the thrill of temporarily relinquishing distance and control.

In summary, this chapter analysed the difference between the haptic-embedded space of the single-screen installation and the haptic-mobile and inter-animated encounter produced by the MIS. Further, a comparison of the open versus the closed spatial form of the MIS demonstrated that the degree of interaction in the

77 In her essay 'The Pleasure of Objectification: A spectator's guide,' Fennimore (2008) relates the concept of 'interinanimation' to performance. The concept is borrowed from John Donne’s (1972 [1957]) idea of 'interinanimiation' which is the love of two souls as constituting an abler soul.
closed space produces minimal viewer mobility. Conversely, the spatial and temporal relations of the open architectural form are articulated by the physical interaction of the spectator. The inter-animated field produces two overlapping modes of perception; the virtual and mobilized gaze constructed by the temporality of the multi-images; and the movement and mobile gaze of the spectator constructed by the architectural space.  


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78 Following Friedberg (1994) I distinguish between the mobilized gaze as related to the cinematic construction of movement, and the haptic gaze Riegl suggested which is the tracing of the internal relations in a static piece of work by a nearby and centrally positioned spectator. Comparing the two concepts of vision, I suggest that the mobile gaze is produced by a mobile spectator, whereas the mobilized gaze of the moving image, as Friedberg states, gives the illusion of movement.
This chapter explores the MIS as an inchoate and interstitial space; a space of temporal and spatial fluidity which is mutable and indeterminate. The production and reception of *The Eagle Document – Installation* (2008) is contextualized with a work by Doug Aitken, *Interiors* (2002). Aitken’s installation configures a specific architectural form that constitutes two spaces - interior and exterior. The installation comprises fragments of filmic sequences, but without narrative allusion to an actual event. By contrast, the screen architecture of *The Eagle Document – Installation* (2008) intersects the narrow space of installation and creates an open walk-through space. In addition, the projections do not show narrative content but the rehearsal action prior to the live performance. The multiple spatial and temporal interstices produced in each work are analysed in comparison to two different concepts. One is Deleuze’s theory of the irrational interval relating to the time-image. The other is Vertov’s theory of the interval as a filmic structure. To begin, I return to Weibel’s comparison of the MIS to Deleuze’s concept of the rhizome. In particular, I examine Weibel’s suggestion of the MIS as allusive and open-ended in relation to Deleuze’s proposition that the process of rhizomatic assemblage produces new thought and ideas.

**Allusion, Rhizome and Interval**

Weibel (2009) positions the emergence of the multi-screen installation within the context of a postmodern subjectivity, which is multiple and fragmented. He states that the progressive narrative methods employed in the multi-screen installations of the mid-nineties presented a resurgence of the narrative form in video art. This move, he suggests, surfaced concurrently with the new discursivity initiated by poststructuralist multi-narrative literary forms, prompting the projection of multiple viewpoints on multiple screens. According to Weibel, the multi-plot form was developed out of rhizomatic communication structures, for example hypertext, associational indexing and multi-user dungeons.

Gilles Deleuze’s definition of the rhizome as a network in which every point can be connected with any other point is a precise description of communication in the
multi-user environment of the World Wide Web and the allusive, open-ended image and text systems derived from it. (Weibel, 2009, p.36)

The Deleuzian notion of the rhizome is closely linked to the concept of assemblage as a process of creating new connections (Deleuze and Guattari, 1999). In any process of assemblage, multiple connections can be made and remade between disparate and similar elements. According to Colman (2005), the rhizome charts a system of relational thought without sketching a precise object. The concept of the rhizome presents an open system of thought set against any fixing of the flow of thought and works to overcome binary thought. She further suggests that the rhizome is without hierarchies and produces inter-relational moments, which create temporal systems as process, and not as fixed structures. Consequently, Deleuze’s notion of the rhizome applies neither to the assembling of component parts into a whole nor the creation of an ordered genealogy. On the contrary, he compared rhizomatic assemblages to strata found in geological rock formations. Strata are not accumulations of individual parts belonging to a whole; rather, they occur as unintentional, yet historically determined, stratifications. Importantly, the concept of rhizomatic assemblage hinges upon the ‘virtual’ as producing new connections rather than the linking of already existing possibilities. Therefore, the process of creating new connections does not follow rational thought or logic, nor is it looking for potential linkages, but it is instead facilitated by random thought. Random association fuels the rhizomatic assemblage and enables the creation of new affects, ideas and thought. The linking of thought and affect is significant, since Deleuze believed that both are necessary to create new experience. Hence, he also advocated that the function of art is to produce the sensible through creating affective experience.

79 As pointed out by Mullarkey (2009) Deleuze’s notion of the virtual is an inversion of Bergson’s concept which suggests that the virtual is a specific frame of reference and the actual is that which is not virtualized yet. For Deleuze the virtual is that which is not yet actualized. The virtual has the power to produce entirely new ideas and thought.

80 In this regard, Deleuze cites Francis Bacon: we’re after an artwork that produces an effect on the nervous system, not on the brain. What he means by this figure of speech is that in an art encounter we are forced to experience the “being of the sensible.” We get something that we cannot re-cognize, something that is “imperceptible”—it doesn’t fit the hylomorphic production model of perception in which sense data, the “matter” or hyle of sensation, is ordered by submission to conceptual form. Art however cannot be re-cognized, but can only be sensed; in other words, art splits perceptual processing, forbidding the move to conceptual ordering.” Stanford Encyclopedia [online].
By contrast, Weibel’s comparison of the Deleuzian concept of rhizomatic assemblage to the allusive multi-narrative image and text systems could be read as suggesting that open-endedness and infinite multiplication are the desired outcome. However, as Deleuze pointed out, in relation to his concept of the rhizome, change is produced by qualitative not quantitative difference. Thus, the notion of rhizomatic assemblage diverges quite dramatically from the postmodern forms of re-sampling and remixing of existing content. Although there are many moving-image installations that are primarily concerned with a recontextualization of existing references, there are others, that engage in the expansion of spectatorial positions.

In his text, Weibel (2009) cites an artwork by Pierre Huyghe, *Ellipse* (1998) as an example of allusion, referencing and reconstruction. However, the concept of the work is not fully explained by the fact that this three-screen installation utilizes two clips from Wim Wenders’ film *The American Friend* (1977). The boundaries between what a work alludes to and what it actually does easily blur. When considering the title of the work in isolation, one can infer a conceptual approach: the term ‘ellipses’ refers to the structural omissions found in filmmaking. Huyghe inserts a third clip in the centre of the two screens that show the original sequential footage. In this third sequence he reconstructs the imaginary passage Bruno Ganz would have had to take to get from one location to another, had the original footage not been cut. As well as alluding to the actual film and subverting any ellipsis, the work creates something new that goes beyond filling the filmic time gap. Instead of linking the gap between the two shots, Huyghe’s conceptual intervention expresses a disjuncture between past and present; between filmic memory and the here and now – in other words, the moment of viewing. The new sequence constitutes the irrational interval/cut (Deleuze, 1989) and severs the filmic illusion of the time/space continuum. Ultimately though, the work accomplishes more than simply playing with classical montage technique. More pertinent than the time gap is the fact that the spectator is made aware of the disparity between two simultaneous

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81 Deleuze (1994) saw quantitative difference as multiple versions of already existing ideas, whereas qualitative difference produces something new. One example, given by Deleuze, is the change in temperature produced when cold water is added to hot.

82 “Ellipsis is a common procedure in film narrative, where movement and action unnecessary to the telling of a story will often be removed by editing.” See Encyclopedia.thefreedictionary [online].
moments. The first, constructed by the original film sequences, is already positioned in the past, but now brought back into the present. The other, the newly added sequence, conjoins the present moment, the now, to the past; thus, both are images of the past presented in the present moment. Reflecting upon the meaning of the work’s grouping, the spectator becomes aware of the past recurring within the present and the present already past. Essentially, the allusion to Wim Wender’s film remains open-ended, because the footage was appropriated as a method for constructing an experience of expanded perception.

Although not spatially constructed, the excursion into Huyghe’s three-screen installation introduces the exploration of the multiple interstices encountered in the MIS. Not restricted to pure reflection, the multiple modes of perception encountered in the MIS constitute expanded perception through temporal and spatial affects. The experience of the inchoate space of the MIS, with its fluid and simultaneous temporalities, can be likened to the process of rhizomatic assemblage since the spatio-temporal interaction can be articulated in different ways.83 Further, the spatial field is both actual and virtual, in the sense that potential connections are actualized by the viewer and enacted differently in each encounter. Here, the virtual acts as the seedbed for the affects and intuitions that crystallize in the spectator. Deleuze and Guattari (1999) stated that as an apparatus for ‘affective change’ the rhizome produces a decentred milieu that produces real difference which facilitates the process of ‘becoming’.84 They suggest that the virtual has the power to produce new ideas. Further, they describe many different kind of ‘becomings’ which are caused by alliances between two heterogeneous elements. One of them, the notion of ‘becoming-animal’ was explored in relation to The Eagle Document – Installation and will be explained later.

