

Structuring Interactivity; Space and Time in Relational Art

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Abstract

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This thesis describes the concepts of space, time and interactivity in Relational Art. Relational Art is an interdisciplinary art practice described by the art critic and curator Nicolas Bourriaud in his book *Relational Aesthetics* (1998/2002). For Bourriaud, Relational Art consists of a location (space) in which viewers endure a physical encounter with the artist and artworks exhibited (time). Bourriaud describes this encounter as 'interactivity;' a term borrowed from digital aesthetics and 20th Century performance art to describe 'viewer-participation' with artworks. This thesis tests the capacity of Bourriaud's *Relational Aesthetics* to provide a theory of 'interactivity.'

The thesis is divided into three parts. Part One includes a critical reading of Bourriaud's *Relational Aesthetics* and the concept of space in Relational Art practices. In Part One, Bourriaud's 'space of encounter' is compared to the 'Literalist' artwork described in Michael Fried's "Art and Objecthood" (1968) as well as James Meyer's concept of the 'Mobile Site' (2000). Both Fried and Meyer depict the use of 'location' in contemporary artworks. Part Two of this thesis is a demonstration of Bourriaud's concept of time in *Relational Aesthetics*. Bourriaud describes 'time' as that which is 'lived through' by the artist, artwork and viewer. The thesis demonstrates this concept of time through the design and performance of an artwork produced specifically for this thesis. Entitled: *PartnerWork*, this performance artwork consists of two persons continuously exercising in a hotel gymnasium for an 'endured' period of nine hours. In Part Three, the thesis proposes a set of criteria for recognizing 'interactivity' in Relational Art practices, including the example of *PartnerWork*. Interactivity is determined to be 'structured' through successive stages of participation, and is described as having the capacity to alter the formal structure of an artwork.

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Introduction

This thesis describes the use of space and time in Relational Art practices. By Relational Art practices I mean those art practices premised by a real-time encounter between an artist and a viewer as a part of the artwork. These are practices described by the critic and curator Nicolas Bourriaud in his book *Relational Aesthetics*, published originally in 1998 in French and subsequently in English in 2002. In *Relational Aesthetics*, Bourriaud defines Relational Art practices as those which use a 'space of encounter' to bring the viewer into a physical or real-time relation with the artist. The moment or time of this encounter is described by Bourriaud as a 'time lived through.' This time is that which is lived through by the artist, viewer or both. The amount of time, or what happens during this time, and the 'space' in which this time is lived through is the conceptual foundation of Relational Art practices.

This thesis designates 'viewer-participation' and 'interactivity' as key formal elements in Relational Art practices. While space and time are concepts in Relational Art, 'viewer-participation' and 'interactivity' are considered by the thesis to be formal elements which structure Relational Art. By formal elements I am referring to an interdisciplinary range of artistic media, such as oil paint, bronze, silver-gelatin photographic prints or celluloid film. Viewer-participation and interactivity are thus part of an interdisciplinary range of formal elements which artists use to compose or arrange the space and time of relational artworks.

For Bourriaud, Relational Art practices use 'human' interaction or 'inter-human' relations as part of their aesthetic and theoretical foundation. The position of this thesis is that the aesthetic of 'human' interaction in Relational Art is derived from the performance and installation art practices of the 1960s and 1970s, including those of the architect, sculptor and video-artist Dan Graham, the painter and prop-maker Robert Rauschenberg and the 'optical participation' artist Lygia Clark. The thesis

also claims that the theoretical horizon of Relational Art practices Bourriaud describes is that of the writing on minimalist sculpture in the late 1960s and early 1970s by figures including the art critic Michael Fried and the artist/ writer Robert Morris, as well as contemporary writings on site-oriented artist practices by the art historians James Meyer and Miwon Kwon.

The thesis includes the description of a relational artwork produced by the artist duo SmithBeatty. The artwork is entitled *PartnerWork*. SmithBeatty's *PartnerWork* was 'designed' to be a relational artwork. It was based on research focused upon the descriptions of space and time in Relational Art practices as described by Nicolas Bourriaud in *Relational Aesthetics*. It was produced in the autumn of 2005, during the third year of the thesis' research. *PartnerWork* uses a hotel gymnasium as a 'space of encounter' and a time period of nine-continuous hours as the 'time lived through' by the artist and viewer. This time is spent exercising in the space of the gymnasium and being 'encountered' by hotel guests and viewers from the public. A documentary video on DVD has been included at the end of this thesis and described in Appendix I.

The thesis uses *PartnerWork* like a clinical test, which seeks to find out how Nicolas Bourriaud's *Relational Aesthetics* can be considered to be a theory of interactivity for contemporary art. This claim, made by the art historian and critic Claire Bishop,¹ responds to Bourriaud's 'demarcation' of the 'aesthetic realm' of human interaction as the theoretical foundation for Relational Art practices.² Bishop is critical of such a demarcation. However, this thesis attempts to build upon the insights of Bishop and her reading of *Relational Aesthetics*, rather than to defend or disprove her criticisms of Bourriaud.

¹ See Bishop (2004), p. 54 and Bishop (2005), p.116.

² See Bourriaud (2002), p. 14.

Crucially, both Bishop and Bourriaud use the term 'interactivity' in their critical writings on Relational Art. The position of this thesis is that the term 'interactivity' is used to identify a media art category, and used most often to describe the engagement of a viewer with an artwork that depends upon a computer or 'new media' element as part of its formal structure. The thesis explores the origin of applying 'interactivity' in this way by addressing several artworks which do and do not include computers or 'new media' elements. By doing so, the thesis will develop a definition for 'interactivity' as it pertains to Relational Art practices.

The finding of this thesis is that the term 'interactivity' is merely a contemporary name for an older description of 'viewer-participation' with artworks. 'Viewer-participation' has been used throughout the 20th and 21st Century to describe 'goals' and conceptual objectives for artworks. Well-cited examples of this include viewer-participation in 'non-art' performances called 'happenings' in the 1960s and 1970s, as well as installations of paintings by Max Ernst and Marcel Duchamp in the 1920s and 1930s. The thesis describes relational practices, which result in the interaction of viewers, artists and artworks. It describes interaction as a stage of 'viewer-participation.' It examines Relational Art as a complex arrangement of interactivity based on the location and endurance of an artwork, artist and viewer; one which can accommodate, but is not limited to, the use of computer technology in the formal structure of an artwork.

To do this the thesis will address several 'participatory' artworks and compare them to art and 'non art' situations. These include the performance of chants, songs and "Yells" by the Texas A&M "12th Man" in College Station, Texas (United States) and audience behaviour in the Turbine Hall of the Tate Modern Museum during the time of Olafur Eliasson's installation artwork; *The Weather Project*. By doing so, the thesis hopes to define a more focused definition for interactivity. One

which can be applied to artworks that do and do not include the use of computers or so-called 'new media.'

The Methodology; A Theory and Practice Project

This thesis project has not followed any form of a traditional research method to which I can knowingly subscribe. (See note 2.) However, the project has indeed resulted in a traceable 'process' of production. This process includes the scholarly research of art criticism and continental philosophy; most notably the research of Nicolas Bourriaud's *Relational Aesthetics*, published (in English) in 2002 (one year prior to the beginning of this thesis). *Relational Aesthetics* is the core literary resource for this thesis. The production of the research and practice for this thesis has been an activity completed by an experienced artist practitioner engaging in creative production to reflect upon the artist processes, theory and knowledge informing contemporary artist practices.

This thesis is comprised not only of a written text, but also of a practical component. This component is the artwork *PartnerWork* by the artist duo SmithBeatty. *PartnerWork* was written, produced and documented by the thesis' author in collaboration with the American artist and hedge-fund account manager Colin Beatty. *PartnerWork* is an attempt to demonstrate and test the theoretical models and arguments, which are proposed by the thesis. Therefore, *PartnerWork* is an artwork produced specifically for this thesis. The author intends for *PartnerWork* to be considered alongside the research into literary models, sports matches, art exhibitions and unique events conducted for this thesis. *PartnerWork* is a single artwork (rather than a series or edition). It was installed and performed in October 2005 at the St. Martin's Lane Hotel in London. Descriptions, analysis and photographic documentation of *PartnerWork* have been integrated into the body of the written thesis, and a video document of the work has been included in the appendix. This video is written to DVD and has been edited and produced by the thesis' author. The DVD will play on most computer

DVD drives and is also formatted for use on DVD player-decks (multiple zones).

The production of a thesis project which combines theory and practice has been done in an effort to articulate artworks and practices through resources that do not commonly appear in works of art theory and art criticism. While I have attempted to address the context of the artworks cited, I have also attempted to distance this project from the vocabulary or structure of art history. I have done so not without respect for and credit given to the many art historical references and points of excitement I have benefited from. However, the application of the ideas and images in this thesis is intended to be in the work of artists as they create future artworks and discourse. Therefore, my intention is to contribute to the field of art productions, specifically those practices which contextualise themselves as 'relational art.' I hope to participate in further discussions with historians and critics, and I intend to do so as an artist who is willing to use language and discussion as vital tools in creative and critical processes and research.³

³ The historian, in my view, attempts to *construct* a conceptualized determination of artistic processes through the memory of attending an exhibit or through the study of texts, video, photography or other documents in the case of performance art. This determination is applied to the artwork under study retroactively and most often through writing and publication. In this thesis for example I utilize the writings of Craig Owens, a critic and/ or historian (and one time co-editor of October Magazine) who is credited with applying the term 'allegory' to Robert Smithson's documentary processes and images. The value of such work and methodology is not being questioned here. Instead, what I would like to propose is that as an artist conducting practice-based research, I attempt to *compose* a Conceptualized Project with its application's objectives determined by the needs or demands of a host institution or personal vice. The demands of the former, I believe, make necessary the research by artists of their work in order to provide an informed context and vocabulary in visual and textual form to which they can direct curator's, gallerists and of course historians. The importance of this is for the conceptual composition of artworks to sustain themselves as much as possible with the artist's own objective, rather than a supplementary application by the historian. This is as simple as stating that historical construction occurs post the artwork, while conceptual composition finds and follows-through the concept with the realisation of a physical object.

The research has also included 'participant-observation' of competitive sports matches like those of the "12th Man" and Texas A&M 'Aggies' in College Station, Texas. I have also viewed the exhibitions of artworks in London, Quemado (New Mexico, USA), Sydney, New York City, the Golden Spike National Monument (Utah, USA), Dublin, Belfast, Berlin, Marfa (Texas, USA), and Tokyo. The works in these exhibitions include 'interactive environments' and earthwork sculptures such as Robert Smithson's *Spiral Jetty*, Walter de Maria's *The Lightning Field*, and Olafur Eliasson's *Weather Project*, which was installed in the Tate Modern Museum's Turbine Hall (2003-4). These exhibitions, and the audience response they have generated, are often cited resources in the body of this thesis. The research also includes the use and 'testing' of website projects by artists (including Peter Halley's *Cell Explosion*) and notes from email dialogue (not interviews, but dialogue) with several of the artists whose works and practise are described in the body of the thesis.

Publications and Live Presentations of the Thesis

While the production of *PartnerWork* constitutes the practical component of this thesis, I would also like to mention some events and processes which have featured the work on this thesis in presentation, and others with which my participation has contributed to the completion of the thesis. Many of these references include an acknowledgement to hosts, colleagues and institutions, for without their function or assistance this aspect of the thesis would not have been possible.

First, with regards to *PartnerWork*, I wish to recognize the St.Martin's Lane Hotel and its hosting of *PartnerWork* as part of the 2005 Scope-London Art Fair. The hotel's generous provision of their first floor gymnasium as a dedicated space for the performance of *PartnerWork* was crucial to the completion of the thesis. The organizers of Scope-London and its performance art element also deserve recognition here. The friendship and practical support of Scope-Art's founder Alexis Hubshman made

PartnerWork possible. Also, the management of the performance, funding for supplies and surrounding activities and was conducted by Becky Moll and Lynn Goh of the (former) Hames-Levack Foundation. Their assistance and support is truly appreciated. And, most importantly, my gratitude to my colleague Colin Beatty who performed *PartnerWork* with me for nine hours straight, making it a reality. Colin's determination (or was it credulity and stamina...) fuelled the work and directed it into areas I would not have known to be possible. I am, as always, respectful and admiring of his insights as well as his batting average.

In addition to the production of *PartnerWork*, parts of this thesis have been featured in publications and live presentations at numerous venues. Some of these are of particular importance because the 'themes' of these events have subsequently directed the structure and objectives of the research. For example, a section of the thesis was presented in February 2006 in Boston, Massachusetts at the College Art Association's annual national conference. I gave the presentation, entitled: "How Do We Measure the Responsibility of a Crowd" (?) on a panel chaired by Lewis Kachur (Kean University, USA) and Rosemary O'Neill (Parsons School of Design, USA). The panel, entitled: *Installation Art in the Age of Globalization*, featured a range of speakers including the author and historian Caroline Jones (*Machine in the Studio*-MIT Press) and the 'locative-media' artist Teri Rueb (Massachusetts Institute of Technology, USA). My experience of presenting and engaging in discussion with this panel and the College Art Association (CAA) audience has proven extremely important to the thesis' positions taken with regards to Installation Art and contexts for future exhibitions. I also wish to acknowledge the financial assistance provided by CAA allowing for my travel to Boston and participation in this event.

A second presentation, entitled: "How do we Recognize Interactivity (?)," was hosted by the Creativity and Cognition Studies at the University of Technology in Sydney, Australia. This event was entitled: "Interaction:

Systems, Theory, and Practice,” and was my initiation into the language of computer science and my very temporary immersion into the aesthetics of New Media. Importantly, it was through my lecture and presentation of scripted photographs, videos, and personal touching (with the gracious assistance of Professor Peter Ride, University of Westminster, UK) that I initially worked through the practical and theoretical models differentiating ‘participation’ from ‘interactivity’ that have been included in this thesis. The paper presented in Sydney was published in: *Interaction: Systems, Theory and Practice*. Creativity and Cognition Studios Press: Sydney, 2004 (pp.551-570). I would like to thank the Centre for Cultural Studies at Goldsmiths College for their assistance toward my trip to Sydney.

During my time in Sydney I was able to review the installations of ‘interactive’ art in the Powerhouse Museum by the curator Lizzie Mueller. This is a dedicated area in the museum entitled *Beta-Space*, in which Mueller and other New Media curators are attempting to create and study interactive artworks. Based on this experience I re-wrote, “How do we Recognize Interactivity (?)” and presented this revised version of the paper to a conference entitled: “Thinking Museums,” hosted by the University of Dundee’s Philosophy Department. What is worth mentioning from this experience is that the Dundee audience consisted of museum administrators and art historians. For this ‘target-audience’ I more emphatically addressed and supported the formal criteria of ‘personal-touching’ as that which is necessary for the classification of an artwork as ‘interactive.’ It is also in this event that I first introduced the concept of a sports stadium as the substitute for museum or gallery spaces, and with which I attempted to demonstrate viewer-participation and interactivity. While I may not have not have executed this objective with erudite precision, I do believe that it was a crucial step in the thesis research regarding temporary installation spaces like the Tate Modern’s Turbine Hall and their relation to sports stadiums like Kyle Field in College Station, Texas.