83 I do not attempt to apply the concept precisely, but borrow an approximated idea to examine the variable and open-ended connections of the MIS. Unlike the example of geological strata given by Deleuze and Guattari the MIS consists of spatio-temporal structures which do not comprise a completely open system. 
84 Milieu in French means “surroundings,” “medium” (as in chemistry) and “middle.” In the philosophy of Deleuze and Guattari, “milieu” should be read as a technical term combining all three meanings. Massumi (1999) Notes on Translations in A Thousand Plateaus: Capitalism and Schizophrenia, p. xvii).
4.1 Inner and Outer Space and Serial Intervals (*Interiors*, 2002)

![Image of Doug Aitken's *Interiors* installation at MoMA, New York](image)

ill.20: Doug Aitken *Interiors* 2002 Installation view, MoMA, New York

The following description of the work was downloaded from the website of the Museum of Modern Art (MoMA), New York:

In this video installation, eleven large translucent screens are arranged to form a Greek cross around a space containing a circular bench. Projections appear at the far ends of three of the rooms created by the screens: in alternating narratives a young woman walks through a city, plays handball, and stands in front of open water; a man works in a helicopter factory and at one point begins to tap dance; a different man strolls through a city and stands near the water; a younger man walks through a city; a seated older man chants loudly; and a couple with a baby walks near a harbor. The broken narrative creates a logic that is not based on a recognizable pattern; three different screens each show fragments of four narratives that are constantly recombined with no visible loop, pattern, or repetitive plot. Because the screens are made of translucent material, the images are visible inside and outside the structure, allowing the viewer to move freely in the
environment while experiencing the work.  

*Interiors* combines a series of desolate landscapes and interiors, such as a harbour, helicopter factory, locker room, sports hall and urban streets with a disjointed depiction of modern urban spaces. The sites lack geographic specificity and were filmed in different cities. The isolated characters undergo preparatory or transitional activities: changing into sports clothing, warming up a voice, walking, tap dancing. Each sequence portrays an isolated moment of modern life. Altogether there are five sequences which are projected on three screens. Any attempt to link individual scenes appears futile. Right from the start, it is clear that the fragmented narratives were produced as independent, not interrelated sequences. Their separateness is enhanced by the random projection on different screens and the gaps between the projection screens. Each screen emits the sound of the action portrayed, but Aitken has choreographed the soundtrack to produce different acoustic cadences. Individual sounds from individual actions clash and interfere with each other, and then suddenly and strangely orchestrate into an overall aural harmony. Different sounds build into a crescendo, then break, fade and slowly restart, exuding an intense auditory experience.

In the first instance, this mesmerizing work configures the spatial field as an acoustically hypnotic experience. Secondly, the stylistic treatment of glimpses of urban landscapes and architecture reveal an emptiness that isolates the individual characters within transient spaces. Relegated to mere ciphers, both landscape and actors lack identity and place. Without narrative progression, space becomes empty and unhinged from linear time. Consequently, the isolated and repetitive actions of the characters constitute prolonged duration. Detached from external reality, the characters appear locked in an inner state: a mental landscape of energy and flow, rhythm and infinite motion. It would be easy to assume that the work seeks to induce a melancholic effect. For example, one could suggest that the intention is to portray the negative symptoms of globalization - places stripped of their identity and turned into non-

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85 Museum of Modern Art, New York, see moma.org [online].
However, the characters are either animated by an intense temporality, like an auctioneer practicing his voice; or alternatively, they focus inwards. Either way they exude a powerful, yet calm vitality. By contrast, the interiors are cool, clean and impersonal. Their pristine appearance doubles as the exterior shell within which each character is suspended in inner duration. Absorbed by action or thought, each character’s sensorimotor system seems to be fully engaged in the production of rhythmic temporalities. From the chant of a human voice, to the noise of tap dancing or the furious sound of a ball hitting the floor, each sound creates its own rhythm and flow including gaps and breaks. Altogether, the projections and choreographed sound produce a temporal-aural dynamic that is paradoxically experienced as hypnotic, estranged and intermittent. Disruption of immersion is produced by the spatial dispersion of the sequences and by the discordant acoustic. The work configures a rhythmic fluctuation between disparate affective registers: the somatic, the auditory and the cerebral. The gradually colliding rhythms of incongruent actions and sound draw the spectator in. The intermittent harmonies produced by the coming together of different sounds create a sense of suspension. Like the characters who appear focussed or absorbed in an inner state, the spectator experiences an analogous inner state produced by the aural temporality of the work. However, when the harmony disintegrates, the spectator is once more returned to the present and the awareness of actual space. Consequently, the boundaries between inner and outer state - between interiority and exterior space - are reinstated. In summary, the work suspends normal perception between inner thought and outer reality.

In this latter place art – or art work – is no longer an object as such, or not only an object, but also a space or a zone from which creativity emerges. At any rate a place where one might encounter affects. (O’Sullivan, 2007, p. 45)

Aitken’s *Interiors* (2002) creates affective phenomena on more than one level and through multiple temporal and spatial interstices. Before analysing these in

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87 The inner state or inner time, here, can be compared to Bergson’s notion of duration which is the consciousness of the immediate flow of data, memory, perception and affects, unconnected to space and external reality. See, Bergson (2001), first published in 1889, *Time and Free Will: An essay on the Immediate Data of Consciousness.*
detail, it is necessary to take a closer look at both Deleuze’s concept of the irrational interval related to the time-image and Vertov’s theory of the interval as an inter-relational structure.

Interval/Interstice

Rodowick (1997) states that after World War II a different cinematic perception emerged because of the dissolution of any “totalitarian model of truth”. He cites Deleuze (1986) who postulated that the advent of Italian Neo-realism entailed a crisis for the action film. Disillusioned by war, European cinema produced “a different form of imaginative beholding.” He describes it as “(…) narrative situations appear where reality is represented as lacunary and dispersive.” (Rodowick, 1997, p.13)

As a result, the action – reaction schema of the movement-image begins to break down, producing a change in nature of both perception and affect. Since the linking of images is no longer motivated by action, space changes in nature, becoming a disconnected or emptied space. Acts of seeing and hearing replace the linking of images through motor actions; pure description replaces referential anchoring. One thinks immediately of a film like Antonioni’s *L’Avventura* (1960), whose ironic title points to spaces where any decidable action or interpretation has evaporated, leaving characters who wait, who witness only the passing of time as duration. (Rodowick, 1997, p.13)

In his two cinema books, Deleuze (1986 and 1989) formulated a distinction between the movement-image (or action-image) of classic cinema and the time-image of modern or avant-garde cinema. The movement-image links shot sequences through continued action which produces logical connections and a coherent narrative. Conversely, the time-image breaks with the traditional action-motivated linkage of successive sequences and instead creates independent sequences that have no logical connection to other sequences. Deleuze discerned two types of intervals, one is the gap between frames, the other pertains to the duration of individual shot sequences. Rodowick (1997) explains, that the disassociation between individual sequences caused by the time-image turns the sequence/interval into the irrational interstice which acts
like an irrational cut. Further, the irrational cut constitutes a gap that is unbridgeable. Hence, the irrational interstice is a liminal device through which “the flow of images or sequences bifurcate and develop serially, rather than continuing a line or integrating into a whole.” (Rodowick, 1997, p.14)

For Deleuze (1989), the irrational interval disrupts normal perception and allows for thought that has not yet been thought. Rodowick points out that Deleuze developed his concept of the interval from Vertov’s theory of the interval. But where Deleuze conceptualised the irrational interval as a narrative rupture producing independent image segments that cannot be reconnected, Vertov’s concept of filmic structure focussed on illustrating that the interval organizes the interactions between all sequences. As Trinh (1999) suggests, the possibilities of the application of the interval mode is endless.

Intervals allow a rupture with mere reflection and present a perception of space as breaks. They constitute interruptions and irruptions in a uniform series of surface: they designate a temporal hiatus, an intermission, a distance, a pause, a lapse or gap between different states; and they are what comes up at the threshold of representation and communication – what often appears in the doorway…there where the aperture is also the spacing-out of disappearance.” (Trinh, 1999, pp.vii-viii)

Crucially, the two theories of the interval presented here are based on very different ideas regarding filmic representation and perception. Deleuze proposed that the irrational interval of the time-image suspends normal perception; that is to say, the action-motoric drive of the movement-image. The time-image severs the linking of time and space through movement. Without progressive action or successive movement the interval of the time-image becomes deconnected from space and turns into the irrational interstice. Deleuze theorized the irrational interval as the empty or deconnected image/space that turns the image into a sign, that generates new thought. Conversely, Vertov’s belief in true cinematic representation, ‘life caught unawares’, ranks the cinematic interval as the true condition of its material reality. Therefore, the interval is an important part of the dialectical tension between truth and its representation. Whereas Deleuze understands the interval as a device to rupture normal perception, Vertov utilizes the material reality of
the cinematic interval to communicate a semantic cinematic structure reminiscent of the notion of ‘cine-writing’.  

It is possible to adapt the notion of the filmic interval/interstice to the spatio-temporal construct of the MIS. Both interval theories can be related to the interstitial modes encountered in *Interiors* (2002). The autonomous sequences presented by the work emulate the effect of the irrational interval as theorized by Deleuze. In addition, the extra-diegetic sound constructs aural interstices which create a rupture between image and sound; whilst the spatially motivated interstices relate to Vertov’s notion of the structural interval. The multiple interstices inherent in the work fall into three categories:

1. **Serial Intervals**: constituted by the serial and autonomous image sequences comparative to the time-image.
2. **Spatialized Intervals/Interstice**: constituted by the spatially dispersed images projected randomly over three screens and the empty screens/gaps inbetween.
3. **Aural Interstice**: constituted by the extra-diegetic harmony of the choreographed soundtrack which temporarily severs the sound from the image.

Since the spatialized sequences migrate randomly between the three screens each looping of these sequences produces a spatial displacement. The spatially articulated interstice, in the form of blank screens, enhances the impossibility of linkage. In addition, the screen architecture constitutes two spaces, interior and exterior. Depending on which of these spaces the viewer chooses to inhabit - inner or outer - the experience of the content changes.

**Image and Sound**

Aitken’s *Interiors* (2002) creates affective phenomena through multiple modes of interstitial experience; but the rupture between image and sound is the most

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88 Deleuze and Vertov were motivated by different ideas and intentions. Deleuze analyses the suspension of normal perception configured by the time-image as a consequence of the crisis of the action-image. By contrast, Vertov as a filmmaker is interested in constructing cinematic structures that create, as he understands it, a ‘true’ or realistic cinema.
distinct. At certain moments, when the resonance rises and fills up the space, the dissonant individual, yet diegetically related, sounds gradually come together into a strange harmony. It is in those instances that sound separates from the image and becomes extra-diegetic and spatialized. As a consequence, the viewer’s immersion in the image is ruptured, and awareness shifts to the choreographed soundscape. The affect produced by the sound creates a virtual connection between space and sound. As the mind is drawn away from the images, and the body is taken over by the vibrations of unusual cadences, visual perception is temporarily suspended. The unfamiliar harmony produced by the sound allows the mind to disconnect from external objects and think random thoughts. When the harmony disintegrates back into discordant sounds, the spectator is returned to the images. Importantly, the intermittent harmonies produced by the work retain a strangeness that is neither uplifting nor spiritual. Instead, the effect can be compared to Deleuze’s suggestion of unease which “(...) affects the visible with a fundamental disturbance, and the world with a suspension, which contradicts all natural perception.” (Deleuze, 1989, p.201)

Although Deleuze applied the concept of the interval/interstice specifically to the time-image and avant-garde cinema, my analysis of the soundtrack in Aitken’s work suggests that a similar effect is at work. For Deleuze the irrational interval of the time-image effects a severance of the link between time and space; between action and reaction which suspends normal perception. The aural interstice of Interiors produces an experience of inner duration.
Of particular interest here is a focus on the spatially motivated interactive relationship between the viewer and the work. The architectural form of the Greek cross in *Interiors* (2002) consists of eight screens, of which three are the actual projection surfaces. The empty and translucent screens between the projections play a relatively minor role. Although constituting spatial intervals/gaps, they primarily facilitate the form and allow for the visibility of the internal space from outside. More significant is the screen architecture which produces inner and outer space, creating changing perceptive modes contingent upon the viewer’s spatial position. Inner or outer viewing splits the perceptive mode into two different experiences. Viewing the work from inside the screen arrangement constructs an alignment of two kinds of interiority: physical and metaphorical. Physically, the viewer feels immersed in the space; whilst the inner mental state portrayed by the characters also confers itself on the viewer. Conversely, seeing the images from outside the architectural screen
configuration produces a divergent effect. The experience of being on the outside, together with the reversed image projections, produces a sense of observation rather than immersion. Although both spaces are part of a unified form, the decentred milieu produces incongruent perceptive modalities which can only be experienced through movement and in succession. Thus, in addition to the acoustic affect described earlier, a second temporary suspension of perception is experienced when the viewer transits between spaces. In summary, the work produces interstitial experience twice over: once through the sound and secondly through the space. Where the sound produces a suspension of normal perception, the dualistic spatial configuration produces a binary mode of perception, between inner and outer space.

Any-Space-Whatever

Deleuze’s (1986) concept of the any-space-whatever extrapolates that the cinematic representation of space in the action-image severs the geometric relations and disconnects space from its intrinsic parts. The framing of parts, close-ups and the linking of different spaces motivated by narrative action creates heterogeneous space. Severing its inherent metric relations means that space is no longer determined, and can be linked in an infinite number of ways. Deleuze suggested that the action-image constructs heterogeneous space, which allows for infinite virtual connections. As Rodowick (1997) points out, the deterritorialization of space by the camera affords a re-linking of parts motivated by action. Thus, the action-image creates virtual connections and new relations. However, if the connection between the action and reaction is interrupted - as is the case with the irrational interval - the image turns into an empty and de-connected space.89

In its singularity, the de-connected space is most truly defined as any-space-whatever. It is indeterminate rather than indefinite, a virtual conjunction, a set of contingent possibilities. When the image is no longer used up in the accomplishment of an action or conflict, it becomes an “emptied” space in which

89 Action and reaction here refer to the narrative logic and continuous action of the movement-image, typified by the shot-reverse-shot ubiquitous in cinema, which is disrupted by the irrational interval of the time-image.
both the function and the potential signification of the image change. The image becomes a space for reading: seeing and hearing as decipherment rather than following an action; a legible image or lectosign to be read, rather than an action-image to be absorbed or reacted to. (Rodowick, 1997, p.75)

Deleuze’s notion of the any-space-whatever can be explored in relation to Aitken’s treatment of both landscape and characters in Interiors (2002). Aitken’s peripatetic characters engaged in nothing in particular or, consumed by minor individuated actions, constitute image and sound as signs rather than narrative progression.90 Not being motivated by anything in particular severs both characters and space from any narrative logic. Deleuze saw the disassociated images and emptied space symptomatic of European avant-garde cinema as foreshadowing the ‘modern affects’ of ‘uncertainty and undecidability’, but he also proposed that the indeterminacy of the ‘any-space-whatever’ generates “freshness, extreme speed and ‘interminable’ waiting (…)”. (Deleuze, 1986, pp.120-21,169)

Regarding a possible thematic interpretation, Aitken’s installation deals with the complexity of the modern condition; the globalization of space filtered through the detachment experienced in the rootless, nomadic wandering of his characters. However, any melancholia regarding loss of identity and place seems to be counterbalanced by the infectious temporal and rhythmic energies manifested in the work. As a decentred milieu, Aitken’s creation of Interiors imparts a state of affective ambiguity. Even though, as the artist explains in an interview with Jeffrey Kastner, thematically he is clear on what he wanted the work to portray.

[Aitken:]

It’s really slices of what I felt was a kind of twenty-first-century landscape. I felt like these were all just different fragments of this emerging space that we’re in, and that they could become a stage for these vignettes. As for the characters, there is a degree of emotion that surfaces, but at the same time it’s an emotion that’s probably closer to detachment, (…).

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90 Rodowick refers to Deleuze’s definition of opsigns and sonsigns which are pure optical and acoustic images. (Rodowick, 1997, p.75)
[Kastner:]  
Do you see that detachment as a symptom of the modern condition?

[Aitken:]  
Accelerated nomadicism, self-containment, decentralised communication – these things are at the core of this space we’re wandering through, a terrain that is radically different from the past. (Interior View, 2003, p.9)

In summary, Aitken’s spatial and temporal treatment forms a gap between inner and outer space and between inner duration and outer reality. The gap or interstice, here, stands in place of the interface between two different states and is configured by the dualistic screen architecture. Although the two spaces exist as one and simultaneously, they are also experienced in succession or interchangeably.

In opposition to the case studies, *The Eagle Document – Installation* (2008) explored a different spatial concept. Space is not constructed as an architectural template, as is the case in both Aitken’s and the Wilsons’ work, but instead as a transitory walk-through space. Equally, the multi-sequences are not aimed at representing space, as is the case in *A Free and Anonymous Monument* (2003); nor do they represent empty or disconnected space as in Aitken’s installation. Instead, *The Eagle Document – Installation* refracts and multiplies the space of the gallery as the site of production and reception. In comparison to the case studies, the relationship between images and sound is also constituted differently. The Wilsons’ synchronised edits create a syncopated effect of individual screen sounds, while Aitken’s choreographed soundtrack moves between discordance and harmony. By contrast, *The Eagle Document – Installation* combines ambient and localised sounds throughout. Another distinction is found in the differences concerning the nature of the image content. Where Aitken’s sequences are animated by singular human action, the Wilson’s work is alternately animated by the camera, machines or human action. *The Eagle Document – Installation*, on the other hand, is animated by human and animal interaction. The alliance initiated between the two creates dramatic and dynamic tension. Similarly, Aitken’s filmic sequences of introspection and personal action provide dramatic and dynamic tension. The Wilsons, on the other hand, mobilize space through the camera and contrast it
with documented human action. The dramatic tension in their work is produced by the cinematic effect of the moving camera or the documented live action. Both installations comprise filmic intervals, reminiscent of the time-image, except for the documentary footage of the climbers. By contrast, *The Eagle document – Installation* consists of performance-based action which is neither cinematic nor disassociated like the irrational interval. Instead of individual autonomous sequences, *The Eagle Document – Installation* presents multiple sequences of different rehearsal takes which constitute prolonged action as simultaneous and multiple durations. *Interiors* and *A Free and Anonymous Monument* constitute various spatial and temporal interstices which rupture normal perception and immersion. However, the works could be read as clichéd images of modern detachment and isolation. Yet the ambivalence produced by the contrasting content and stylistic treatment in *A Free and Anonymous Monument* complicates any finite or singular interpretation. Similarly, *Interiors* creates thematic ambiguity, but the main difference lies in the temporary suspension of perception created by the rupture between image and sound. Although the introspection of the characters can be interpreted as a metaphor of melancholia, the affect of the sound constitutes rhythmic vibrations which impart vitality and pure energy. Examining the spatial affect and temporal and spatial interstices configured by the case studies, illustrated that the rupture of normal perception is produced differently in each work. Further, the comparison between the open and closed spatial form revealed that the open form allows for a higher degree of inter-animated perception. In addition, the specific architectural shape created by Aitken’s work, the Greek cross, not only determines the spectator’s movement to a greater extent, especially by comparison to the Wilsons’ work, but also constitutes perception through binary opposition. Conversely *The Eagle Document – Installation* was conceived as an open and inchoate space with no predetermined spatial relations.