The final presentation of parts of the thesis which I wish to mention, was the “Open Systems Conference” held at the Tate Modern. This event was coordinated by Kathleen Madden and chaired by Mark Godfrey (Slade School of Art, UK). Most important from this experience was the generous access provided to me by the Tate Modern. The Tate granted to me their permission to perform staged interventions with two artworks featured in the *Open Systems* exhibition and to create documentary photographs of the interventions.⁴

With regards to a thesis which is based on both the writing of a theoretical model and the production of a practical project, I have had the opportunity to be involved in four different events through which I have experimented with the forms and structure such a thesis might utilize. These events include the coordination of the conference “Mapping Intensities” with my colleagues James Burton and Laura Cull at Goldsmiths College. “Mapping Intensities” was hosted by the Centre for Cultural Studies at Goldsmiths and featured theorists, artists, curators and historians in presentations and panel discussions. Participants included Stefano Boeri, Sarah Cooke, Mark Tribe, Eric Alliez and Warren Neidich. The experience of moderating their participation, or in some cases extreme lack of participation, collaboratively with James and Laura has contributed significantly to the formation of my research questions for this thesis.

A second project collaboratively executed at Goldsmiths was the one-day “Theory and Practice Workshop” which took place in the spring of 2005. The workshop’s goal was to discuss and perhaps formalize ‘practice-based’ research models in UK higher education and post-graduate programs. There was a particular, personal objective of mine to include ‘practices’ that were not art practices. To meet this objective I invited

⁴ Bruce Nauman’s *Around the Corner Piece*, and Dan Graham’s *Public Space/ Two Audiences*.

Professor Jim W. Anderson, University of Southampton (Department of Mathematics) to participate in the workshop. Also present was Professor John Mullarkey, University of Dundee (Department of Philosophy), Laura Cull, Sean McKeown, and Alex Butt. The range of research interests and 'use' of practice by the participants resulted in a more expansive and informal designation of practice-based research. Thus, we missed my target, while perhaps hitting those of other participants.

The last two 'theory and practice' events were both presentations on the topic. The first was a response to an invitation from the editors of the magazine *Printed Project* to present my research process to a group of administrators from universities in the United Kingdom and the Republic of Ireland. The event, held at the National College of Art and Design in Dublin, sought to formalize methods of practice-based research from which a standard criteria for assessment of such projects could be developed. The final 'theory and practice' presentation was given in November 2005 at the "Creative Research Symposium" hosted by the University of Portsmouth. It was this presentation in which I first presented documents of the relational artwork *PartnerWork* and defended what in this thesis I have proposed as a visualization of 'time' and 'interactivity.'

Support and Teaching

Perhaps the application of this thesis research has sustained its highest degree of continuity and testing through the opportunity of teaching on the MA Contemporary Art Theory course in the Department of Visual Cultures at Goldsmiths College, University of London. This course has been subtitled as "the ethics of participation" and "the critical encounter." The influence of the course's input sessions given by Gavin Butt, Irit Rogoff, Jean Mathee and Jorella Andrews, and discussions with my teaching colleagues including Ros Gray, Cristobal Bianchi and Susan Kelly, have been crucial at identifying poignant critical perspectives in contemporary art and theory.

Numerous Goldsmiths faculty members have offered their time and experience to me during this project. These include Howard Caygill (and the students of the Contemporary Thought Seminar), Jules Davidoff, Scott Lash, John Hutnyk and Janis Jefferies. John and Janis, as my supervisors, have provided not only their insight and questioning (they are hard-working and devoted tutors, thus the productivity of their criticism goes without saying), but have anticipated my every move during the course of this project. I won't know now how to comprehensively list all that they have done to help with this project, but I do promise to be keeping a tab of each future moment in which I draw upon their influence.

The research into books, journals and videotapes has been conducted with the assistance of the British Library, the Goldsmiths Library and its Film and Video Collection (with the insight of Ms. Jacqueline Cooke), the New York Public Library's Donnell Media Centre and the library of the Institute of International Visual Art (INIVA).

PART ONE: SPACE IN RELATIONAL ART

Introduction

In Part One I would like to address the concept of space as it is applied in Relational Art practices. My key inquiry will be with the concept of 'space' as it is used in Nicolas Bourriaud's *Relational Aesthetics*. This concept of space is premised on the critical reviews and writings on minimalist sculpture in the late 1960s by the art critic Michael Fried. As the thesis will describe, Fried coined many terms for the work of artists who wished to combine the objects they created with conceptual links to location. This location was the place or site in which their artworks were installed and where viewer's would need to be present in order to 'experience' the work of art. Such a 'process' of 'locating' work was, for Fried, a result of the sculptural object's "inherent theatricality." Fried used this term and applied it to artists including Robert Morris, Tony Smith and Richard Serra.¹ In this case, theatricality is a pre-text for more contemporary scholarship on the notion of art and 'site-specificity.'

Like Fried, Bourriaud's critical concern is with the 'space of encounter' constructed by artists. Such a space is that which, for Bourriaud, is a complement of artist practices which are no longer bound to the fixed and private location of a studio space for making art. Instead, these practices are produced in innumerable locations in an effort to combine the history of a particular site with its everyday use or context, thus filtering this use and context through the practice of the work. Location in this case, becomes another inclusive formal element in Relational Art practices, one with the specific goal of making an encounter possible for the viewer.

In Bourriaud's book *Relational Aesthetics* the concept of 'space' refers to the location or situation in which an artwork is engaged by the viewer.²

¹ It is perhaps important to stress here that Michael Fried's labeling of such work as 'theatrical' was intended as a critical and even hostile attack on the objects, ideas and methods of these artists.

² What I mean by 'situation' and 'art situation' is the place occupied by something or some person, like the site of a building or a moment in time. This use of the term situation follows from Fried's description of the inherent theatricality of artworks, which designate a

Bourriaud refers to this as a 'space of encounter.' The premise for this concept of space is Michael Fried's 1968 essay entitled "Art and Objecthood." In this essay Fried critically explores the sculptural practices emerging at that time, including work by Robert Morris and Richard Serra. In this essay Fried articulated a three-part arrangement for sculptural practices and their installation. This arrangement included the location of the art object's installation, the shape of the art object and the phenomenological encounter of the viewer with that object. In the following section I will conduct an analysis of this essay and its influence on Bourriaud's concept of 'space' in Relational Art practices and the concept of 'site-oriented' artist practices for critics like Meyer and Kwon. In this section however, I would like to discuss the 'space of encounter' as Bourriaud uses it to characterize Relational Art practices of the 1990s and early 21st Century.

This section also takes the artist's personal identity into account when describing the 'locating' of artworks by artists or by the institutions they are working with. The thesis will look at the re-evaluation of Fried's 'theatricality' in the work of James Meyer and Miwon Kwon. While agreeing with and attempting further apply Meyer's notion of an artist process called the 'Mobile Site,' the thesis will critique the combined-theoretical premise of Meyer with Kwon that the 'Mobile Site' is one characterized by a concept of the 'nomad.' This concept is borrowed by Meyer and Kwon from the writings of Gilles Deleuze and Felix Guattari,³ and is applied specifically to cull a singular artist identity from contemporary artist practices and their use of location.

space of the encounter, and Nicolas Bourriaud's adaptation in *Relational Aesthetics* of Fried's 'theatrical' model to describe a time lived through by the artist or viewer in relation to the artwork. The term 'situation' and 'art situation' used in this part of the thesis should be differentiated from that of 'Situationism' or the Situationist International in that 'situation' here refers to the "space of discourse, production and reception" where people engage another. See Jones, Amelia (2000), p.333 (also see 'situation' In the Oxford English Dictionary, Second Edition, Prepared by J.A. Simpson and E.S.C. Weiner. Volume XV (Ser-Soosy). Oxford: Clarendon Press, 1989. Page 569.

³ In this thesis it is Kwon's use of Deleuze of Guattari (2003) *A Thousand Plateaus: Capitalism and Schizophrenia* (Trans. by Brian Massumi), London: Continuum.

Space in Relational Art

The 'space of encounter' for Bourriaud is a real place, a physical location in which the viewer will come upon and engage the artwork. The infinite presence of location in Michael Fried's 'Literalist' artwork and the finite event which "takes place" in Meyer's description of the 'Literal Site' are two key characteristics defining the concept of Space in Relational Art practices. Relational Art also continues the tradition of using both art spaces like galleries or museums, as well as non-art or "everyday" spaces, for the installation and exhibition of artworks.

This concept of space does include a conventional idea of the 'beholder' standing in front of a picture, but is also an attempt by Bourriaud to accommodate more diverse uses of locations and uses of art viewers in contemporary art practices. Most importantly, Bourriaud's 'space of encounter' is an effort to establish a meeting place, a 'coming-together' of people in a location arranged by the artist or institution hosting the artwork.⁴ Such a concept is predicated by the belief that this coming-together is of a physical nature. It is dependent upon the amount and manner of participation, which the artist and/or viewer are to be engaged in.⁵ By this I mean that Bourriaud is not producing a concept of space that exists virtually or conducts itself within the theoretical realm of cybernetics.⁶ Rather, Bourriaud is promoting the physical space of artworks to be defined by the "common point between all things that we include within the umbrella terms of work of art..." and further that the concept of space in Relational Art practices is defined by the artwork's ability to produce a sense of human presence or existence.

⁴ Bourriaud has written a short piece to answer the criticism levied against his book. Entitled: "Letter on Relational Aesthetics" and written in 2004, Bourriaud clearly depicts his belief in the use of the 'interview' as an artistic form; a work that is based on one person's encounter with others. See Bourriaud (2004), p. 46.

⁵ Bourriaud explains that the display of the artist and/or viewer engaged with the artwork in this way can be described as an 'arena of exchange.'

⁶ See Lévy, Pierre. "Anthropological Space," in *Collective Intelligence* (1997), pp. 143-150.

However, the position taken by this thesis is that the use of 'everyday' or non-art spaces, while premised on the tradition of displaying art in galleries, is also linked to productions in which a 'non-art' site is used temporarily as a location of performance or installation. Such a use of locations would be comparable to that of film and television productions. For example, if the concept of a film-shoot is the lead actress suffering from a hangover, and is to feature this actress sipping coffee and eating greasy bacon in a diner or café, the location used will be one that can be physically and visually accommodate such a concept.⁷ Thus the 'everyday' operation of a location is, for media productions like film or television, an effort to portray the site and its actual function.

Relational Art practices, like film and television productions, attempt to 'exhibit' the actual functions of the locations they choose. These practices seek an integration of the location's day-to-day function and the concept of the artwork. The artworks utilize, in real-time,⁸ the formal operations of a given site.⁹ Now, in relational practices, it is a dialectical relationship between the various uses or functions of a location. Bourriaud calls this aspect of relational practices 'operational realism;' the presentation of the "functional sphere in an aesthetic arrangement." (Bourriaud 2002: 112) By 'operational' Bourriaud attempts to stress that the relational artwork is not a study or "maquette" of the location, but a re-creation of the location's day-to-day functions. The artwork and artist attempt to emphasize these

⁷ It may seem clear that a diner or café would be chosen, but this is not always the case. Many times a location will be chosen and decorated to resemble what the concept is demanding. For example, on an advertisement shoot for the telephone company AT&T a condominium in downtown Manhattan was transformed into a temporary gallery. The advertisement featured retired professional wrestler Hulk Hogan (the 'Hulkster') and former New York Mets professional baseball player Mike Piazza 'beholding' pictures in the gallery and discussing art viewing as a metaphor for mobile phone service.

⁸ This refers to a 'real' or 'lived' time of the performance or person-to-person engagement. Film and television would be considered by this thesis as 'time-based' implying recorded and redistributed media.

⁹ In a creative and critical act the artist can vary the emphasis of particular operations of a site. Bourriaud compares this to the variability of a digital image, which is constructed from manipulable pixel data. The dimensions of such an image are virtually infinite. See Bourriaud (2002), p. 112.

functions as ‘specificities’ or ‘particularities’ of the location.¹⁰ In this way, a location can be used to meet the conceptual objectives of the artist. Bourriaud labels this effort by artists to demonstrate the functions of a location as the practice of ‘modelling’ space.¹¹ By naming ‘modelling’ as a process of translation, Bourriaud seems to be referring to a traditional, sculptural process of modelling; of recreating an experience or object in the form of a sculpture or physical art object.¹² The modelling of space is an effort by the artist to translate the actual, physical location into a ‘lived experience’ performed by the artist and shared by the viewers of the artwork.

The art historian Miwon Kwon has called the function of such artist arrangements a ‘projective enterprise.’¹³ By this term Kwon labels a type of art practice, which produces a “function of specific circumstances.” For Kwon these circumstances are those arranged not only by the artist, but also by the host of the artist’s project. The host is what Kwon calls a ‘cultural institution.’ The projective enterprise is performed through a live, ‘interactive’ exchange; the circumstances modelling this exchange are for Kwon a ‘working-out’ of social processes by the artist or artwork.¹⁴ His or her modelling of a space for the encounter of human persons. The ‘space of encounter’ in Relational Art practices is thus one where ‘connections’ or the ‘coming-together’ of persons is composed by the artist. The modelling of these connections depends upon a physical location, as it is the location

¹⁰ By doing so what is followed through from this current section is the consideration of what happens when a ‘cultural’ institution is realized or transformed by ‘interaction’ with the viewer. The thesis is considering the installation of Richard Serra’s *Tilted Arc* (1981) in the Federal Plaza of downtown New York City as an example of this.

¹¹ See Bourriaud (2004), pp. 46, 48.

¹² See Lanteri, Eduoard. *Modelling and Sculpting the Human Figure* (1985).

¹³ Rather than a descriptive mode of community-based artist practice, which would model itself on patterns of social relation, a ‘projective enterprise’ implies a “social template of sorts that can be copied and repeated...the simultaneous action of coming together and coming apart of social relations.” (Kwon 2002: 208)

¹⁴ See Kwon (2002), p. 154.

which for Bourriaud and Kwon define the 'parameters' pre-empting an inter-human encounters.¹⁵

Translating Location Into Lived Experience

In 2004 the artist Duke Bailey was offered a 'location' in which to install and perform the artwork: *Producing You Differently*. The invitation was made by the directors of a travelling art fair as they prepared for their London event. As the fair was to be housed in the Melia White House Hotel in Central London, Bailey's arrangement of a location for his artwork was to include or simulate the operations of the hotel itself. The hotel therefore was the conceptual and physical boundary for Bailey to work with; a pre-defined 'field of activity' within which Bailey could produce the artwork.¹⁶ Bailey scouted the hotel several days before the artwork was to be produced. The hotel was located behind a church and between two perpendicular and very busy roads. It was October with an unsurprising prediction of wet, grey weather. Based on this Bailey chose to focus his 'scout' on areas inside the hotel.