### 4.2 Interstitial Space and Serial Repetition (*The Eagle Document – Installation*, 2008)

Insofar as the footage depicts a rehearsal, the work questions the distinction between rehearsal and performance, between planning and spontaneity, human
and animal (birds of prey controlled by handlers) especially as mediated by video recording.91

Although the installation comprises the filmed rehearsals, and not the final performance, the recording of the rehearsals produces performance-based action in a mediated filmic form. The refractive method adapted for each stage of the whole project was aided by elements of chance, improvisation and intuition, which played a role in the production and presentation of the work. Since the project’s primary concern was the investigation of the contingencies between content and form, the thematic content of the live performance - the enactment of animal-becoming -, is of lesser importance in the final installation. On the whole, the production followed a predetermined structure, but the filmed outcomes generated veritable differences that could not have been planned in advance. For example, the four-person camera team recorded multiple perspectives and multiple takes of successive rehearsals. Equally, the improvisation of the dancers and the integration of the animals and bird handlers produced numerous variances. Thematically, *The Eagle Document –*
Installation (2008) explored Deleuze’s and Guattari’s (D. & G., 1999) notion of becoming-animal. However, enacting becoming-animal was constituted as a play which did not bring about an actual alliance between human and animal.

A becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or at the limit, an identification. (D&G, 1999, p.237)

For if becoming-animal does not consist in playing animal or imitating an animal, it is clear that the human being does not “really” become an animal any more than the animal “really” becomes something else. Becoming produces nothing other than itself. (D & G, 1999, p.238)

Deleuze and Guattari conceptualized ‘becoming’ as a synthesis between two heterogeneous elements that produce an alliance. One of the examples they gave as a ‘block of becoming’ is the alliance of the cat and the baboon which causes the C virus. Arguing against evolution they suggested that the coming together of heterogeneous elements is involution rather than evolution and that involution is creative not regressive.

To regress is to move in the direction of something less differentiated. But to involve is to form a block that runs its own line “between” the terms in play and beneath assignable relations. (D&G, 1999, pp. 238-9)

Deleuze and Guattari stressed that the grouping does not change either the human or the animal, but creates something from one to the other. Some effect or change takes place, but it is not a transformation of form itself. Likewise, they insisted that becoming-animal is nothing to do with imagination, dreams or phantasy. Instead they referred to Jean Duvignaud’s hypothesis that anomic phenomena permeate culture and that they:

92 The notion of animal-becoming is placed in opposition to natural history which categorizes the animal by series and structure, and puts forward models of identification, difference and relations. Equally, Deleuze and Guattari oppose the way Structuralism lays claim to the imagination by forcing it into a symbolic structure and classifying myth; here, they refer specifically to Claude Lévi-Strauss text on Totemism (1963). Further, they disagree with the human sciences, in particular Jung’s attempt at creating archetypes of dreams and myth by assigning animals a specific role and thus reiterating the cycle of nature-culture-nature by creating analogical representation. Their reference, here, is to Jung’s text Symbols of Transformation (1956).
(... are not degradations of the mythic order but irreducible dynamisms drawing
lines of flight and implying other forms of expression than those of myth, even if
myth recapitulates them in its own term in order to curb them? (D&G, 1999, p.237)

Hence they also pointed out that it is not only science that studies animals but that
they are also the subject of “dreams, symbolism, art and poetry, practice and
practical use.” (D&G, 1999, p. 235)

And, on the other hand, the relationships between animals are bound up with the
relations between man and animal, man and woman, man and child, man and the
elements, man and the physical and microphysical universe. (D&G, 1999, p. 235)

They believed that becoming-animal is a genuine effect which passes through
humans and affects them in different way but also has an impact on the
animal. Hence they distinguished between three types of animals:

1. Individuated animals such as family pets which have sentimental and
   Oedipal values attached to them and which allow us to regress in
   narcissistic ways.

2. Mythic and symbolic animals which are classified into species and
type, they appear in divine myths which serve to produce archetypes
or models.

3. Demonic animals, pack or affect animals which form a multiplicity, a
   becoming, a population, a tale.93

The improvised dance of The Eagle Document – Live Performance only
mimetically drew an analogy to the notion of becoming-animal. Despite this, the
flying of the birds and the interaction in the last set when the performers carry
the birds produces affect rather than mimetic effect. Initially, it was the practice
of Falconry that inspired the use of birds of prey. To be able to bring this social
practice, situated between nature and culture, into the gallery was one of the
motivations for exploring becoming-animal. Hence, the real alliance is between
the bird handlers and the birds. Training the animals to fly inside the gallery, an
environment entirely unfamiliar to them, was part of the task. The birds'

93 “Finally, there are more demonic animals, pack or affect animals that form a multiplicity, a becoming, a
population, a tale ... Or once again, cannot any animal be treated in all three ways?” (1999, p.241)
participation in a performance rather than an outdoors display created a particular challenge for the handlers. In the rehearsals and the performance the handlers and the birds experienced a different and new kind of alliance. The surprise outcome was that the interaction between the handlers and the birds engendered another performance which was nevertheless fully integrated into the choreography of the overall event. In summary, the integration of the alliance between the handlers and the birds into the performance constituted a new affective perceptive experience for the audience.

However, far from wanting to exemplify animal-becoming or create myth, the performance was choreographed to explore the spatial concept of the diagram versus that of the tour.\textsuperscript{94} Therefore, the design for the live action constituted the mapping of the space as abstract patterns in which there was little interaction between the various agents of the performance. In addition, the multi-camera recording of the rehearsals refracted the space of performance and the action into multiple views with no specific spatial relations. Where the live performance presented a diagrammatically animated space, the spatial configuration of the multi-screen installation produces inter-animated space. The effect of inter-animation is constituted through a rhizomatic assemblage facilitated predominantly by the open spatial configuration.

The Site of Production and Reception

Most commonly, the site of artistic production is the artist’s studio. Film production, on the other hand, ordinarily takes place on a sound stage or on location. Reiss (1999) reminds us that the terminology used to describe a range of spatial practices, starting in the late fifties, developed only gradually into the use of the term ‘installation’.

\begin{itemize}
  \item Installation began to be used interchangeably with exhibition to describe work produced at the exhibition site. (Reiss 1999: xi)
\end{itemize}

\textsuperscript{94} Both concepts were analysed in Chapter Two as suggested by Fennimore’s considering de Certeau’s concepts.
The shift of the site of production from the artist’s studio to the installation space conflates two separate processes, production and presentation. It also constitutes a change in artistic strategy and intention. Instead of displaying objects within the static space of the ‘white cube’, the space of the gallery is transformed into animated space. In the case of the spatio-temporal MIS, this means that the ‘empty container’ of the gallery is turned into a temporally animated and physically interactive space which produces affective experience.\textsuperscript{95} The initial concept of \textit{The Eagle Document – Installation} was to use the space of the gallery repeatedly; as a simultaneous site of production and presentation; and to effect a refraction of space through the work. Quite dissimilar to the ordinary white cube space, the brutish modernist architecture of the James Hockey and Foyer Gallery, Farnham, bears more resemblance to an industrial space. The spatial dimensions provided the appropriate height and length for the flight of the birds of prey. Equally, the balcony provided an unusual platform for spectating. Using the same space repeatedly was part of the investigation of different spatial concepts: from the static live display and

\textsuperscript{95} Lefebvre (1991), originally published in 1974, refuted the notion of space as a ‘neutral container’ and argued that space is constituted through social function and interaction. The space of the modern art gallery, although neutral in appearance, is in the service of representational function.
spatially choreographed performance to the open configuration of the multi-screen installation. Unlike Aitken's architectural space in the form of the Greek cross, the arrangement of the screens transformed the narrow space of the gallery into a walk-through space with no predetermined spatial relations. Instead, the screens were arranged in succession and staggered to create intersecting and overlapping views.

Refraction and Repetition

The work was filmed simultaneously with four cameras. Two moving cameras were situated on the ground level of the gallery; the other two were positioned statically on the upper balcony looking down. A day was spent rehearsing the choreography and training the birds to fly in the space. Instead of staging the performance for the cameras, filming took place during the rehearsals. The two ground cameras were handheld and had to anticipate the movement of performers and birds. The performative camera is a responsive and moving camera that creates its own concurrent movement in relation to the action. In addition, the static cameras on the balcony recorded medium to wide views from two different positions. A fifth camera was used occasionally to record close-ups and details. The multi-camera shoot was employed to create five independent sequences and different perspectives of the action. Another crucial point was that the filming extended past the action. Hence, the action is further refracted by breaks and pauses. At times there are only individual views of empty space, the camera team, the bird handlers or the waiting dancers and birds. An important aspect in the filming of the improvised rehearsals was the element of repetition. Each rehearsal created a slight variation of the action; similarly, each camera produced a different image with each rehearsal. Repetition, in the form of the looped playback, is a major technical aspect of the MIS. Generally, repeated playback facilitates open access, which means that the viewer can enter and leave at anytime. By comparison, The Eagle Document – Installation combined the method of serial repetition and refraction. Firstly, each sequence is constituted by several successive rehearsal takes,

96 The term performative camera here refers to the hand-held camera but also applies to certain devices such as the use of a steady-cam or the use of camera tracks.
filmed by one camera. Secondly, the multi-camera shot produced five different sequences, each portraying different views and a slightly changed content. Thirdly, all five sequences are projected simultaneously. As a result, the method of refracted repetition was explored in three-fold form, not only through looped playback, but as immanent in the image content and the spatial form. The five-screen projection shows extracts from all the rehearsals that took place over a whole day. Each sequence was edited into a duration of 32 minutes. Consequently the chronological timeline of one day’s filming, with four cameras, was compressed into five sequences, each with a duration of 32 minutes. The compression of successive day-long rehearsals into one timeline reconfigures successive action as prolonged duration. In addition, the projection of five different sequences of the same action, filmed from different perspectives, multiplied both action and duration and constitutes a simultaneous multiplicity.

Kern (1983) suggests that, as early as the late nineteenth century, simultaneity was taken up by the arts as a concept of multiple possibilities or parallel events. Simultaneity was promoted by the invention of new technologies which were able to bring distant events into proximity. This was especially the case with cinema, with its multiple perspectives and montage of non-contiguous events and far away places. As shown by Einstein’s theory of relativity, simultaneity as an absolute concept is a misapprehension. Despite this, Kern states that, at the time, no one could apprehend this rather complex theory, and therefore people continued to believe in technology’s power to obliterate space and time. Kern goes on to say that this changed experience of the present produced a split amongst philosophers regarding the question of sequence versus simultaneity. But the idea continued to be explored by many artists, poets and novelists, as well as by new technologies, in particular the cinema.

(...)

97 Kern (1983) notes that the concept of multiplicity was positively embraced in the late 19th century, compared to the contemporary postmodern mentality which sees multiplicity as fragmentation. (Kern, 1983, pp.65-88)

98 “In the special theory Einstein concluded that spatial and temporal coordinates vary with relative motion, that no exact determination of the simultaneity of distant events is possible for an observer in motion with respect to those events, and that therefore one cannot attach any absolute status to the concept of simultaneity (...).” (Kern, 1983, p. 81)
two basic issues: whether the present is a sequence of single local events or a simultaneity of multiple distant event, and whether the present is an infinitesimal slice of time between past and future or of more extended duration.” (Kern, 1983, p.68)

According to Kern, alongside the concept of simultaneity as a spatial expansion of the present, psychologists and artists also explored the idea of a temporal expansion of the present.

While simultaneity extended the present spatially, other attempts were made to expand the traditional sharp-edged present temporally to include part of the immediate past and future. (Kern, 1983, p.81)

As Kern points out, the concept of a temporally expanded present could have been invented at any time, whereas the simultaneous or spatial presence was made possible by technology. However, the two concepts were embraced by many artists and thinkers.

The cinema also thickened the present. Any moment could be pried open and expanded at will, giving the audience seemingly at once a vision of the motives for an action, its appearance from any number of perspectives, and a multitude of responses (…) The present was thus thickened by directors who spliced time as they cut their film. (Kern, 1983, p.88)

Apart from the cinema, one of the other numerous examples that Kern refers to as dealing with the notion of a temporal extension of the present is the work of novelist and poet Gertrude Stein.

Gertrude Stein developed two techniques for rendering a temporally expanded present: beginning again and the continuous present tense. In an essay of 1926 her maddeningly repetitive narration explained as well as illustrated her message: “Beginning again and again is a natural thing even when there is a series. Beginning again and again and again explaining composition and time is a natural thing.” (Kern, 1983, p.85)
The above textual example is particularly interesting in relation to the refractive and repetitive methods utilized in the production and presentation of *The Eagle Document – Installation*. As described earlier, the work transformed successive action (the rehearsals) into an experience of continued action and prolonged duration. Thus, instead of creating individual sequences by filming different events, as is pertinent in the case studies, the concepts of multiplication and simultaneity were explored through a method of refraction which, nevertheless, produced individual sequences of the same action. Contiguous to exploring the experience of a temporally expanded present, *The Eagle Document – Installation* constructed the space of the installation as an open screen configuration without any pre-determined spatial relations. Thus the refraction of the actual space through the recorded image space was reiterated; once in the filming with different cameras from different perspectives; and twice over through the staggered, intersecting and overlapping screen configuration.

James Hockey and Foyer Galleries
Interstital Space

I was aware that I was part of the event because of the relationship between my scale and that of the screens. As I moved between the screens my shadow interrupted projections, so I became aware of how I could step into and out of the event, shifting between observer and participant.\(^{99}\)

The above statement expresses a spectator’s willingness to immerse herself in the space of installation and temporarily relinquish a clear subject position. A playful interaction with the work, as suggested by Fennimore in her interpretation of the ‘tour’, constitutes the inter-animated process of \textit{The Eagle Document – Installation}.\(^{100}\)

In comparison to the case studies, which comprise narrative and cinematic fragments, the image content of \textit{The Eagle Document – Installation} consists of performance action. Where \textit{Interiors} (2002) was constituted by autonomous sequences of disparate locations and actions, \textit{The Eagle Document – Installation} consists of multiple sequences of repeated action. In opposition to the spatial forms of the case studies, the open form of the staggered screen architecture serves several purposes. As the space of the gallery is long and narrow, there is no external or composite space. Instead, the screens divide the space lengthways. Another function of the intersecting screens is that they obstruct rather than expand the visual field. Most importantly, the screen configuration affords no centralized viewing space but instead offers multiple viewing positions. In addition, the screens are positioned at an angle which produces partial and overlapping views. Other than indicating a transient mode of spectating, the installation does not present prearranged relations between the projected images, nor does it indicate any specific spatial relation. Unlike the case studies, which configure a secondary space within actual space, the objective of the installation was to reconfigure the actual space of the installation. The purpose of this experiment was to facilitate the process of inter-animation. Thus, the spectator’s physical movement through space

\(^{99}\) This feedback is given by one of the spectators regarding \textit{The Eagle Document – Installation}, see Appendix C – Spectator F.

\(^{100}\) The concept of the tour defined by de Certeau and applied to the context of performance by Fennimore is explained in detail in Chapter Two.
generates continuously changing juxtapositions of images, sounds and spatial intensities similar to a time-based collage. 

A key rationale of the project is to promote the spectator's awareness of their own agency, through the manner in which they are invited to experience the work: as overlapping, fragmented moving image planes whose spatial, and hence semantic, relationship to each other is determined by the spectator's mobility and positioning of themselves. The work is truly interactive, in that the parameters within which the spectator operates are highly flexible and sensitive.\textsuperscript{101}

I liked the sense of wandering into and through the event. The screens were viewable from both sides, so the journey into and out of the gallery continuously revealed new perspectives.\textsuperscript{102}

The method of serial and refracted repetition was carried through from the production of the content to the staggered arrangement of the screen architecture. Consequently, the installation produced a synthesis of content and form which, unlike the case studies, did not juxtapose dualistic concepts, for example, inner and outer space; or inner duration and external reality. The technique of staggered repetition can be compared to similar approaches invented by a number of artists and writers in order to explore a temporally expanded present. Kern (1983) suggests that the staggered repetitive narration encountered in Stein's work devises a temporally expanded present by making all action seem as occurring in a continuous present. Stein, he says, was reacting against the notion that a story needs a beginning and an end. She believed that since the writer knows in advance what will happen, it does not really matter in what order the events are narrated. Therefore the story may be related in any-order-whatever. In a similar vein, the edited sequences of the performance rehearsals had no beginning and end; thus the action can be experienced in 'any-order-whatever'.

\textsuperscript{101} This statement was given by spectator E, see Appendix B.  
\textsuperscript{102} This statement was given by spectator E, see Appendix B.
4.3 Summary

The spatial design of *The Eagle Document – Installation* consists of an open spatial field that promotes virtual connections to be performed as any-relation-whatever.\(^{103}\) In terms of content, the work presented a number of different allusive possibilities: from the combination of animal and human, which could be explored in various ways; to the rehearsal as a process of artistic production; and further, to the various references to other art forms, such as performance and dance.

The performative methods acknowledged that the production of aesthetic representation and reception involves a degree of refraction. The relatedness of things gone before – the referentiality suggested by Weibel – cannot be avoided; only temporarily diverted through creating new connections. Hence, *The Eagle Document – Installation* combines two simultaneous processes -

\(^{103}\) The term I use here is similar to the one suggested by Kern (1983) in relation to Stein’s literary work (i.e. any-order-whatever). However, any-relation-whatever refers to the multiplicity of possible connections between space, image and sound enacted by the affective agency of the spectator.
those of repetition and refraction. The method of refraction is useful because it prevents an exact repetition of the same, and is applied in a number of ways. In the first instance, the concept of successive transformations through different mediated forms produces a refraction of content and form. Secondly, the temporal repetitions of the rehearsals likewise create a refraction of the action. Finally, the serial projections and the screen configuration refract both image and space. As each sequence/screen maintains independence - yet dissects space and overlaps with other screens - the overall configuration of the work produces a continuous spatio-temporal and acoustic dynamic, which constitutes inchoate space.\(^{104}\) The effect is further enhanced by the use of ambient music and action-related sounds. Ambient sound fills the whole of the space, whereas action-related sound appears localised. Since the localised sound is not aligned to a corresponding image/screen, the spectator is aurally pulled in various directions.

From time-to-time the sound shifted from being ambient to being dominant. There was a point when the dancers were calling or chanting – I found myself searching for the screen that made sense of these sounds.\(^{105}\)

The cycle of attention and distraction is actualized through the spectator’s movement from screen to screen and initiated by the spatial refraction and temporal repetition of the action. Per chance and occasionally, the spectator glimpses the same event on different screens; the re-encounter instils a sense of déjà vu. At other times, the pronounced localized sounds of the action, emitted sporadically, impart a degree of distraction.