By sitting and walking through various areas in the hotel Bailey was able to observe a sample of the day-to-day operations of the hotel. Of particular interest to Bailey were the plush Victorian era chairs and lounge seats in the hotel's lobby. Here people sat and waited, made phone calls, relaxed or drank tea. There were three individual areas within the lobby with an arrangement of chairs and lounge seats, each of them with a small table sitting in the centre of the arrangement. As Bailey's goal for the work was to not only represent but also utilize in real time the actual operations of

¹⁵ Henri Lefebvre's insights on the dialectical (rather than oppositional) relationship. The dialectical relationship exists between the expanding abstraction of space and the production of the particularities of a place such as its local specificity or the 'authenticity' of cultures. For Kwon this is a foundation for many 'site-oriented' art practices at work today. See Kwon, *The Wrong Place* (2000). Also see Lefebvre, Henri. *The Production of Space* (1991: Basil Blackwell).

¹⁶ Bourriaud describes this through an analogy to the 'frontier' and to Internet culture where virtuality and its inherent fragmentation of community have, for Bourriaud, included the disembodiment of individual people. See Bourriaud (2002), 25.

the hotel,¹⁷ the lobby and its arrangement of seating areas seemed to be a space he could integrate himself into. He could use the table, around which the chairs and lounge seats were arranged, as the 'common point' between viewers he assumed would be present and seated.¹⁸ The table, rather than the chairs, would be this 'common point;' an object upon which seated persons could rest their shopping bags, cups of coffee or upon which they would set their laptop computers. To use the table as the 'space of encounter' within the Melia White House Lobby would not disrupt the day-to-day operation of the hotel and would also provide space upon which the hotel guests could engage the performance.

Thus the table itself became, for Bailey, the 'space of encounter.' In a more general way the hotel lobby was a 'space of the encounter,' but the table in-particular worked to focus viewers (hotel guests) upon a particular area of the lobby. The artwork therefore would present the functions of the hotel lobby, recreating as an artwork the day-to-day functions of the space.



Illustration no.1, Duke Bailey performing in the Melia White House Hotel.

¹⁷ See Bourriaud (2002), p.112.

¹⁸ For Bourriaud this is the "common point between all things that we include within the umbrella terms of work of art," because it "lies in their ability to produce a sense of human presence." (Ibid, p. 53.)

Thus the operational realism in Duke Bailey's *Producing You Differently* would allow the artwork to, almost, occur in the lobby without any noticeable change or intrusion. In this way the functions of the actual location were emphasized by the artist, and particularity of the plush lounge seats and chairs utilized by the artist in the arrangement of the artwork. Seated in these chairs was the performer Duke Bailey, a young man in knitted sweater and school colours wearing a park ranger's hat and playing a card game on top of the table. He appeared to be playing by himself, sitting alone and turning cards while sipping a cup of bitter English tea. He seemed 'natural' enough, one more person passing time in the hotel lobby. However there was something a bit peculiar about the young man. One odd thing was that he was wearing a particularly out-of-place piece of headwear, one that resembled a park ranger's or military drill instructor's hat. Not only that, but every few minutes he would blow a whistle. Making this sound seemed quite odd, for the lobby otherwise consisted of a relatively continuous, flowing ambient sound of guests quietly chatting and bellboys moving luggage with a hushed servitude.

Bailey sat on the lounge seat from nine in the morning until five in the evening for four straight days. Each morning he quietly and casually walked to the lounge seat, cleared any objects off of the adjacent table, and began to layout playing cards face down on the table. He played a game called 'Pairs' or 'Matching;' a game also known in Europe as 'pelmanism.' The rules of the game are fairly simple; a deck of fifty-two playing cards is laid out facedown on one surface. Any number of players can be included in one game, and team play can also be accommodated. The objective of all players is to remember what cards are turned over and where they are located on the playing surface. Each player takes a turn by turning over one card, and then a second card. If the cards 'match,' for instance if both cards turned over are a seven (7) of any suit they are removed from the playing surface. If the cards turned over do not match,

they are turned back over, facedown and the next player takes his or her turn.

In Bailey's game each 'match' was marked with a blow of the plastic whistle he was wearing around his neck. If the cards turned over did not match then no sound was made. Since the larger part of the game-time is spent turning over non-matching cards there would be very few blasts of the whistle heard in the hotel lobby or around the table. As each game neared its completion however, the frequency of 'matches' becomes greater as the number of cards left on the table becomes less. The resulting sound in the hotel lobby is an increasingly fast tempo marked by the shrill sound of the whistle. Each blow raised or turned heads in the lobby, rupturing the continuity of the hotel's ambience. The choice of location in Duke Bailey's *Producing You Differently* was a choice made by the artist in relation to the plans and direction of the art fair organizers.¹⁹ Bailey's location straddled the passive and the antagonistic, sharing table space with his temporary neighbours but abruptly rupturing the ambience of the hotel lobby that each viewer shared with an alarming blow of his whistle.²⁰

By playing a game of 'pelmanism,' Bailey sought nothing more than a conceptual 'match' with popular card games often played in relaxed setting like parlours or patios.²¹ While acknowledging that any potential viewer's relation to the game can be quite varied, the formal operation of the game was 'objective' in that there were only a few simple rules structuring the

¹⁹ As Miwon Kwon has stated, the artists and the cultural institutions which host them both use the everyday function of locations in the designation of what type of 'space' make the 'encounter' with a viewer more or less likely, and also attempt to pre-determine the character or manner of this viewer's encounter. See Kwon (2002), pp. 206-8.

²⁰ In this sense, the site-specificity of Relational Art is defined in these "...ellipses, drifts and leaks of meaning..." (Kaye 2000: 57) through which the artwork and its location are temporarily articulated through the use of each other. See Kaye (2000), pp.53-59.

²¹ For Bourriaud the 'game' itself constitutes a 'practice' by the artist. In this case the 'game' is that which is commonly associated with leisure and family activities in living rooms or 'parlours.' Such a game is 'easy to operate' and therefore theoretically inviting to participate. See Bishop (2004), p. 77.

game. Thus the structure of the game and the manner of its play upon the table was an effort by Bailey to designate an objective space of relations between himself and the viewers,²² relations determined by the formal space and operations of the hotel lobby.

Thus in this kind of artist practice, what Nicolas Bourriaud calls 'relational' art, the viewer is not forced or 'coerced into participation with the work but is pre-supposed by the artist to be included in the choice of location and arrangement of the artwork.²³ Examples of Relational Art like *Producing You Differently* follow from predecessors of site-oriented work (i.e. Mierle Ukeles or Michael Asher)²⁴ in the use of site to portray the relations 'normally' occurring at the location. These could include the transactions undertaken between a customer purchasing goods or services and the shopkeeper providing such goods and services, or perhaps more specifically, the relation of viewer and artwork could be like that between a hotel guest and the desk clerk who checks them in. The hotel guest, our current analogy for the art viewer, is then a 'coordinated' formal component of the location, one whose presence the location is presupposing.²⁵

For Bourriaud, Relational Art practices mark the emergence of a new visual and 'gestural' vocabulary for sculptural practices; practices which

²² See Bourriaud (2002), p. 26.

²³ The idea of a 'location-driven' artist projects is one in which the viewer is not coerced into 'interactivity' but in Claire Bishop's words, is "presupposed as a subject of independent thought." (Bishop 2004: 77) Thus 'location-driven' projects in Relational Art include, as part of a formalized procedure in the work, the coordination of the artwork and artist with the persons (viewers) that are 'normally' associated with or present in the location; what Bishop calls the 'locals.' (Ibid.) Thus the use of a site in Relational Art is not to 'represent' the site through photographs or other mediated formats. It is to simulate the day-to-day operations of a site.

²⁴ This is a location that is not only a physical arena but also one "constituted through social, economic and political processes." (Kwon 2002: 3)

²⁵ 'Objecthood' for Fried was proposed and theorized in the context of the 'conditions for non-art;' what Fried felt was an emphasis on the medium of 'shape.' For Fried such a context was nothing other than a 'plea for a new genre of theatre' and the negation of art. See Fried (Art and Objecthood) in Battcock (1995), p. 125.

included the temporary occupation of sites by the artist or artwork.²⁶ Bourriaud considered the 'occupational' strategy of these artists to be "analogous to minimal art" (Bourriaud 2004: 45) and for which a sociable encounter (with viewers) was the primary objective. Therefore, with Bourriaud's description, this thesis claims that the guests of the Melia White House Hotel were 'prefigured' into Duke Bailey's artwork, and that the concept of location for this relational artwork was contingent upon the encounter of the artist/ artwork and the viewers/ hotel guests.

²⁶ SmithBeatty's *PartnerWork* implies a certain 'coordination' of a prefigured subject into the work, like Bishop's 'locals.' However, in the structure and concept of the relational artwork we may not actually find this implied subject to be present. Therefore the idea of community in Relational Art is considered in this thesis to have become a less dogmatic perspective than Bishop's emphasis. See Bishop (2004), p. 77.

The Literal Site²⁷

A 'Literal Site' is a physical, actual or real location in which artworks are installed and exhibited. The use of an actual place or real location in which to place an artwork emphasises that the location itself is necessary for the artwork's formal outcome; and that the use of an actual place is an effort by the artist (or host of the artist) to try and guarantee an encounter of the artwork by the viewer. A 'Literal Site' does include museum and gallery spaces dedicated to the display of art, but can also include the use of locations not previously designated for the exhibition of artworks. Some examples of such locations might include shopping malls or parking lots.²⁸ The primary objective of the use of a 'Literal Site' for the exhibition or installation of artworks is that they have the potential to be 'encountered' by the viewer.

To understand the use of the term 'Literal Site' in Relational Art practices, it will be useful to introduce the origin of the term 'literal' in art criticism. This is because the critical codification of artistic practices in Postmodern art criticism, including that of curators like Nicolas Bourriaud, have characterized the site-oriented nature of work by artists included in *Relational Aesthetics*. The 'Literal Site' is a contemporary application of

²⁷The characterization of a 'spatial context' for artworks as 'literalist' by Michael Fried in the essay "Art and Objecthood" is also the precedent for the use of the term 'Literal Site' in recent writings by art critics like Miwon Kwon or James Meyer. In this thesis I have used as a primary source the reprinting of Michael Fried's essay in Battcock (1995), pp. 116-147 and secondarily in Fried (1998). "Art and Objecthood" appears in many reproductions including "Art and Objecthood," *Artforum* 5 (June 1967): 12-23. In *Aesthetics: A Critical Anthology*, ed. George Dickie and Richard J. Sclafini (New York, 1977), pp. 438-60; in *Looking Critically: 21 Years of Artforum*, ed. Amy Baker Sandback (Ann Arbor, Mich., 1984), pp.61-68; and excerpted in *Art in Theory, 1900-2000*, ed. by Charles Harrison and Paul Wood (Oxford, England, and Cambridge, Mass., 1992), pp.822-34. French translation by Nathalie Brunet and Catherine Ferbos in *Artstudio* 6 (autumn 1987): 11-27. German translation in *Minimal Art: Einekritische Retrospektive*, ed. Gregor Stemmerich (Dresden and Basel, 1995), pp. 334-74. (Bibliography information from Fried, Michael. *Art and Objecthood: Essays and Reviews*. Chicago and London: University of Chicago Press, 1998. Page 329.) To re-emphasise; this essay by Fried was a polemical attack on Minimalism.

²⁸ The founder of rhizome.org (Mark Tribe) created 'happenings' in areas like parking lots while studying with Allan Kaprow. The English artist Gillian Wearing's *Dancing in Peckham* (1994) features the artist in a shopping mall, simply dancing, while shoppers carry on with their 'day-to-day' routines.

the term 'Literalist' artwork first used by the art critic Michael Fried and applied to minimalist sculpture of the 1960s. In his 1967 essay "Art and Objecthood,"²⁹ Fried used the term 'literalist' to classify minimalist art that included 'place' and the 'viewer' as elements contributing to their formal outcome.³⁰ Fried's essay and the terminology it employed were an attack on 1960s minimalist sculpture for what Fried called its integration and "occupation" of space, and also for what Fried characterized as the work's encouragement of producing relationships with the viewer through a 'phenomenological' encounter with the artwork.

Fried considered the 'Literalist' artwork to be incomplete without the integration of the viewer, or, seen in a slightly different way, Fried's definition for the formal outcome of a 'Literalist' artwork was one that was only possible through an encounter between the viewer, the artwork and the location of its installation.³¹ The works and artists he classified as 'literalist' were those which he felt had been established specifically to

²⁹ In 1966 and 1967 both Michael Fried and the artist Robert Morris published articles in the magazine *Artforum* attempting to theorize minimalism specifically in terms of its phenomenological effects. Fried derided artists such as Tony Smith and Morris for producing 'Literalist' works "corrupted by theatre" and ultimately "antithetical to art." See "Art and Objecthood" reprinted in Battcock (1995), pp. 124-5, 128, 136 and 145. Also see Jones (2000), pp. 332-346.

³⁰ The artworks of Richard Serra, Tony Smith and Robert Morris were all exemplary of the Minimalist sculpture that Fried was attacking. Serra and works like the *Tilted Arc* (1981) are illustrative of the points in Fried's criticism.

³¹ As mentioned above, Fried characterized this relationship as based on a "phenomenological encounter." Fried's application of the term "phenomenology" seems to be most influenced by Maurice Merleau-Ponty and Merleau-Ponty's predecessor Edmund Husserl. Merleau-Ponty approached phenomenology as a philosophy through which to consider the *intuitive experience of phenomena or that which presents itself to us through phenomenological reflexion*. Like Husserl, Merleau-Ponty argued for a true experience as that which can be extracted from 'presence;' a presence which is based on that which is given to us through the 'intuition' of bodily presences. In the 1960s, when Fried and Morris were writing and publishing their articles in the magazine *Artforum*, Merleau-Ponty's thought was popular in circles of art criticism and artist practices; helping provide a language and philosophy with which to challenge the existing, dominant rhetoric of 'opticality' and 'pure visibility' that characterized much of the critical praise and thus formal objectives of modernist painting and sculpture. See Christopher S. Wood. "Embody Language; On Michael Fried's Menzel." *Artforum* (October, 2002). Also see Fried (1998), the introductory chapter entitled: "An Introduction to My Art Criticism." For Merleau-Ponty see *The Phenomenology of Perception*, Trans. By Colin Smith. London: Routledge, 1962. This text was first published in French in 1945 and then in English in 1962; hence the influence on 1960s art criticism and art production.