Instead of creating a specific screen architecture, as is the case in Aitken’s work, *The Eagle Document - Installation* constitutes the space of the installation as open and transitory. As an unstructured space, the inchoate space of the MIS offers up a plethora of virtual connections. Awaiting inscription by the spectator the open space of the MIS can also be termed interstitial space, since the interstice implies an empty or deconnected space. Whilst the concept of the

\(^{104}\) The inchoate space here refers to a space of temporal flux and fluidity without a particular architectural shape or predetermined spatial relations.

\(^{105}\) This statement was given by spectator F, see Appendix B.
interval/interstice, theorized by Deleuze, creates a severance of time from space and thus turns the time image into a sign, the interstitial space suspends normal perception by creating the perceptive mode as a process of refraction.\textsuperscript{106} However, as Mullarkey (2009) asserts, refraction as a concept of aesthetic self-referentiality and self-awareness cannot be sustained. Therefore, it is only a matter of time until perception takes hold of new content. Hence, what matters most is that the interstitial space incites the generation of new connections and new ideas through spatial affects. Of course, neither the MIS nor the representational space of the gallery can ever be absolutely non-determined. Still, the open spatial configuration, in conjunction with the serial and refracted content, facilitates an inter-animated situation in which the spectator engages in the interplay between different experiential states. Rather than simply focussing on interpretation, the overlapping and intersecting spatial field and the refracted temporality of the action, promote a fluid and changing perception constituted by multiple affects. For example, the rhythmic temporal mode integral to the work is measured and slow. The empty and static images of breaks and pauses, as well as the waiting of the dancers and birds also slow down the action. Consequently, the affect of slowing down is reproduced in the process of perception, allowing the viewer to engage in a mode of ‘wandering and waiting’.

In summary, this chapter has explored the perceptive modalities of \textit{Interiors} (2002) and \textit{The Eagle Document - Installation} (2008) in relation to the concepts of the interval/interstice, the any-space-whatever and the methods of repetition and refraction. A leitmotif was provided by Weibel’s suggestion that the MIS uses allusion, reference and reconstruction, which he suggests produces an open-endedness similar to Deleuze’s concept of the open rhizomatic assemblage. However, it seems that Weibel is more concerned with identifying epistemological categories regarding media representation than with the actual process. Further, he likens the notion of the rhizome to postmodern attitudes and seems to imply that open-endedness is configured as a remixing or re-sampling of existing cultural references. Deleuze, on the other hand, underlined that the rhizome engenders a process of open connections without creating a

\textsuperscript{106} Instead of progressive action and continued perception the interstitial space interrupts normal perception through movement and spatial and temporal repetition.
particular meaning. He further emphasized that the process of open connections enables the creation of new ideas rather than reiterating pre-existing knowledge. This study primarily explored the process of rhizomatic assemblage in relation to the spatial configuration of the MIS and the affective spatial force produced by it. The comparative analysis of the spatial concepts constituted by both works produced two major differences. Whilst the spatial concept of Aitken’s work - the inner and outer space - constitutes a divergent, nevertheless predetermined mode of perception through binary opposition, the open spatial configuration of *The Eagle Document – Installation* creates inchoate and non-determined space. In addition, serialized continued action and multiple prolonged durations produce a sense of an expanded present which suspends normal perception.\(^{107}\)

The thesis and the artwork set out to prove that the spatially configured MIS constitutes a changed mode of perception. Unlike with the single-screen installation, the spatial mobility and interaction of the viewer constitutes the mode of perception in the MIS as a process of affective inter-animation. Importantly, individual installations produce diverse and divergent modalities of perception and different degrees of inter-animation. The experiment with the inchoate and interstitial space of *The Eagle Document – Installation* (2008) was aimed at the articulation of virtual rather than predetermined actual connections.

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\(^{107}\) Prolonged duration suspends the progression of time. It transforms the normal experience of linear time into the sensation of a continuous present.
The dialectic of attention and distraction is a dialectic of duration. This is a dialectic of continuity and interruption, of rhythm. As such, it is a particular inflection of the process of temporalization – the production of time – itself. Film and video works in art spaces intervene into this temporal dialectic, syncopating the time of the viewer into new rhythms and forms. (Osborne, 2004, p.69)

The aim of this research was to theorize how the spatially configured multi-screen projection installation (MIS) constitutes a changed aesthetic perception in the spectator. Distinguishing spatial from non-spatially configured moving-image installations, the study examined the specific spatial and architectural forms encountered in the multi-screen space. Perception in the spatially constructed MIS is constituted by two major temporalities: the multi-image structure, and the mobile spectator whose physical interaction articulates the receptive process. The main argument of this thesis is that the process of perception in the spatially configured MIS is not purely constructed through vision and the moving image content. Instead, the spatio-temporal form produces other sense phenomena produced by spatial intensities and differences. These intensities and their differences are experienced directly by the body and influence the viewer’s perception of the work. In addition, the mobile gaze of the moving spectator overlaps and intersects with the temporality of the images, which constitutes vision as fluid and transient. As Merleau-Ponty (2006) indicated, the physical orientation of the body in space creates changing points of reference and alters both vision and the direct experience of space.

In Chapter Two I established that aesthetic perception is essentially performative. The receptive process involves the viewer in making relevant connections through personal selection and mental reflection, which is then projected back onto the work and constitutes subjective perception. Further, the experience of the temporally animated space constitutes haptic-embodied perception, producing a variety of different sensory phenomena and is mediated through the mobile gaze. Comparing the visual field of the live performance to
the concepts of the map and the tour, I distinguished between two modalities: the haptic-visual and the haptic-mobile. The latter includes the viewer in the space of the performance or installation and constitutes a physically interactive mode of perception. Detailed analysis of the case studies in Chapter Three and Four revealed that the extent of physical interaction is primarily defined by the spatial form, and secondly by the temporal rhythms constituted by individual works. Although the spatio-temporal elements are pre-given, it is the movement of the viewer that articulates the network of possible relations in the process of perception. Further investigation in Chapter Three also enabled a distinction between the haptic-embedded perception of the single-screen installation and the process of inter-animation constituted by the MIS. One obvious difference is the centred mode of perception formed by the multiplicity of image sequences and sounds in the MIS. Nevertheless, the spatially configured single-screen installation also produces spatial phenomena. For instance, *Deadpan* (1997) tailors the size of the projection to the dimensions of the space, thus embedding the image into actual space. Space and image merge to form an embedded and visually dynamic environment. The central positioning of the actor/artist, at relative life-size, forms a direct relationship with the spectator. Hence, it indirectly leads the spectator into taking up a place opposite the protagonist and mirroring his position. The effect of spatial expansion and contraction, i.e. the forward motion of the façade, is produced entirely by the image and does not involve an actual experience of space. In fact, it is a visual trick of the eye that can also be experienced in the cinema but not to this extent.108 The embedding of the image, the wall-sized projection, affects the physical grounding of the spectator. Hence, the success of the effect relies upon vision and a static spectator. Conversely, the haptic-mobile perception in the MIS constitutes spatial affect, rather than effect, through the movement of the spectator within the actual space. Instead of embedding the image in space, the spatialization of multiple images in the MIS constitutes a spatial and architectural field that necessitates a mobile viewer and produces actual spatial experience. Depending on the spatial arrangement, the MIS comprises either a closed or open space. The closed space in, for example *Where is Where?*

108 For example the foreshortened shot of an oncoming train in Vertov’s *The Man with the Movie Camera* (1929) produces a similar effect.
(2008), arranges the image projections in a surrounding enclosure which envelops the viewer on all sides and bestows a central viewing position. Conversely, the open space in, for example A Free and Anonymous Monument (2003) consists of free-standing and hanging multiple screens that fashion numerous pathways. In addition to the spatial form, the specific architectural shape configured by individual works also influences the degree of interaction. A Free and Anonymous Monument (2003) utilizes the architectural plan of the Pavilion as an expanded and fragmented panoramic field, which facilitates the free movement of the viewer between and around the screens. Contrastingly, the design of the Greek cross in Interiors (2002) confines the movement of the viewer to two distinct spaces: inner and outer space. Besides the spatial and architectural form, the temporal image structure also effects the perceptive modality of the MIS. For instance, a work like A Free and Anonymous Monument (2003) encourages a high degree of corporeal mobility, but the visual perceptive mode is, in part, fashioned by the synchronised multi-image montage. To recap, closed spatial forms determine the mode of perception to a greater degree. They limit the mobility of the viewer and shape the process of perception largely through the moving, rather than mobile, gaze. The moving gaze is enacted by a centrally positioned spectator and consists of small movements of the head and/or turning around of the body in order to take in the surrounding images. On the other hand, the open form facilitates free movement, which institutes the cycle of attention and distraction as part of the actual spatial experience.

Attention and Distraction

As stated by Osborne (2004) the moving-image installation produces different temporal rhythms and durations that constitute the cycle of attention and distraction. Three different kinds of time or durations are brought together by the MIS: the recorded and edited time of the image; the duration of the looped playback; and the actual viewing time. In addition, the MIS comprises multiple sequences and simultaneous durations. The gaps created by the various temporal rhythms and the movement of the viewer constitute breaks, which
intermittently disrupt attention and produce spatial awareness, including consciousness of self and the present. As Demos (2005) explains, in relation to Steve McQueen’s work, this rupture can also be initiated in the single-screen projection through the materialization of a break in the image/action. However, in the spatial MIS the cycle of attention and distraction is overarchingly defined by external structures, such as the multiple screen configuration and the mobility of the viewer. The fundamental disturbance experienced by the cycle of attention and distraction is an intrinsic and intentional part of the MIS. As mentioned in the Introduction, the experimentation with different kinds of temporal rhythms and spatial interstices, made possible by the spatial practice of the MIS, is motivated by an interest in new spectatorial positions. In the first instance, the cycle of attention and distraction functions to create awareness of the gap between representation and reality. As Demos (2005) suggests, the cycle of attention and distraction constitutes representation as fluid, unstable and indeterminate. Lastly, the cycle of attention and distraction in the spatial MIS is constructed through specific interstitial modes, which constitute spatial intensities and differences.