'oppose' painting and sculpture of the modern period. 'Literalist' art therefore was used to describe the work of artists including Richard Serra and Robert Morris.³² By modern period Fried was referring to works whose production was an additive, 'part-by-part' process, such as the constructivist sculpture of Alexander Rodchenko or Vladimir Tatlin.³³ Fried described 'Literalist' artworks in contrast to such traditions, calling the (literalist) works 'compositions' and 'arrangements' of multiple elements. To 'arrange' or 'compose' multiple elements into the form of the artwork was done so in order to establish what Fried called a 'situation' in which there exists a relationship between the viewer and the artwork. Such a 'situation' treated the art viewer as if they were an audience member in a theatre witnessing a play. Fried used the term 'beholders' to describe viewers in this 'situation;' a 'situation' which, like a theatrical presentation, included the audience as both a viewer and an object:

“ Whereas in previous art what is to be had from the work is located strictly within (the frame), the experience of literalist art is of an object *in a situation*-one that, virtually by definition, *includes the beholder...* One (a beholder) is more aware than before that he himself is establishing relationships as he apprehends the object from various positions and under varying conditions of light and spatial context.” (Fried 1968: 119, 125)

Therefore the 'situation' of theatre defines for Fried a relationship of the viewer with the location of a 'Literalist' artwork. This is the inherent theatricality, which Fried assigns to minimalist sculpture.³⁴ If such work

³² It was specifically Robert Morris that Fried was 'in dialogue' with. The two battled one another in subsequent essays appearing in *ArtForum*.

³³ "Robert Morris conceives of his own unmistakably literalist work as resuming the lapsed tradition of constructivist sculpture." (Fried 1968: 118) Fried is referring to constructivist sculptors including Vladimir Tatlin, Alexander Rodchenko, Naum Gabo, Nikolaus Pevsner and Georges Vantongerloo.

³⁴ Whereas the term 'beholder' is only used in this thesis as a reference to the statements of Michael Fried or Nicolas Bourriaud. Fried and Bourriaud use the term 'beholder' when describing a viewer of art that is a 'passive onlooker' and unnecessary for the completion or alteration of an artwork. Amelia Jones also uses the term 'beholder' but does so in an

was only to be resolved by the inclusion of the beholder in the location of the artwork, then for Fried the conceptual concern of such a work was focused on the actual circumstances in which the beholder encounters the work. For Fried this meant that the artist prioritized 'circumstance' or 'situation' rather than 'visuality' or the optical arrangement of form and figures in the artwork.³⁵

The art critic and historian Amelia Jones has pointed out that what Fried was responding to in "Art and Objecthood" was minimalism's insistence upon the concept and application of 'objecthood' itself.³⁶ 'Objecthood' for Fried was an especially 'non-art' aspect of minimalism. It was 'non-art' in that, rather than privileging the visuality of art, 'objecthood' and the minimalist sculpture demanded that the work be the production of a 'situation.' Jones further describes that the term 'situation' in Fried's essay marked a (conceptual) transfer of the artwork's location from that kept 'within the frame' to that which was a 'real place' existing outside of the frame.³⁷ Therefore, for Fried, the 'Literalist' artwork was an attempt to enlarge the space of art contained within the frame to that of a space for art as encompassing the place, site or location in which the artwork is installed. A viewer 'encounters' the work in this space.

Thus, location and art object are encountered by the viewer simultaneously. For Fried, this 'staging' of a viewer's encounter marks the integration of 'location' into the formal structure of a contemporary artwork. Thus, to define the theatrical situation of Fried's 'Literalist' artwork, a reader must combine the art object (minimalist sculpture), the location where it is installed or exhibited and the viewer who encounters the

interchangeable manner with the term 'spectator' to address the passive viewer. In Part Three of the thesis the Texas A&M "12th Man" will be discussed as a viewer or spectator who is active and fundamental to the structuring of the artwork (as play on the field)

³⁵ This refers to the picture surface, a concern of modernist painting and sculpture.

³⁶ See Jones (2000), pp. 333-4.

³⁷ Ibid.

artwork at the location.³⁸ I would suggest that the integration of location and viewer-encounter into the formal structure of an artwork is the precedent for Bourriaud's 'space of encounter' in Relational Art practices. Fried's characterization of this 'spatial context' for artworks is also the precedent for the use of the term 'Literal Site' in contemporary writings on artistic practices by art critics like Miwon Kwon or James Meyer. These critics use the term 'Literal Site' to describe the site-oriented practices of artists and the 'site-specificity' of a location in which viewers encounter artworks. The 'site-specificity' of these works includes the artwork's conceptual, physical and visual relationship to the location in which it is exhibited or installed. Thus, like the 'Literalist' artwork, the 'Literal Site' is a real or actual location defining a spatial context of artworks whose formal outcome, or completion, is based on encounters with the viewer.³⁹ For Kwon and Meyer, the 'Literal Site' specifically addresses the place in which the encounter between a viewer and artist occurs.

The Space of Encounter

While acknowledging Fried's critical assessment of the use of location at which the 'beholder' encounters the art object, Kwon and Meyer single-out place in their application of the term 'Literal Site' for contemporary artworks. Place is used by Kwon and Meyer to depict the manner in which an artwork occupies a position or 'takes place.' The occupation of space described by the term 'Literal Site' is characterised by Meyer as a kind of 'stage presence:' the "function of a site which extorts from the viewer a

³⁸ Ibid, p. 334. See also Fried in Battcock (1995), p.119-120. The term presence is here referring to Clement Greenberg's article on "American Sculpture of the Sixties" (1961) in which Greenberg uses the term 'projects' to describe artist's practices. For Fried the ostensible aim of the Minimalists was to 'project' objects or ensembles of objects. One affect of such 'projects' according to Fried was that it reduced the artwork to a mere geometric shape like a square or rectangle.

³⁹ The term 'viewer' is here still interchangeable with 'beholder,' and both are extended to the notion of 'participant' in relation to an art project. 'Participant' implies the viewer or beholder to be 'engaged' with the rules and operations of an artwork. Like the shape of an object in Fried's characterization of the 'Literalist artwork,' the viewer as a participant is integrated into the 'system' of relations defining an engagement between artists and their audience. These are 'situations' and those participating in them are a key contextual factor for Relational Art practices.

unique ‘complicity’ through that which they encounter.” (Meyer 2004: 214) For Meyer, the stage presence of the ‘Literal Site’ requires that the viewer be physically present in the location of the artwork’s installation. The viewer is considered to be an actor or actress upon a stage: “a vessel through which theatrical presence can be portrayed. “ (Meyer 2004: 214) The encounter of the viewer with the artwork is based therefore on presence at the site and a relationship of the viewer *with* the artwork encountered at the site.

The ‘Literal Site’ in Meyer and Kwon thus continues Fried’s assertion that location included in the structure of an artwork is an inherently ‘theatrical’ composition. It emphasizes the real place at which the viewer encounters the art object.⁴⁰ However, while Fried derides the ‘literalist’ composition of disparate elements including location, object and viewer, Meyer celebrates the use of the ‘Literal Site’ by artists, for it creates in his view a unique entity of the location of the artwork. I consider that the use of Meyer’s ‘Literal Site’ as a type of ‘stage’ presents a wonderful irony; for if the ‘Literal Site’ is not only the real ‘theatrical’ location of a viewer’s encounter but also an ‘entity’ defined by the moment of the viewer’s encounter, it

⁴⁰ This is an important criterion in Fried’s derisory comments on the ‘Literalist artwork,’ for it determines that the art is working upon the recipient, but that the recipient (the beholder) must or is obligated to comply with what the artwork demands. See Fried in Battcock (1995), p. 127. It is from this establishment of the relation between work and the beholder that Fried goes on to defend the idea of the viewer’s presence with the artwork. Where the site-oriented nature of both artwork and viewer become precedents for institutional critique is in the example of the work of Michael Asher, most specifically the untitled installation work at the Art Institute of Chicago in 1979 in which Asher relocated a 20th-century bronze cast of Jean-Antoine Houdon’s famous marble George Washington (1785–91) from the museum’s front steps to an interior gallery. By doing so Asher altered the context of the work, and this alteration was an operation of new, temporary location and the alteration of meaning it might provide when encountered by the viewer. While this piece provides also an interesting model of both the institutional critique which characterized much of the early site-oriented artworks of the 1960s and 1970s, my intention is simply to point out Asher’s intention to single out and make the viewer aware of the relationship between a piece of art and its place of display. Thus, the ‘Literal Site’ as an entity is that which exists as single object. It can therefore, be imported into or exported out of the artwork without any alteration of its character or essence. It may also have the capacity to withstand the importation into or exportation out of its own existence. (This follows the logic of shape by Morris and Judd to be that which the viewer can ‘grasp’ and as that which that defines the object as singular, unique and whole.)

should follow that there is a sustained or infinite presence of 'location' in the 'Literalist' artwork and a finite or temporary presence of 'location' in the 'Literal Site.' In the former model, there is a dialectical relation of the location and the beholder which is presented as the endlessness possibility or the 'everydayness' of the location. Therefore, in Fried's 'Literalist' artwork, the object and the viewer are considered to be coming together in a place which has always existed and for which there is an endless future.⁴¹ This is what Fried describes as a "presentness of endlessness" (Fried 1995: 144) which combines the everyday features and operations of a location with the precise moment of a viewer's phenomenological encounter with the art object.⁴² Meyer's 'Literal Site' by contrast can be realized only when the viewer encounters the art object. Thus, any meaning derived from location is only possible if the viewer participates in an encounter with the artwork.

For both the presence of a location and the participation of a viewer to be possible, what is inferred by the 'Literal Site' is not the 'everyday' or day-to-day operations of the site; but instead the unique specificity of a site realized by the participating viewer in the moment of his or her encounter with the artwork.⁴³ I am arguing that James Meyer's alteration of Michael Fried's 'theatricality' explains Meyer's definition for the 'Literal Site.' While both writers use the metaphor of theatre to describe the location, object and the encounter of the viewer,⁴⁴ Meyer counters Fried's notion of the limitless possibilities or 'everyday' notion of location. Meyer focuses instead on the response of artists to the specific or unique qualities of the location, and the specific moment or moments of a viewer's encounter with

⁴¹ It might seem strange that such Fried's model of coming together was written during the same year that the Beatle's "Come Together" was recorded by George Martin (July, 1969) and released by Apple Records the following September. However, as noted earlier, many of Fried's metaphors and analogies seem to be musical or imported from popular culture.

⁴² What he referred to as the 'present-ness of endlessness,' a connection between spatial recession and the experience of time. See Fried in Battcock (1995), p. 144.

⁴³ This is in reference to Richard Serra's *Tilted Arc* (1981).

⁴⁴ Like Fried, Meyer declares that the primary function of this theatre is to be that of a location in which the viewer's encounter with the object 'takes place.'

the location.⁴⁵ Meyer's objective seems to be the positioning of the location as the primary object of perceptual attention and conceptual concern; one which is composed by the artist and encountered by the viewer.⁴⁶ Both Fried and Meyer are emphasizing the premise of a phenomenological encounter of the viewer with the artwork. While their consideration of the location vary, their focus on an encounter is similar. Therefore, I am arguing that the site of the encounter is that which is of historical importance to contemporary, Relational Art practices. Thus the physical participation of the viewer, including his or her perceptual attention, is necessary for the composition of locations or the 'space of encounter' in the formal structure of a relational artwork. The infinite presence of location described in Fried's concept of the 'Literalist' artwork, and the finite-encounter with location in Meyer's description of the 'Literal Site' are, for this thesis, two key conceptual models informing the concept of space in Relational Art practices.

In *Relational Aesthetics*, Nicolas Bourriaud describes the relational artwork as that which 'produces' a space of encounter between viewers and the artwork.⁴⁷ The position I am arguing for is that Bourriaud is combining the 'infinite presence' of location in Fried's concept of the 'Literalist' artwork with the temporary moment of encounter in Meyer's concept of the 'Literal Site.' Bourriaud's description of a 'space of encounter' therefore is premised on the theatrical engagement of viewers and artworks; what in the 'Literalist' artwork and 'Literal Site' is a combination of the artwork, its location and the viewer.

⁴⁵ For Miwon Kwon this is a space that is to be experienced in a singular moment and by an individual person: the "sensorial immediacy of spatial extension and temporal duration." (Kwon 2002: 159) The singular experience of the 'Literal Site' determines that, physically, the site must be an actual and singular place. Thus what has historically determined the importance of the 'encounter' in contemporary, site-oriented artwork is the singular event. This is to infer that only through presence will the ultimate temporal duration be achieved. See Bergson (2001), pp. 108-111. Thus, in relation to the viewer and the required proximity of the viewer to the object in order for perception to be possible, the 'Literalist artwork' will always be a 'temporary' encounter for the beholder.

⁴⁶ This is primary in relation to an art object that is placed in the site. This could be Asher's relocation of the sculpture of George Washington or the presence of the artist.

⁴⁷ See Bourriaud (2002), pp. 14-18.

Dan Graham's *Public Space/ Two Audiences*

One artist for whom the integration of viewer, location and encounter is a priority is Dan Graham (b.1942). Graham is a sculptor, architect, video maker and installation artist. Graham creates sculptural artworks which designate spaces in which viewers can see themselves with the other viewers who are engaged with the artwork. He accomplishes this visual effect with the inclusion of two-way mirrors, simulcast video and glass in his sculptures. Graham's *Public Space/ Two Audiences* (1976) is a sculpture which included the use of a two-way mirror inside a large, hollow rectangle.⁴⁸ Viewers entered the 'space' inside the rectangle through one of two doors located on either side the sculpture. The space-inside was divided into two equal halves by a two-way mirror. (See illustrations no.2 and no. 3) Each half of the space inside the rectangle is illuminated by track lighting along the ceiling. The two halves of the space are illuminated evenly.

While the use of the two-way mirror physically separated viewers inside either half of the sculpture, its visual effect was to compose the appearance of the viewers being together, regardless of which side of the mirror they were standing. Thus a physical separation by the material of the two-way mirror is overcome by the light and optical operation of the material of the mirror itself.⁴⁹ A viewer who might be alone on one side of the mirror is thus visually joined with the viewers on the opposite side.

⁴⁸ *Public Space/ Two Audiences* was first installed as an 'individual-room environment' in the 1976 Venice Biennale. The 1976 theme was on 'environments' and their relation to architecture. Graham's concept of the work was for the environment of the exhibition pavilion 'itself' to constitute the artwork, a concept whose influence he credited to the architects El Lissitzky and Mies Van der Rohe. See Graham (1993), p. 155-159. Also see Jones (2000), pp. 333-337.

⁴⁹ Two-way mirrors work on a principle of light intensity. If the light intensity is the same on both sides of the glass, the mirror will look like a normal piece of glass. But when the light is bright on one side, and much darker on the other, the glass will reflect the viewers on the brighter side of the mirror to themselves. This effect is similar to looking out of a window at night from a brightly lit room. The two-way mirror becomes a co-joining of otherwise isolated individuals. It mimics the white cube, which contains the experience, as supplying a double surface across which the viewer's images of themselves and others are assembled.

PUBLIC SPACE / TWO AUDIENCES

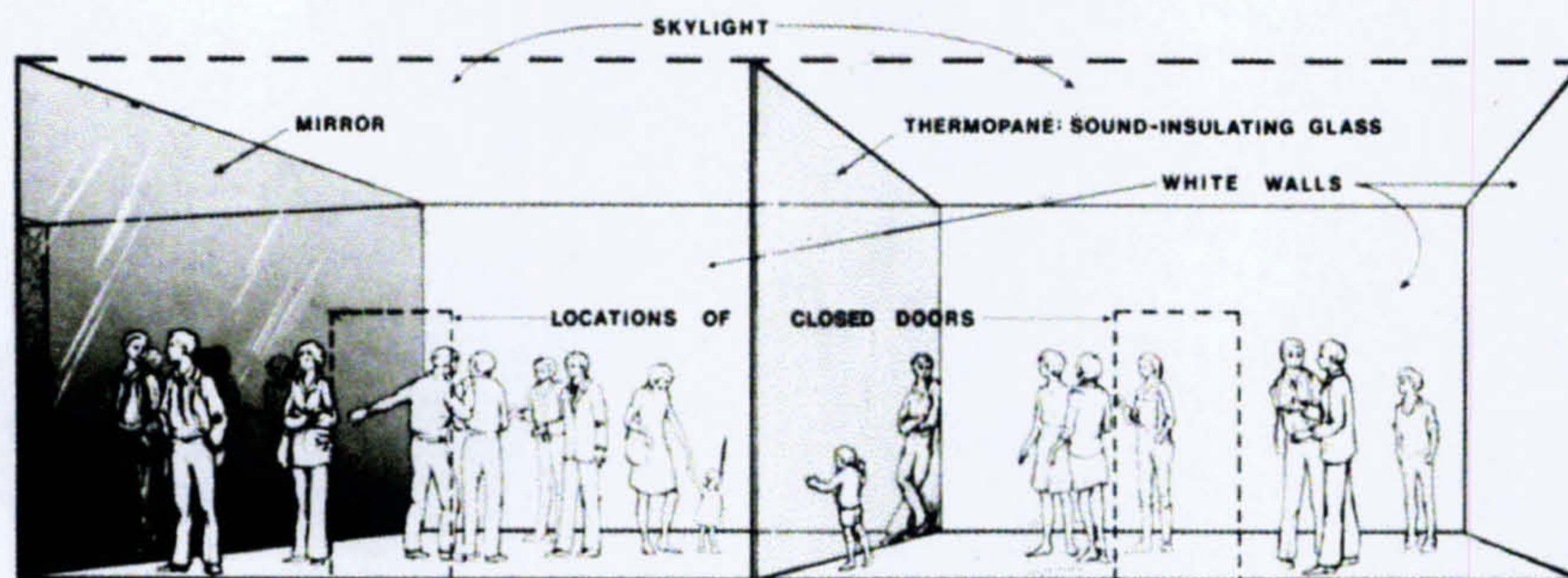
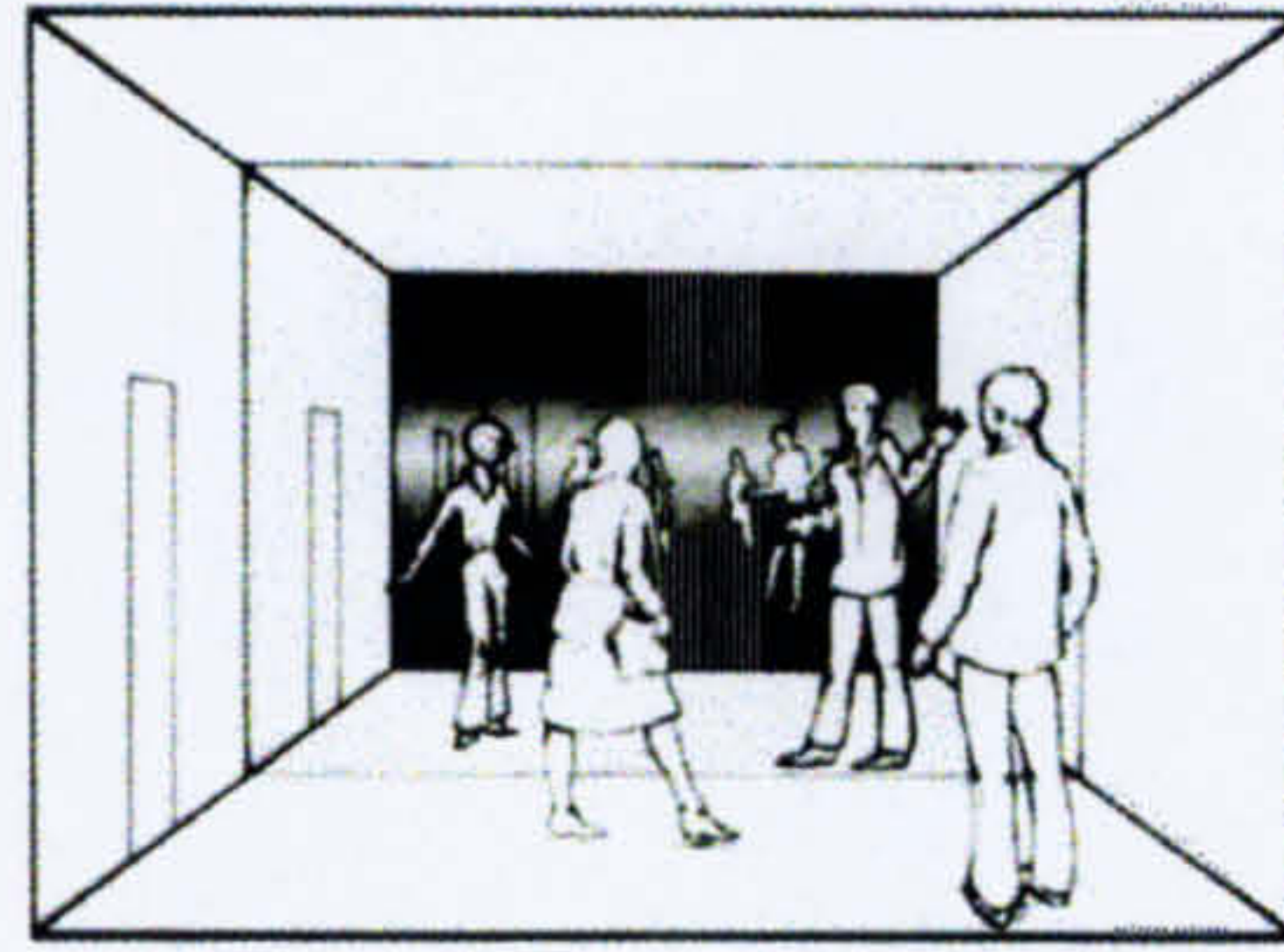


Illustration no.2, Diagram of Graham's *Public Space/ Two Audiences*.



Illustration no.3, View from inside *Public Space/ Two Audiences* (1976, Venice)

For Graham the operation conducted by the presence of viewers and the two-way mirror inside the rectangle helped to reverse any loss of self that might occur for a viewer when encountering an artwork. Not only was the viewer reflected to him or herself, but also they were visually combined with other viewers present in the artwork. Importantly, Graham designates the 'work' of art as the container inside of which the viewers are present. Graham referred to the artwork as a "place on display" designed to be a "container for viewers." (Graham 1999: 155) As an artist his concern was with the effects that specific materials⁵⁰ used in the construction of this 'container' had on the viewer's perception.

Graham's installation was designed for the viewer to be engaged in two successive stages of perception-based or 'phenomenological' encounters. The first encounter would be that of the viewer and what he or she perceives on the outside of the art object; including its shape (rectangle), colour (white) and the location in which it is exhibited (Venice Biennale in 1976/ Tate Modern in 2005). For Graham it was intended that the viewer see the structure and materials in purely aesthetic terms during this initial encounter.⁵¹ The second encounter was only possible if viewers were physically present inside either half of the sculpture. This encounter would include the viewer perceiving him or herself reflected in the mirror, and, if viewers were present in both halves of the sculpture, the optical effect of a viewer (in either half) 'co-joined' with a viewer in the opposite half. For Graham, this second successive encounter transferred the emphasis of viewers seeing the structure and materials in purely aesthetic terms to that

⁵⁰ What Graham refers to, as 'specific materials' is what I am citing as the 'formal elements,' which structure a work of art. This is an effort to prepare the reader for the inclusion of 'people' and the process of 'interaction' as formal elements structuring artworks. It is the opinion of this thesis that Graham's term 'specific materials' refers too strongly to inorganic matter and thus cannot accommodate the human body or the process of interaction in its inference. See Graham (1999), p. 155.

⁵¹ See Graham (1999), p.155. In the installation space, where the worlds of material and life are symbolically co-joined, the responses, which are composed, can be described as forces coordinated into a relation of antagonism versus cooperation. See Grosz (2004), p. 129. In such a situation, the life and material of environments are themselves alignments and coordinations of these conflicting forces. They are the ordinary and everyday *things*, which are engaged with one another.

of the “social and psychological aspects of the material and interior space of the sculpture.” (Graham 1999: 155) Graham called this second and successive the ‘doubling’ of viewer engagement; the aesthetic structure of art making contact with the social reality of the viewer’s involved.⁵²

I would argue that the two ‘perceptual’ encounters endured by viewers in Dan Graham’s *Public Space/ Two Audiences* are an important illustration of Fried’s ‘Literalist’ artwork as well as Meyer’s ‘Literal Site.’ As the thesis claims these two conceptual models of space in sculptural practices to be joined together by Nicolas Bourriaud in his *Relational Aesthetics*, it should follow that the Graham example described above is also an illustration of the foundation for the ‘space of encounter’ in Relational Art practices. The common aspect of Relational Art practices according to Bourriaud and the examples of Dan Graham are that in both cases the artworks are real locations where people can encounter one another.⁵³ The premise of the perceptual engagement and physical presence of viewers in the space produced for or by the artwork is the theoretical continuity between the work of Fried, Meyer, Graham and Bourriaud. This emphasis of the use of space and the encounter of the viewer challenges many conventional ideas about the role of viewers and artworks and operation of ‘vision’ in an

⁵² Graham’s references to ‘social reality’ included maternity wards and customs security areas at international airports. These were ‘situations’ he felt contributed to the real life of a viewer as a created, secondary, veiled object concerned with the subject of the viewer’s consciousness. See Graham (1999), p. 157.

⁵³ Environments ask that the viewer-participant recreate and continue the artwork’s inherent process, the suggestion of a somewhat thoughtful and meditative demeanour on the part of the ‘viewer.’ Installation environments then must combine the formal element assembled with a distinction to the cultural institution as host and the amount of viewer control provided by the work. This is the representative matrix, which for the artist Allan Kaprow established where and how ‘participants’ or ‘peoples’ can emerge. Like the appearance of viewers in the two-way mirror, there is an arrangement in the art ‘situation’ which includes a composition of viewer responses. ‘Cooperation’ and ‘antagonism’ are the state of relations in such a composed environment. Like his contemporary Joseph Beuys, Graham utilized the inherent antagonism of social relationships as a formal element structuring his environments. Beuys also utilized the cooperative nature of the social relationship to provide a ‘locus’ for cultural transformation. See Grosz (2004), p. 92. Also see Jenks, Phillip W. (2003) on the attempt to sustain demonstrations of social interaction. On the integration of viewers into such a demonstration see Bishop (2004), p. 115.

exhibition situation.⁵⁴ In particular, Graham's work emphatically illuminates that the viewer is not a guest of a grand institution with which they have no formal inclusion nor experience any 'belonging.' Graham produced relationships for the viewer through the use of space and physical presence, a manner through which 'the world' could be experienced by the viewer through pure phenomenological consciousness.⁵⁵ It was an effort to intervene in the exhibition formats of the 1960s that he considered to be taking the relationship of the viewer out of the consideration for the installation of an artwork.⁵⁶ Their concern for installation was not the viewer's private contemplation or emotional self-reflection, but instead to engage the viewer in a social experience. An experience of encountering yourself among others.⁵⁷

⁵⁴ Allan Kaprow has described the installation environment as having a significantly powerful potential to be controlled by the participant or people with whom it is engages. See Kaprow (2003), pp. 717-722. Such environments remain characterized by their visuality, tactility and manipulative potential. On the relation of environments and tactility see Manovich (2001), pp. 51-56. The objective for such environments used in contemporary art practices would be "a unified field of components in which all were theoretically equivalent and sometimes exactly equal." See Luke (2003), p. 91.

⁵⁵ Graham (1999), p. 144 and Bishop (2005), p. 72.

⁵⁶ This is a 'loss-of-self' that had characterized the experience of painting and sculpture throughout the modernist art period. Dan Graham worked with these concepts including 'synergy' and 'similarity' rather than physical space as a characterization of locations or sites.

⁵⁷ See Bishop (2004), p. 112.

The Mobile Site

The 'Mobile Site' is a concept applied to the practices of artists rather than to locations or actual 'sites.' The concept is based on the movement an artist makes in-between actual locations. The art critic and historian James Meyer is credited with applying the term mobile to site-oriented artist practices.⁵⁸ A 'Mobile Site,' Meyer explains, is an artistic process which 'incorporates' the use one or more actual places to constitute the artist's practice. Meyer's application of the term is to the practices of artists in the 1990s and early 21st Century. These are artist practices which, for Meyer, are conducted as the artist moves in-between fixed places or locations. What Meyer is referring to is the artist as someone who has to move or travel from city to city, state-to-state, institution-to-institution in order to conduct his or her practice. Thus, the 'Mobile Site' is the site of the artist, their impermanent and constantly changing location.

Meyer uses the term 'vector' to describe the quality of movement characteristic of the 'Mobile Site.' Vector is the Latin word for 'bearer' or 'carrier.'⁵⁹ A vector has both direction and magnitude. This thesis will claim that Meyer's use of the term 'vector' to describe movement of the 'Mobile Site' is important for two reasons: First, it describes an artistic practice which involves 'constant' movement forward in some direction. This implies that the movement of the artist between locations is productive or 'goal-oriented and that the actual 'site' of the artist's location is always shifting, impermanent or 'mobile.' Second, the use of the term 'vector' to describe the artist's movement helps to situate the artist as being the vector himself or herself, a 'carrier' or 'bearer' of information. This emphasis on the artist as a vector directs the term 'Mobile Site' into the

⁵⁸ James Meyer's essay on the 'Mobile Site' appears in the journal *Documents*, no. 7 (Fall 1996): 20-29, a journal formerly co-edited by Miwon Kwon. The version of Meyer's 'Mobile Site' from which I am working appears in the catalogue for a Stephen Prina exhibition in 2004, edited by Jenelle Porter (UCLA Armand Hammer Museum of Art and Cultural Centre). This work would have been done during the immediate period of *Relational Aesthetics* publication in English and distribution in the United States.