Interstitial Mode and Interstitial Space

The MIS comprises multiple and fragmentary image sequences which constitute a parallel multiplicity. Therefore it is necessary to differentiate between the notion of fragmented content, and sequences produced as fragment. Deleuze’s (1989) idea that the time-image produces autonomous sequences that break with the action-motivated progression of the movement-image applies here. In many cases, the MIS presents autonomous sequences, similar to the time-image; thus, each sequence is constituted as an independent interval. Commonly, the notion of fragmentation relies upon the assumption of a pre-existing whole. Conversely, the multi-image content of the MIS does not amount to an inherent whole; but instead presents a simultaneous multiplicity. Even when the sequences consist of the same actions, as is the case in *The Eagle Document – Installation*, the recording of successive actions and the multiple cameras produced independent sequences. As Kern (1983) has suggested,
rather than understanding multiplicity as postmodern fragmentation, we can see it as an artistic concept, whereby simultaneity in the form of parallel multiplicity offers an experience of a spatially extended present. Instead of a successive simultaneity, as found in literature and film, the spatial separation of autonomous sequences/intervals projected on individual screens constitutes the perceptive mode as interstitial. The gaps produced by the spatial architecture initiate a physical and mental interplay. They create the ‘spielraum’, that is to say ‘room for play’, between image/screen, space and the body of the spectator. They constitute the gap/difference between the virtual and mobilized gaze produced by the moving image, as stated by Friedberg (1994), and the mobile gaze of the moving spectator. Unlike the temporal interstice that is experienced through vision, the spatialized interstice creates direct bodily experience. Individual moving-image installations implement different interstitial modes. For example, in *Interiors* (2002) extra screens are inserted between the actual image projection screens which act as blank screens rather than actual spatial gaps. By contrast, the screen architecture of *A Free and Anonymous Monument* (2003) constitutes the space between screens as a spatial interstice, whilst *The Eagle Document – Installation* (2008) dissected the actual space of installation through a succession of staggered screens. Thus, the experiment with the screen arrangement in the later reconfigured the space of installation as a transient and interstitial space. Drawing a parallel to Deleuze and Guattari’s concept of the open form of the rhizome, the spatio-temporal and semantic relationships of *The Eagle Document – Installation* can be performed as ‘any-relation-whatever’.

As a non-determined space, the interstitial and inchoate space offers up a plethora of virtual connections. Awaiting inscription by the spectator, the open form of the MIS can be termed interstitial space, since the interstice implies an empty or disconnected space.

Inter-animation

Another defining element in the constitution of direct spatial experience in the MIS is the inter-animated mode of perception. The process of inter-animation is

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109 The term is adapted from Deleuze’s (1986) concept of any-space-whatever which is explored in Chapter Four in relation to Doug Aitken’s installation *Interior* (2002)
specific to the spatial MIS and presumes a physically interactive spectator. The temporally animated space produces a dynamic interchange in which the spectator acts upon and is acted upon by the changing spatial intensities, and the affect produced by different intensities. This notion of acting upon, and being acted upon, relates to the Deleuzian notion of the affect. Deleuze and Guattari (1999) defined the affect as the capability to “affect and be affected” which facilitates the journey from one “experiential state of the body to another”, increasing or decreasing that body’s ability to take action (Massumi, 1999, p.xvi). Significantly, for Deleuze, affects are neither personal feelings nor sentiments or thoughts.

Bruno (2003), in her analysis of A Free and Anonymous Monument (2002) similarly suggests that the spectator acts upon and is acted upon by the work. However, her idea of spatial perception is based on vision and the inner sense of space. Hence, she suggests that we inhabit space through vision and that our embodied sense of space produces motion (virtual) and emotion. Thus, the haptic gaze constitutes motion as emotion, which is projected back upon the actual space. Visual-spatial perception is the prevalent current analytical method in many discussions of spatial practices, such as film, architecture and art. Essentially, the dominance of vision over actual physical experience of space reduces space to the flatness of the image. Therefore, the focus is on space as a visual-haptic representation, which evokes physiological responses of the imagined spatial extensities and intensities. Conversely, the comparative analysis of different case studies of the MIS has demonstrated that the actual experience of space through the inclusion of the spectator in the space of the installation produces a changed perception. The spatial dynamics constituted by the interstitial mode of the spatial configurations of the MIS produce an array of different spatial intensities. For example sounds, aural vibrations, temperature changes, light emissions, air density and the overall inchoate atmosphere are experienced directly by the body. Further, the spatial intensities of the temporally animated space are in constant flux and produce intensive

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110 The difference between interaction and inter-animation is significant. Interaction, here, is understood as a more general term, referring to any kind of interaction between the viewer and the artwork. For example, walking around a sculpture is a kind of interaction. On the contrary, the concept of inter-animation, as explained above, is a specific mode of perception constituted by the spatial MIS.

111 The analysis of the case studies was informed by my personal experience of each installations.
differences. Together, spatial interstices and spatial intensities constitute the affective force that acts directly upon the experiential state of the spectator. Deleuze (1994) distinguished between the phenomenon that is observed, and the nuomenon which is our direct embodied perception that, he suggests, produces intuition. Intuition is instinctive knowledge; the state of being aware of or knowing something without having to discover or perceive it. It is an immediate knowledge, which Deleuze likens to the un-thought thought. Intuition informs our encounter with the estranged and the unfamiliar and shapes our action/reaction in relation to new situations.

5.1 Conclusion

The analysis of relevant case studies, including my own work, conveyed an in-depth understanding of how the animated form of the spatial MIS constitutes the process of perception as affective experience. Along with the temporal structures of the multi-sequences, the architectural construct and the mobility of the viewer create multiple perceptive modalities. Further, as Weibel (2009) states, the multiple and allusive content encountered in the MIS produces openness. Instead of presenting a singular view, the serialized content of the MIS proffers a multitude of different connections and perspectives. Added to this, the cycle of attention and distraction constituted through the specific interstitial modes configures the space of the MIS as inchoate and de-centred. Overall, the confluence of content structure and spatial form creates shifting and fluid temporal modalities, which designate the perceptive process as interanimated.

The new understanding of the MIS put forward by this study is twofold. The first concerns the development of the notion of interstitiality. As mentioned in previous chapters, the interstice/interval has been analysed previously as part of the moving image structure in montage film and avant-garde film. Likewise, Demos (2005) applied it in his analysis of two single-screen projection installations by Steve McQueen. Expanding the concept of the interstice from its application to the single moving image content to the spatial interstices of the
MIS allows for a consideration of the notion of interstitiality as a mode of spatial perception. However since interstices also occur in the multi-image structure and the spatial form the research investigated the concept in relation to all three elements: the moving image content, the temporal structure and the spatial form. Different degrees of interstitiality were analysed through the case studies and further explored through the experimental form of *The Eagle Document – Installation* which reconfigured the installation space as an interstitial space. The study of the interstitial mode provides insight into the specificity of the cycle of attention and distraction inherent in the MIS. Further, the notion of interstitiality can be used as a tool in the analysis of perceptive modalities and the specific spectatorial positions constructed by individual installations. In addition, the consideration of the spatial interstices constructed by individual architectural configurations supports the appreciation of the MIS as a spatial form regardless of specific types of moving image content (cinematic, documentary or performative).

The second new area that I have explored is the notion of inter-animation. I have suggested that inter-animated perception creates a dynamic and symbiotic relationship between the work and the spectator. The overlapping spatial and temporal modes of the MIS produce nuomena, i.e. intuition, in the viewer and in turn the viewer also uses intuitive reaction/action to negotiate the multiple interstices. 112 Fundamentally, unlike habit and habituation, the spatial and temporal differences encountered in the MIS create a degree of unfamiliarity if not estrangement. The task for the viewer is to create a network between images, space and sound through affective interaction which produces both intuition and thought. In conclusion, the MIS constitutes affective, rather than embedded or simply embodied, perception which is neither fully immersive nor pure observation and interpretation. Here the spectator, an active agent, constructs the process of perception not only as an individuated experience but as a rhizomatic assemblage that can be re-enacted differently each time. At stake is the creative agency of the active perceiver in the construction of new thought and ideas. Rather than producing deterministic content and situations, the creation of the interstitial space of the MIS, if intentional, is orientated

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112 Deleuze’s notion of the nuomenon as direct experience constituting intuition is discussed in detail in Chapter Two under the heading Extensive and Intensive Space.
towards the potential of the receptive encounter as 'becoming', as elaborated by Deleuze\textsuperscript{113}. Hence the contribution to a developing understanding of the MIS, offered by this thesis, is my suggestion that the interstitial and inter-animated modalities constituted by the open form of the MIS facilitate the creation of new and individuated spectatorial positions enacted by the creative agency of the viewer through intuition and reflection.

\textsuperscript{113} Deleuze's notion of 'becoming' is explained in Chapter Four in relation to the notion of 'animal-becoming' which inspired the live performance of \textit{The Eagle Document} (2007)
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Appendix A

*The Eagle Document – Live Display and Live Performance 2007*

Extracts from interviews with several spectators.

**SPECTATOR A**

I enjoyed the sense of a museological display in the foyer. When chained, the birds appeared, conversely, in their natural guise; while when flying as part of the performance, they enact aspects of they’re trained, tamed selves.

The placing of pedestals, birds, dancers, falconers and their trajectories reiterated the rectilinear geometry of the space and created a sense of a ritual staging.

The slowness of unfolding and measured gestures in a sequence along preordained lines created the sense of ritual to me, along with the iconography of hunting birds, and the organisation of space.

As I remember, the birds flew mostly lengthwise along the space, and the performers likewise danced with relationship to a central line, occasionally testing a more lateral movement.

I think the performance appeared diagrammatic partly because we were seeing it from above, and because movement was along established lines dividing the space lengthwise. The bird stands were also arranged at four corners. The rope reiterated the division of space lengthwise, and the movement I remember as evolving very much in relation to and out of static standing poses.

From above, it was difficult to sense the risk- and thrill- of having a bird of prey fly very close, whilst being in a prone position, as the performers must have sensed it. I didn’t understand the role of the projected graphic. I thought the live-feed was interesting but felt a more particular camera viewpoint would have been more engaging in relationship to spatial dimension of the piece.
The ensemble presented a unity, but the projections were a distraction, (even though it seemed the live feed had potential for a more integral role). The music had a strong role to play in the pace of the piece. I suppose this means it was more durational than real time”.

The slow unfolding of the music, the ritual of tying and untying the birds, the relationship of preparation to action, and the relatively measured aspect of the dancers’ moves created this [changed] experience.

SPECTATOR B

The foyer display of the birds was, to me, something completely different from the performance in the gallery. In the foyer the birds were living creatures which, I felt, were like commuters waiting patiently on a railway platform before the train arrived and whisked them off to freedom in the country whereas in the performance they were actors, untouchable, trained and restrained. It was almost impossible to comprehend that the foyer birds were the same as those in the gallery, there was such a marked difference between them performing and at rest.

I’m aware that I assembled the experience, by allowing myself to sink into observing rather than asking anything of it. Each element, and how they were assembled, contributed in a different way. On reflection, I think maybe the sound was critical in making this work. Like listening to birdsong, where we don’t ask what will happen next.

The space of the gallery was necessary to emphasize the beauty of the birds as they flew between the two dancers. But by the very action of their take-off, flight and landing, the space in the gallery seemed to shrink, like a piece of stretched elastic, which is then allowed to contract to its original length, so that I did not feel I was in a large area but in one so intimate that I felt part of the performance.

SPECTATOR C:

I experienced these elements as formal patterns, mirroring each other but not ‘speaking’ to each other or interacting in any way. Both elements seemed to embody the tension between ‘natural’ and ‘unnatural’ movements, the natural subjected to human control, between the identity of individuals and the abstract
patterns created by individual actions, however motivated (e.g., by the promise of reward) they might be.

The benefit of the performance in the James Hockey Gallery, over a live theatre performance, was the large stage area (the floor) which could be viewed from above. To have been able to see the performance on the same level as the performers would not have had anything like the impact which it did seen from above.

I particularly noticed that, while the distance was less than a typical distance from a conventional theatre performance, nevertheless the perspective – i.e., being directly over the ‘action’ -- created a very specific experience, particularly in relation to the birds (usually seen from below) but also the dancers – usually seen from a facing position. This made it harder to read as familiar kinds of action, but maybe easier to see as an assembly of formal elements.

A second aspect of the use of the space was the view from above -- this was like watching people below from a window, or a balcony. Rather than seeing individuals, or faces, what becomes most observable are patterns of movement, spatial relationships and a kind of impersonality which doesn’t feel the same when (even in a crowd) one is on the same level.

The overall linking of the music, light, space and choreography made for a unified experience, in my opinion, and although the wall projection did not detract, unduly, from the ‘live’ performers, both human and bird, I do not think it added anything of value to The Eagle Document.

Seeing them [birds] from above was disconcerting and disorienting. For me, the space -- and the action within it -- seeming ‘squeezed in’ enhanced a sense of the non-natural qualities of the bird performance and the tension between the natural (and dangerous) and the human desire to control and dominate it.

I found that the live feed projection added to the sense of several layers of formal patterns evolving in the time-space of the performance. In writing about it, now I can see that the static image set a counterpoint to all of that action (and I liked the colour) but in the actual performance, I found it curiously distracting. I kept trying to
link it to the other elements, and not succeeding (that is not necessarily a bad thing, though).

I would say that the experience was about 50/50 sensuous/reflective at the time. Reflection started to decrease as I gave up on finding a story. That occurred as the dancers started and 'saw' the overlapping patterns of the actors. Apart from puzzling about the [projected] still image, I gradually sank into a purely observing state of mind. In reflection on the experience, I would say that at first, it was primarily the visual impressions which stayed with me; subsequently, and particularly on writing this response, more reflection has returned. If I hadn't written this, I think it would have remained more visual/sensuous than reflective as a remembered experience. However, the reflection, which has emerged has enhanced that experience. Maybe made it into another one.

I particularly noticed the process of production when the dancers started. I became aware of the choreography of movement linking the birds and the dancers. I then became aware of the bird handlers as 'actors' in the space, just as much as the dancers or birds. So where at first they seemed like agents of the production (where the attention should be on the birds), they then transformed into producers of the actions, no more and no less than the birds or dancers, and parts of the choreography of patterns and movements. It makes me think of the way puppets can be treated as independent actors (handlers concealed) or as part of an assembled pair puppet-plus-agent.

There was slowness, rhythm, stasis. Lots to look at. I was interested in everything going on, and did not lose focus, so I guess the rhythms were about right. Soon I found myself contented not to find a narrative and stopped looking for one. The music helped to enhance that lack of development; it didn't search for resolution or shape.

SPECTATOR D

The view of the action occurred primarily from above and therefore determined the experience. It was not clear to what degree this had been taken into account in the performance but it did not matter really. The music, birds, dancers, movement and shapes were so abstract that it was the interaction between these elements which became the focus of the experience.
The performance was both sensual and reflective due to the slow speed of movement, the lighting, the flight of the birds and rhythm of the music which awarded the piece a meditative quality, taking the viewer into a different dimension, offering a spiritual resonance. There is no particular part of the performance to which this was restricted, perhaps sequence four, the movement along the red line and the vocalisations of the performers heightened this sense.
Appendix B

The Eagle Document – Installation 2008
Excerpts from interviews with several spectators.

Spectator E

Insofar as the footage depicts a rehearsal, the work questions the distinction between rehearsal and performance, between planning and spontaneity, human and animal (birds of prey controlled by handlers) especially as mediated by video recording.

Filmed elements of dance, which can also be understood as performance, are presented via DVD on five large screens placed three-dimensionally throughout the space in such a way as to break the space up, creating a walk-through for the spectator.

A key rationale of the project is to promote the spectator’s awareness of their own agency, through the manner in which they are invited to experience the work: as overlapping, fragmented moving image planes whose spatial, and hence semantic, relationship to each other is determined by the spectator’s mobility and positioning of themselves. The work is truly interactive, in that the parameters within which the spectator operates are highly flexible and sensitive.

Spectator F

I liked the sense of wandering into and through the event. The screens were viewable from both sides, so the journey into and out of the gallery continuously revealed new perspectives.

I was aware that I was part of the event because of the relationship between my scale and that of the screens. As I moved between the screens my shadow interrupted projections, so I became aware of how I could step into and out of the event, shifting between observer and participant.

The wall projection concentrated on close-ups of the dancers, which I found interesting – it gave me a more intense and intimate view of the performance.
It was also the point where I could view the back of the second screen, showing amorphous, shadowy silhouettes of the dancers. These ambiguous images were particularly beguiling.

From time-to-time the sound shifted from being ambient to being dominant. There was a point when the dancers were calling or chanting – I found myself searching for the screen that made sense of these sounds.

Spectator G

The performances on the multiple screen accompanied by the music created a sense of ‘attempted sublime’. It was and was not immersive. It invited me to immerse myself while drawing attention to the process of documentation of the event.

I was trying to figure out what was the relationship between the images on different screens i.e. are they showing the same part of the event temporally or was it a mixture of different sections of it. I was also trying to understand what the best position is to view the whole event, or if at all, whether there is such a perfect viewing position.

As mentioned before, the ‘silence’ within the whole event being documented and the combination of the wild birds and the dancers’ performance created an atmosphere of seriousness and sublime for me. I was looking at the different screens and the interaction of the actors and the wild birds and at times was feeling danger when the birds freely moved and flew within the space. Yet, my attention was also drawn towards the space and place and how the whole event has been constructed and to what ends.
Appendix C

Exhibitions, Screenings and Conference contributions:

The Eagle Document – Part 1 and Part 2

The Eagle Document – Live Display, 2007
The Eagle Document – Live Performance, 2007
14th September 2007
James Hockey and Foyer Galleries, Farnham

16th – 28th September 2008
James Hockey and Foyer Galleries, Farnham

Knowing through Making
Research conference
University for the Creative Arts at Epsom
10th – 22nd October 2008
Paper and exhibition.

The Art of Research: Research Narratives
Research conference
Chelsea College of Art and Design, London
28th – 29th October 2008
Seminar, workshops and exhibition.

Close Encounters of the Animal Kind
Symposia organized by the Subjectivities and Feminisms Research Group, Chelsea College of Art and Design
Tate Britain, Clore Auditorium
21 November 2008
Paper and screening.
The Eagle Document – The New Collection:
A Performance/Events Symposium
In junction with the exhibition The Eagle Document – The New Collection
Curated and organized by Monika Oechsler
21 November, 2009
Stephen Lawrence Gallery, University of Greenwich
Presentation and screening.

Documentation
DVD Documentation of The Eagle Document - Installation at the James Hockey
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