⁵⁹ *The Oxford Modern English Dictionary*. Thompson, Della (ed) New York and Oxford: Oxford University Press, 1996. P. 1155.

productive process of the artist moving forward from location to location. The 'Mobile Site' is not a location itself, but a process of moving to and through locations.

Thus the 'Mobile Site' is in itself a type of artist's practice, one that Meyer applies to the work of contemporary artists taking place on a multi-national or global scale.⁶⁰ Since a 'vector' is that distinguished by its magnitude and direction, it follows that a 'Mobile Site' is distinguished by the force or productive capacity of its movement. Like a vector, the 'Mobile Site' has no origin, no starting block from which the artist has launched themselves. A temporary location, or point in-between locations, is the 'from where' of the artist's practice, just as the next point is the 'going to' for the artist. Like a wandering truck-driver of bootlegged beer in the American South, the 'Mobile Site' of the working, contemporary artist is a series of locations to which they are directed and through which they will pass.

In contrast to the 'Literal Site', which exists in relation to the phenomenological encounter of the viewer, the 'Mobile Site' is a 'process' conducted through the movement artist's body and its relation to the locations it moves between.⁶¹ Therefore, for the use of this thesis, the 'Mobile Site' describes a practice which, while moving in-between locations, does not include an 'encounter' with the viewer. Instead, the 'space of encounter' articulated by the 'Mobile Site' is that in which the artist encounters the task at hand; the work they must do to get to the next fixed location. Like the bootleggers who move from weigh-station to weigh-

⁶⁰ See Papastergiadis (2006), pp. 19-26.

⁶¹ The idea of the 'Mobile Site' as a vectored and discursive notion of 'place' opposes the 'phenomenological model' and premise of a viewer encounter, which characterizes the 'Literal Site.' The 'Mobile Site' can be drawn out along the lines between public and private life, of observer and observed, where historical and present day experiences are mutually 'imbricated.' See Meyer (2004), p. 207. The term 'movement' as used by James Meyer and Miwon Kwon is a term used to specifically designate 'the relative character of a body' which is proceeding or moving from 'point to point.' Meyer and Kwon are applying 'movement' in this way based on the use of the term by Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*. (Continuum: 2003), P.381.

station, diner to diner, and loading dock to loading dock;⁶² the journey the artist must endure will demand a specific capacity of movement and productivity from the artist.

I would also wish to claim that Meyer's importation of the term 'vector' has been done in 'relation' to Michael Fried's writing on the 'Literalist' artwork; which combines the location of the installation, a monumental object and a viewer (who has a phenomenological encounter with the artwork in its location). What the artists constructing these monumental objects suggested was that it was the shape of the object that should be of interest to the viewer. It was not the material (steel or felt), nor was it colour (rust or matte grey). It was instead the shape of the object like a square or rectangle that the viewer would encounter. By applying the term 'vector' to a description of artist practices, Meyer implies the shape of a line to the practice of the 'Mobile Site.'⁶³ Therefore, I am claiming that Meyer, while describing the movement of the artist as that which makes the 'Mobile Site' distinct from the 'monumentality' of the 'Literalist' artwork,⁶⁴ is still utilizing a critical emphasis on the 'shape' of that which is 'encountered' by the viewer and endured by the artist.

The reason for this, I believe, is that Meyer has to refer to something tactile for the 'Mobile Site.' If such a 'site' is not a 'site' at all but is instead the process of an artist's location being impermanent, than there could seem to be nothing tactile or visible to which Meyer can refer. And what is he to do then? His writing, like that of many art critics and art historians, is destined to be read and cited by art appreciators and eager students of art

⁶² For depictions of truck drivers and their absence from home, family or a fixed place see C.W. McCall's "Convoy" at <http://www.cw-mccall.com/index1.shtml>

⁶³ Both Robert Morris and Donald Judd wrote extensively about their practices and about what they wished for the viewer to do when viewing or experiencing their work. See Morris, Robert. *Continuous Project Altered Daily*. Cambridge: MIT, 1993.

⁶⁴ When Meyer cites Richard Serra's *Titled Arc* (1981) in the Federal Plaza, New York City as an example of a 'Literal Site' it is done so in an attempt to describe the domination of a site by the scale or obtrusiveness of an artwork. Meyer's 'vectored' and 'discursive' notion of site is posed as an opposition to this type of practice.

history. It can be difficult to excite a person studying 'visual culture' when what you are presenting them with is an invisible process. Therefore, I believe that Meyer's theory for the 'Mobile Site' is written with the need to retain something which can be seen, something which can be touched, 'something' with which the viewer or the artist can have a physical encounter.

Therefore, James Meyer's conceptual model of the 'Mobile Site' is not a place that moves but a movement through a place: "an (artist's) operation occurring between sites." (Meyer 2004: 201) The 'Mobile Site' refers only to a location as one which has been departed, or one which is to be arrived at. In his designation of 'movement' as a quality of artist's practice, Meyer is designating a contemporary artist process of occupying sites temporarily, of moving in-between these sites, and of creating meaning from this movement. The meaning or information which the artist as 'carrier' brings to a location is that which defines the space he or she has passed through.⁶⁵ Like monuments or landmarks, the 'Mobile Site' of the artist relates the process of his or her movement to their location upon the earth.⁶⁶

What this thesis argues is that Meyer has determined this 'something' to be the artist's physical body. The body as that which distinguishes the artist as a human being. An artist's body that is grafted with racial and national identity. An artist's body that is sexually loaded and physically challenged.⁶⁷ This is the artist's body that frequently illustrates biographical depictions of suffering, struggling and disadvantaged persons who sacrifice themselves to establish their careers. These depictions often include stories about getting that 'first show' and how, because of institutional prejudice or geographic disadvantage, the artist just doesn't

⁶⁵ See the film *Honeysuckle Rose* (1980) directed by Jerry Schatzberg. The film stars Willie Nelson as travelling country singer Buck Bonham.

⁶⁶ See Deleuze and Guattari (2003), p. 81.

⁶⁷ See Jones (2000), pp. 332-346.

'get enough touches.'⁶⁸ Meyer's addition to this fashionable characterization of the artist is, in his 1996 publication of the 'Mobile Site,' to label the artist as in 'itinerant.' By 'itinerant' Meyer designates a body for the viewer to consider, a body that was always travelling, always taking journeys, always picking up and laying down the tools of their trade and their body in an endless circuit of visiting artist appearances and exhibitions.⁶⁹

Maurizio Cattelan's *Stadium* (1991)

An example of the 'Mobile Site' which draws attention to the spaces which the artist moves through can be found in the 'itinerant' sculpture produced by the artist Maurizio Cattelan's 1991. The artwork entitled: *Stadium* included the production of an actual table-football game with exaggerated sculptural proportions. The game-sculpture had the proportions of 700x1000x120 cm which were exaggerations of a normal or 'regulation' table-football game with the dimensions of 60x120x80 cm. The sculpture could be played like a regulation table-game but instead of accommodating two to four players, Cattelan's work could be played by up to two teams of eleven players per side.

Cattelan's *Stadium* is a demonstration of the concept of 'Mobile Site' as it

⁶⁸ The phrase 'get enough touches' is an analogy employed in organized sports referring to the frequency of a player being involved, directly, in the game or an individual play. For commentary on 'touches' see Frank Deford, columnist for *Sports Illustrated Magazine* and weekly commentator on National Public Radio (<http://www.npr.org/sports/>).

⁶⁹ See Meyer (2004), pp. 200-215. This characterization of the artist body 'in a circuit' is not different in principle to depictions of the musician or musical group who travel from gig to gig by bus and prop airplane. The thesis author's favourite depictions of 'rockers on tour' appear often in motion picture films, including those directed by Cameron Crowe such as *Almost Famous* (2000) in which 'Ms. Penny Lane' (played by Kate Hudson) teases the band, crew and young journalist with sexual favours; or Jimmy Stewart's portrayal of an up-and-coming jazz musician in the *Glenn Miller Story* [1953, Anthony Mann (director)] which includes stellar scenes of snowed in car caravans struggling to 'make the gig;' and most recently, the scene of Jerry Lee Lewis (played by Waylon Payne) and Johnny Cash (played by Joaquin Phoenix) popping amphetamine pills outside a roadside motel in the bio-pic *Walk the Line* [2005, James Mangold (director)]. Please notice; none of these references or depictions includes anything about playing music or what the music is about. All film credits from the Internet Movie Database (<http://www.imdb.com>), accessed 08/ 2006.

was a touring artwork that moved from a fixed location to a fixed location over a number of weeks. The sculpture was installed in each of these locations, but the players who were invited to play the game (as a live performance) were from the towns or villages located in-between the cities or institutions in which the game would be played. Thus, the sculpture is installed at city C, is played, and is now being moved to city D.

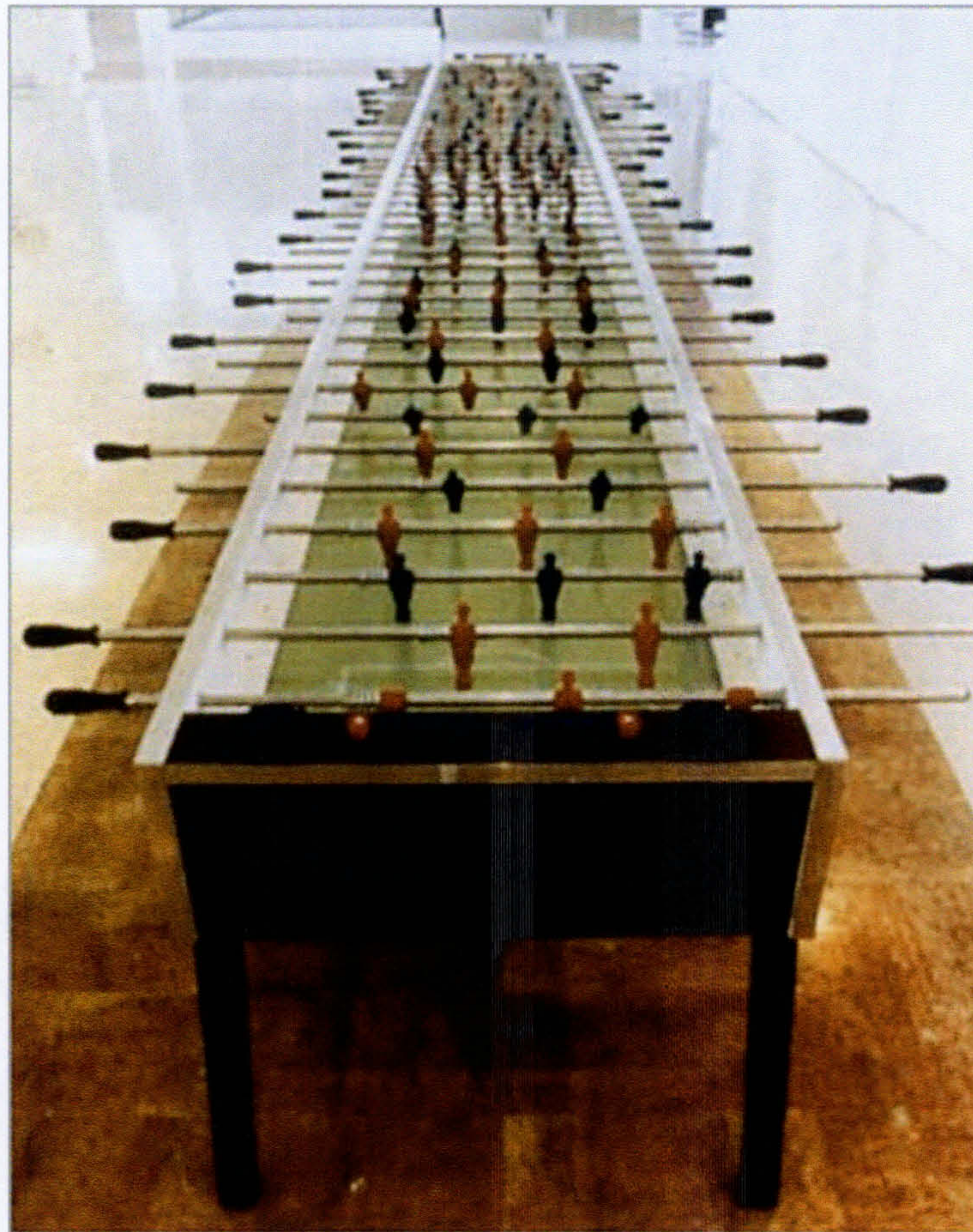


Illustration no.4, Maurizio Cattelan's table-football game.

Between cities C and D there are multiple points which can be referred to as cities Ca, Cb, Cc and so on. The players that will be present at city D to play the game will be those who live and play for football clubs in the points in-between cities C and D (Ca, Cb, Cc, etc). In this example it is not the sculpture itself that illustrates Meyer's concept of the 'Mobile Site' but the combination of the sculpture, its movement between locations and the

players designated by these spaces in-between.⁷⁰ Thus Cattelan provided the locations with a live and site-oriented work, one which, for the art critic Francesco Bonami, characterized Cattelan's art practice as that which is constituted by "collective action, performance and popular culture." (Bonami 2000: 5) These defining characteristics of the artist's practice are also those which define the formal elements of the artwork *Stadium*: the collective action of play conducted through the galleries and upon the table football fixture, the performance of the competition and of the competitive, professional footballers recontextualised into the macro-environment of table football, and the popular culture element of football itself, which remains the most popular spectator sport in Europe and the world.

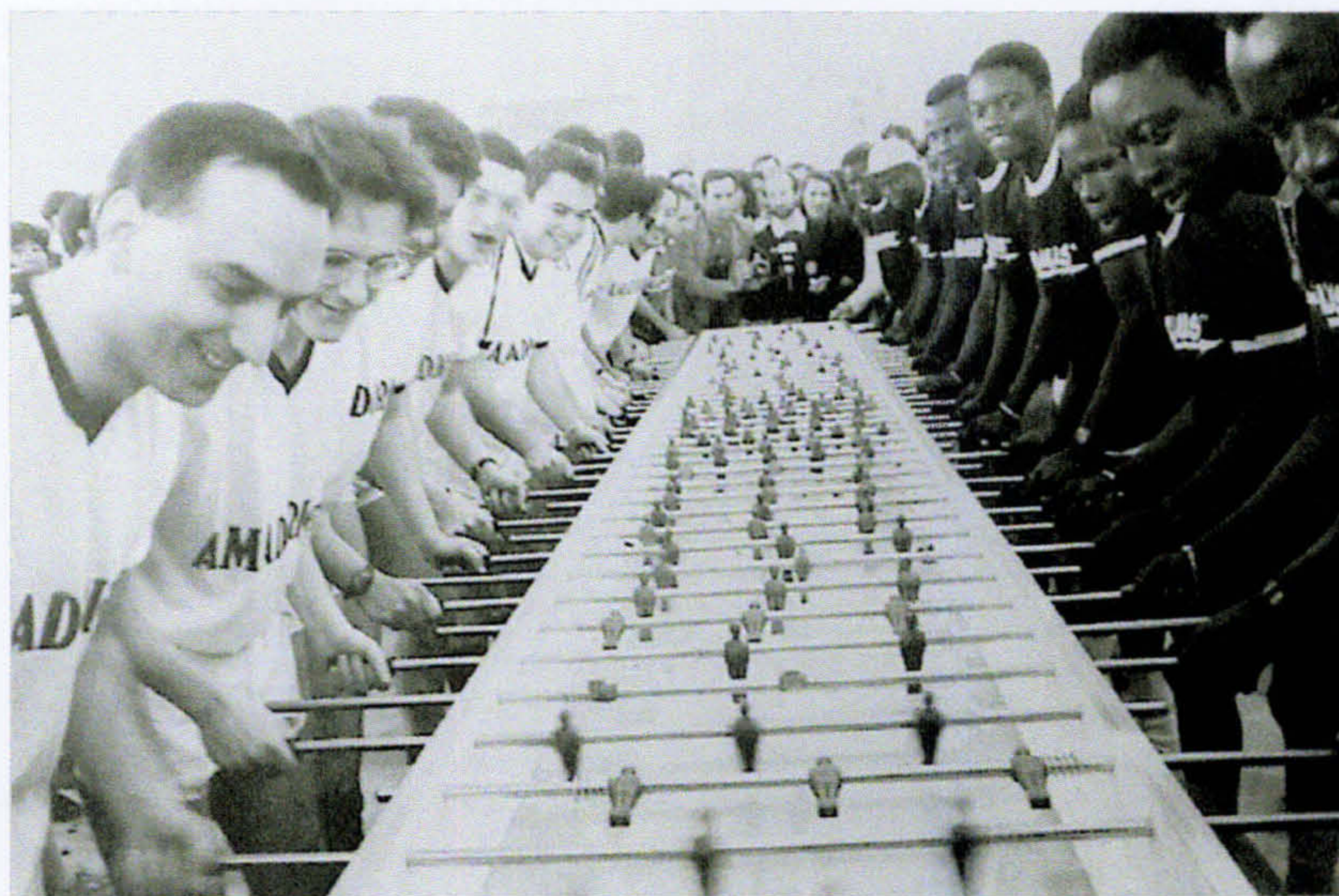


Illustration no.5, Professional football sides playing table-football game.

⁷⁰ The artist, Cattelan, functioned as both the coach and the manager of both teams. He assembled them, trained them to play the elongated table, and established for them a tour of competitive play in which the players, the sculpture and the artist were installed in multiple galleries, in multiple locations, over a period of several months. See Bonami, Francesco. "Static on the Line: The Impossible Work of Maurizio Cattelan." in Bonami, Spector, Nancy; Vanderlinden, Barbara; Gioni, Massimiliano. Maurizio Cattelan. London: Phaidon, 2000. See pp. 54-59. Also, the digital-game designer Sheldon Brown (University of California San Diego) uses the term 'goal-oriented' to describe virtual reality programs and objectives of 'games' (notes from a talk by Brown at Goldsmiths College, 2006). The aesthetics of 'play' and 'games' in contemporary performance and artist practices are for the theorist Jean Baudrillard a culmination of man's incessant control and objectification of nature. See Baudrillard (2003), p. 980.

Each of these formal elements was transferred from location to location, defining or indicating the brief, event-based emergence of the artist from his continuous transitivity. Thus the 'Mobile Site' is one that is defined specifically by the actions of the artist; his practice and the procedures he employs in the transfer of materials through varying context-specific sites. The 'Mobile Site' is then not a classification strategy to define the participation of the viewer or audience with the artwork or the location of the artwork.

Lee Walton's *Stacked*

An demonstration of Meyer's processual model for the 'Mobile Site' can also be found in the current artwork of Lee Walton. Walton is a performance artist, video artist and sports enthusiast who uses references to professional sports organizations and athletic gestures as formal components in his artwork.⁷¹ In his 2005 performance and sculpture work entitled *Stacked*, Walton moved through the streets of Manhattan, across the Queensboro Bridge, and into Queens where he eventually arrived at the Socrates Sculpture Park.⁷² Walton used the path everyday for several weeks, moving between a sporting goods retail store named Modell's in Manhattan, and the sculpture park.

Stacked was an 'ongoing-performance' in which the artist purchased individual 35 pound (77Kg) plate-weights from Modell's sporting goods store in the Upper East Side of Manhattan, New York City. Without any physical assistance from a prosthetic device or another person, Walton carried the plates from the sporting goods store outside to the street and then began walking downtown, through Manhattan, and towards the

⁷¹ See Lee Walton's website (<http://leewalton.com/>).

⁷² Socrates is a publicly funded area along the East River in Queens, New York. It hosts an annual selection of artist projects and residencies, which are constructed and exhibited on-site at the park. The park is located adjacent to the former studios and storage area of the sculptor Mark Di Suvero. See the Socrates website for information about funded residencies and artist projects: <http://www.socrates.org>.

Queensboro Bridge.⁷³ At the bridge Walton entered the pedestrian passageway which was a steel-grill sidewalk enclosed in a jump-proof, vandal-deterrent steel frame. The steel frame of the walkway as well as that of the bridge is uniformly painted in a drab cyan.

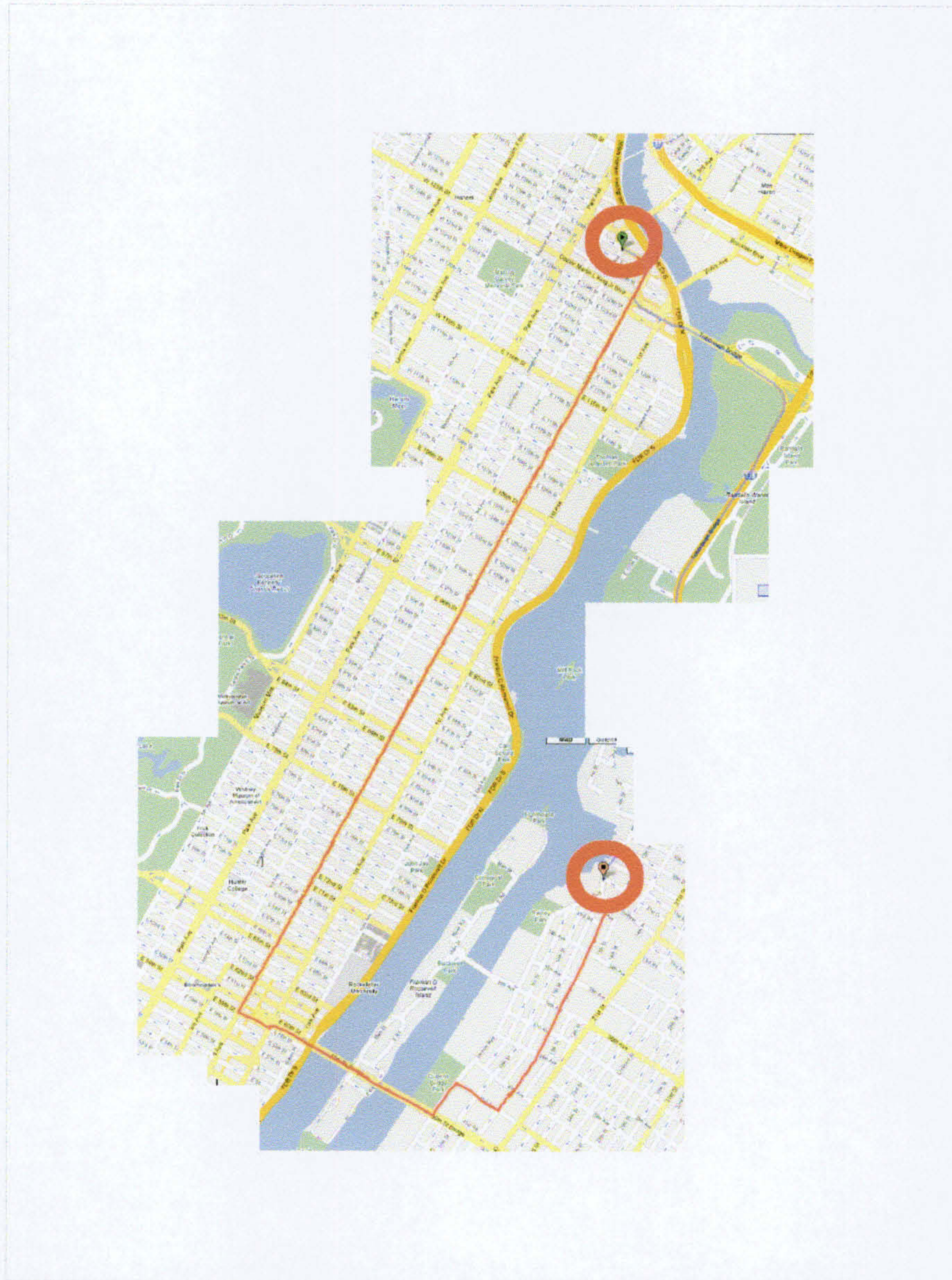


Illustration no.6, Walton's journey from the Bronx (top) to Queens (bottom).

⁷³ The bridge itself, as a mode of transport, as a feat of engineering, is sculptural in the 'literal' sense, whereas the process of crossing it to reach a goal, to reach another location, is in a sense of decommissioning of the bridge, a 'mobilisation' of the site.

The walkway is affixed alongside the bridge's Northern side (the bridge runs East-West) and positioned at a height just over the paved vehicle lanes traversing the length of the bridge. Continuing to bear the weight alone, Walton carried it with his hands through the passageway and across the bridge.



Illustration no. 7, Queensboro Bridge (Douglas Levere, Photographer)

Proceeding along the walkway and reaching the midway point the bridge Walton left Manhattan and entered Queens. The rest of the journey took Walton from the end of the bridge's walkway down a series of streets lined with warehouses and derelict industrial sites. The only vehicle traffic was the seething black waste-disposal trucks occasionally passing Walton as he continued along his journey. When he eventually arrived at the gate to Socrates sculpture park, Walton proceeded inside, with the weight still in his hand, until he reached a tall steel rod planted into the ground. The rod was vertical and stood at a height of six feet (approximately 1.83 meters). Walton mounted the weight upon on the rod. The weight dropped straight down, landing on top of a plate of the same weight, dropped there just the day before by the artist. Everyday, all the weight, stacking "up" over time.

This was it, the end of the journey constituted through a process of moving 'in-between.'

Lee Walton's 'ongoing-performance' is presented on his website with two photographs, a short text stating the process of the piece and a map. The map, adapted for use in this thesis, marks Walton's journey with a broad red line. Like the 'vector' which Meyer uses to describe the movement of the artist between sites, this red line marks the journey Walton commits himself to as an objective of completing his artwork. The route appears to be one way and we are told in the artist's description of the work that he will repeatedly begin his task at a sporting goods store in Manhattan. It is the assumption of this thesis that the gap between Walton vertically stacking the weight and returning to the Modell's retail location is implied in the map and conceptual statement of the work. Curiously, Walton makes no reference to the return-trip, mentioning only that he will return and repeat his journey over the course of several months.



Illustration no.8, Lee Walton's *Stacked* in Queen's with Manhattan view.

From this it may be construed that Walton's site, the site of stacking the weights, the site of crossing the bridge, the site of the retail store and the site of the boroughs through which he is passing are each points in a single series. The series is the vector or line upon which the artist's practice operates.⁷⁴ The operation of the work consists of a constantly shifting location of the artist, a practice of the 'Mobile Site' that in *Stacked* is a continuous relay of the artist's body between each point in the series. It is the process of Walton's journey in *Stacked* that demonstrates the 'Mobile Site,' whereas the sculpture he creates is at a fixed or 'literal' site. It is then the impermanence and process of Walton's journey which most clearly demonstrates the concept of the 'Mobile Site' for Meyer. It is the process of crossing, of following a path, and of constantly moving that designates Walton's artwork as an illustration of Meyer's concept for the use of this thesis.

Nomadic Space/ Nomadic Artist

The designation of a space in-between locations has also been called 'nomadic space' by Meyer. This is a term classifying the identity of the artist whose practice is described as the 'Mobile Site.' In the essay "The Wrong Place" (2000) the art historian Miwon Kwon examines the term 'nomadic space' and developing trends of artist practices. Kwon focuses on the artist themselves and their personal identities. The type of work she focuses on is 'site-oriented;' a conception of artistic practices that are "grounded, fixed, singular events." (Kwon 2000: 33) Kwon's essay considers the transition of these practices at the turn of the century. What she describes is an alteration of the concept of a 'site' shifting from a fixed location and singular event to those which are "intertextually coordinated, multiply located, discursive field(s) of operation." (Kwon 2000: 33)⁷⁵ For

⁷⁴ See Meyer (2004), p. 201.

⁷⁵ See also Kwon (1997), pp. 85-110. Kwon describes the grounded, fixed and singular event for artists 'adamant' about immobility even when faced with disappearance or destruction. Drawing from a discussion with the art historian Rosalyn Deutsche, Kwon

Kwon this shift is characterized by the increasing number of artists working globally; executing projects in a series of multiple cities and range of multi-national 'cultural' institutions. Thus the shift that Kwon recognizes is that from a fixed space or 'location' as the subject of the artwork (such as the 'rectangular sculpture' of *Dan Graham's Public Space/ Two Audiences*) into a concept of space as that which is 'traversed' or travelled across by the artist 'in-between' their multi-national schedule of shows and projects. Kwon calls this concept of space 'nomadic,' a term she derives from Gilles Deleuze and Felix Guattari's "Treatise on Nomadology" in the book *A Thousand Plateaus: Capitalism and Schizophrenia* (2003).⁷⁶ The concept of space as 'nomadic' is specifically referring to the space of the artist rather than the artwork. It is a metaphor for the artist and the practice of artist's movement in-between cities or cultural institutions.⁷⁷ 'Nomadic'

further elaborates the distinction between the 'Literal Site' characterizing place and the 'Mobile Site' characterizing artist processes. See Kwon (1997), n.3/ pp. 85-6.

⁷⁶ "The War Machine, A Treatise on Nomadology" in Deleuze and Guattari (2003), pp.351-423. 'Nomadic' or 'smooth space' is described by Deleuze and Guattari as a non-optical, haptic environment. (By haptic what is meant is an environment sensed through touch rather than vision.) Like a desert or a glacier, smooth space is always moving. Smooth space shifts or relocates over time due to the cause of significant 'events' and the 'actualization' of intensive forces which results from such events [see also Badiou (2001), pp. 67-71 on the stages of an 'event' and the 'supplement' or change produced by events] Geologic formations, which consist of tremendous physical pressure exerted between layers or rock strata, are an example of 'intensive forces;' volcanoes, storm systems or earthquakes are examples of the significant 'events' that cause the 'actualization' of intensive forces.

Smooth space 'moves' toward what Deleuze and Guattari call 'striated' space. Striated space is like the rock layer or strata giving physical body to the earth. Thus, again like the desert or the glacier, movement in-between the locations where this 'material' rests is 'nomadic' whereas the location or sedentary space in which the material is still or material formations can be sensed 'optically' is striated space. Thus there is a cycle or process that can be culled from the movement of smooth space, transformed into striated space, and eventually returned to a 'state' of smooth space. Or, the sands which give the desert body shift over time, moving across the earth's surface in an undefined or borderless series of areas (smooth space), at 'rest' or in-between the movement of the desert itself, geologic formation or 'striation' occurs. Thus the creation of layers of rock or soil, what are called 'strata.' The desert will continue its movement and then its rest repeatedly and infinitely. See Deleuze and Guattari (2003), p. 474-5.

⁷⁷ The fixed locations, cities or 'cultural institutions' are the sedentary, striated spaces in this example. As described above, 'striated spaces' are part of the process of 'smooth' or 'nomadic' space, they are the actualization of the artist's movement, but they also give to the artist the momentum or force necessary to continue movement.

space is 'established' or 'defined' through the process or activity of the artist enduring travel in-between fixed locations.

Returning to the example of Lee Walton's *Stacked* (and questionably applying the concept of 'nomadic space' to this work) this thesis would describe the movement of Walton between Modell's Sporting Goods in the Bronx and the Socrates Sculpture Park in Queens as 'establishing' or 'defining' nomadic space.⁷⁸ Nomadic space in this example would include Walton's movement downtown on 2nd Avenue, the stairwells climbed to reach the pedestrian overpass of the Queensboro Bridge, the traversing across the bridge, the descending of steps from the bridge and final movement north through Queens to reach Socrates Sculpture Park. This is the space of the thin red-line (illustration no.6) between the 'fixed' locations in the Bronx and the 'fixed' location in Queens which are encircled in bold red. The innumerable points in-between through, over and across which Walton's activity is committed (the intersections, steps, hot-dog stands, public toilets) 'define' the 'nomadic space' in *Stacked*.

I would argue that these points 'in-between' that are marked by Walton's performance or activity in *Stacked*, and which define 'nomadic space,' are to be considered formal elements in the structure of this artwork. For Bourriaud, such activity by the artist "strives to achieve modest connections, (to) open up obstructed passages, and connect levels of reality kept far apart from one another." (Bourriaud 2002: 8) Walton's activity is a 'haptic' connection of Modell's and Socrates, combining all points 'in-between' these locations into the spatial context of the artwork.⁷⁹

In the example of Lee Walton's *Stacked*, the task of 'completing' the sculpture provided a motive for the movement he conducted himself through, repeatedly, as many times as necessary to reach 'head-height'

⁷⁸ Deleuze and Guattari refer to this as 'territorializing.' Kwon refers to this as 'occupying.'

⁷⁹ "A 'game' whose form and movement is developed in relation to a specific, social context." See Bourriaud (2002), p. 11.

with the sculpture. This thesis wishes to stop short, or perhaps to the side of, calling this movement in-between locations 'work.' Instead, the claim of this thesis is that Relational Art practices performed, as a physical movement between locations, is a 'display' of the monumentality or permanence of the artwork. The contradiction apparent here is important, in that the movement being discussed does not repeat infinitely and across entirely open, borderless spaces. These artist practices instead move between the actual locations often with a pre-determined objective directing the movement performed. 'Permanence' and 'monumentality' are produced by the effect of this movement. They are inscribed into the goal of the artist's as perceived by the onlooker or in the conceptual foundation of the work. Thus 'permanence' and 'monumentality' are affects of the practice of Relational artists. The permanence of a location defines a space from which or to which the artist will conduct his movements. Monumentality then is in the objective of the movement, and the grand or absurd 'scale' of the task the artist performs.

The theatricality of a fixed site integrated into the art object and the encounter of the viewer, with the appropriation of contemporary needs and abilities to conceive of travel or movement in-between actual locations is a manner or process quite distinct from the minimalist origin of such work. Rather than movement describing the work that the artist does, we can describe the artistic process of production as that which performs the 'permanence' and 'monumentality' of the institution. Because of their fixed placement, the work of these persons accumulates and stacks upon it. It is distinguished by a series of completed tasks, one done after another, each task taking place across a route between two fixed destinations. The meaning of the work, its concept, is performed by the artist through the movement of the successive tasks, like Walton carrying the weights repeatedly across the Queensboro Bridge in New York.

While Meyer credits artist 'Happenings' and Richard Long's 'walks' as the

“genealogy of the Mobile Site” (Meyer 2004: 205), he makes no mention of critical attention paid to the artist’s body in contemporary site-oriented practices.⁸⁰ What he does provide, in the reprinting of his essay in 2000, is the depiction of the artist as a ‘nomad.’ He imports this term from the writing of art historian Miwon Kwon, and by doing so transfers the ‘mobility’ of the itinerant artist into the ‘body’ of the nomadic artist.⁸¹ This makes sense, as when Meyer offers a criteria of the ‘Mobile Site’ as that which “courts its own destruction; (...) is wilfully temporary; (and whose)...nature is not to endure but to come down.” (Meyer 2004: 202). Now the fascinated student of ‘visual culture’ has what they want; a tortured, struggling and defeated artist-body sent off in a constant circuit of failed attempts to find a home. There is something tactile here; the gaping wounds scarring the bare feet of the impoverished cultural worker. There is something visible in this model too, the colour of the skin, the haircut, the costume or dirty fingernails. However, this depiction of the artist as ‘nomad’ is an import by Meyer, not a creation.

I would here like to describe the origin of this term ‘nomad’ as it is applied to site-oriented work, and thereby describe further my criticism of the role of the artist to which the term is applied as a caricature. For Kwon, the occupation of an ‘in-between space’ by an artist (as also described by Meyer) can be used to characterize the artist as ‘itinerant’ and ‘nomadic.’ While the ‘itinerant’ artist is only distinguished by his or her movement in-between sites, the ‘nomadic’ artist is distinct in that he or she has a relation to a real place like the earth or a political territory. Borrowing from

⁸⁰ It might be said that the genealogy of the ‘Happening’ implies the artist body as being present at the scene of an action or situation, but that also implies that the viewer is present as a participant in an audience. Since the ‘Mobile Site’ is always moving and the artist’s location is impermanent, the integration of an audience or participant into the model seems highly contradictory. Thus the displacement from the grounded. Phenomenological experience to that of incessant displacement. Meyer (2004), p. 202.

⁸¹ Depictions of the artist as nomad can also be found in Hal Foster’s essay “The Artist as Ethnographer” in Foster (1996), *The Return of the Real*. Cambridge, pp. 171-204. However, Meyer’s formulation and application of the term ‘nomad’ in relation to itinerant movement and site-oriented artist practices is specifically tied to Kwon’s research and writing on the subject. The initial publication of Meyer’s essay “The Mobile Site” in a journal edited by Kwon is therefore not a coincidence.

Deleuze and Guattari's "Treatise on Nomadology," Kwon classifies such a site-oriented artist as a 'nomad' defined by itinerant movement (moving in-between locations) in relation to the 'earth.'

I will now point to what I believe to be an important difference in the critical attention given to the 'Mobile Site' and the application of the term 'nomad' in recent art criticism.⁸² I am again referring to both James Meyer and Miwon Kwon's important work on the subject. However, I wish to levy a criticism against Kwon's use of the 'Mobile Site' as that which identifies 21st Century artists (and academics) as 'nomads.' As stated above, I believe both Kwon and Meyer have provided important work into the subject of the 'Mobile Site.' Their insights continue to provide a distinctive vocabulary used by artists and curators to address their own work and the work of others.⁸³ It is these artists and curators, as well as their audiences and students that I am considering while composing this criticism. Because of the work they commit to, or due to the institutional positions they will occupy, these artists and curators will exact a tremendous influence on emerging artists and academics. How tremendous? Well, just as Jean-Luc Nancy characterizes human 'excess,' I would claim that the influence of the 'nomad' on models of art exhibition, dialogue and display might be so excessive as to be 'without measure.'⁸⁴

Kwon first uses the term "nomad" to identify herself and her colleagues in

⁸² See for example Roe, Paddy (1983). *Gularabulu; Stories from West Kimberly* (Stephen Muecke, ed.) , Fremantle Arts Centre Press.

⁸³ For example, the artist Rafael Lozano-Hemmer is regularly giving lectures about his work at art institutions and academies. He employs Kwon's vocabulary of the 'nomad' and Meyer's depiction of the 'Mobile Site' in these lectures. In a presentation at Goldsmiths College in March, 2006 Lozano-Hemmer applied the term 'nomad' and related vocabulary such as 'persistent movement' and 'occupation' while describing the documentation of and audience participation with his work. The curator Nicolas Bourriaud also employs the term 'nomad' in order to refer to the artists he has shown and is interested in.

⁸⁴ See Nancy. *Being Singular-Plural*. (Stanford: 2000), Pp. 177-183. Of particular interest to this section of the thesis is Nancy's orientation of 'figures', which 'measure' something, like engagement as a measure of risk. For Nancy this is a matter of bringing a certain 'responsibility' to light; for the figures measured have become worldly through their engagement, and therefore each for each engagement these "figures measures a responsibility." (Nancy 2000: 178).

her essay "The Wrong Place"⁸⁵ published in 2000 and then again two years later in her book *One Place After Another; Notes on Site-Specificity*.⁸⁶ Through the comparative application of the term 'movement,' to both the itinerant and the nomadic artist, a split occurs in Kwon's essay between 'movement' signifying the work of artists, and 'movement' characterizing the plight of artists working 'nomadically' in a world of global communications and travel. What Kwon borrows from James Meyer is his depiction of the process an artist commits to (that which defines his or her occupation of an 'in-between' space), which she then applies to Deleuze and Guattari's description of the body of the 'nomad.' Kwon does so in an effort to personify 'movement' in the body and identity of the artist and academic 'subjected' to a multiple and incessant deterritorializations:

" It occurred to me some time ago that among many of my art and academic friends, the success and viability of one's work is now measured in proportion to the accumulation of frequent flyer miles. The more we travel for work, the more we are called upon to provide institutions (...) with our presence and services; the more we give into the logic of nomadism...the more we are made to feel wanted, needed, validated, and relevant." (Kwon 2000: 33)

This 'self-monumentalizing' of such a pitiful existence continues as Kwon cries out for the lost reality of an ideal, sedentary existence:

" It seems our very self-work is predicated more and more on our suffering through the inconveniences and psychic destabilizations of ungrounded transience, of not being at home (...), of always traversing through elsewheres." (Kwon 2000: 33)

It is my opinion that Kwon has used the 'nomad' in a perverse

⁸⁵ Kwon (2000), pp. 32-43.

⁸⁶ Kwon (2002), pp. 3, 29-31, 157, 173.

characterization of the artist body as that which is 'enslaved' by economic pressures and 'art world' fame; that which is demanding they travel frequently and, gasp, make appearances to share their work with others. My critique is not that Kwon misunderstands Meyer's depiction of work and movement, nor is it that Kwon has misread Deleuze and Guattari's description of the nomad's occupation of smooth space.

The criticism levied here is not really at Kwon at all, but at the loathing she projects towards the system of institutions that keep her on the move. For these are the institutions which not only publish and promote her work (and the work of her colleagues to which she refers), but also those institutions which employ her (voluntary employment) in both temporary and permanent capacities. Therefore, I am critiquing the 'process' and application of her 'work' rather than the plight of her body. I am directing my critical attention towards the state of perpetual flux and disparity she claims to be in, rather than her identifying title as "Professor of Art History," or "Visiting Lecturer." I am claiming Kwon's perversion of the term 'nomad' to be a 'process' of recontextualization in an attempt to provide an identity for artists and academics (as nomads).

The reason for my critique is that Kwon's effort is ethically suspect in relation to the conveyance of human struggle from which the term has been detoured. Thus, what I am critiquing is Kwon's decision not to more fully express Meyer's model of the 'Mobile Site' as a productive depiction of the movement of cultural work. For all that Kwon seems to have achieved is an unanswered call for sympathy. Sympathy for the suffering, homeless artist upon whom has befallen the greatest tragedy of all; the inability to stop moving and 'cash-in' all the frequent flyer miles they have accumulated.

What Meyer and Kwon define as the 'Mobile Site' is the productive movement of the artist, his or her 'work' and 'process.' I would classify the

use of 'movement' by Meyer and Kwon to be a mode of production by the artist who is always committed to, but never permanently present in, a real location. For example, many artists produce work specifically for a certain institution. This is often done by commission or for a unique event.⁸⁷In such cases, the institution that will host the project is located in some specific place, like London, England or College Station, Texas. In this real place are the administrators or other 'officials' of the institution including publicists, curators, researchers and directors. It is the real place from which it supports and directs the movement of the artist. For instance, the Tate Modern located in London commissioned Olafur Eliasson to build the installation called *The Weather Project* in its Turbine Hall exhibition space. (*The Weather Project* will be discussed in Part Three of the thesis.) Since Eliason lives in Berlin, and is often travelling, part of his work on the piece was his travelling into and out of London for planning meetings and supervision of the construction of the project. Eliasson picked out materials like a designer, which the installation crew of the Tate assembled and installed. Later, once the installation was near completion, Olafur and an assistant began to make trips to London specifically to photograph the installation for documentary and promotional purposes. It was the photography of the installation which, I claim, has led to its fame and conducted such a high magnitude of audience participation. Through the movement or process of their work, they are 'in' a relation to a place, but they are not physically 'in' that place. Instead, they are occupying the space 'in-between' real places. The metaphor of 'occupation' therefore is Kwon and Meyer's distinguishing term to provide the spatial characteristic of the 'Mobile Site.'⁸⁸ The artist 'in' relation to location is how Meyer defines the artist's movement. Meyer calls this a 'process' of occupying a space, which is always 'in-between' multiple locations. The artist moves 'in-between' sites.

⁸⁷ I am referring to temporary installation and performance projects rather than projects for the web.

⁸⁸ On the inhabiting of 'institutional' space, specifically 'academic' institutions, see Spivak, Guyatri (1993), "Marginality in the Teaching Machine," in *Outside in the Teaching Machine*, London: Routledge. Pp. 53-76.

Conclusion of Part One

Part One has intended to demonstrate a concept of 'space' in Relational Art practices. For Bourriaud this is a 'space of the encounter.' Bourriaud bases this description on a reading of Fried's 'Literalist' artwork in which an art object is installed in a specific location in an effort to insure that the viewer has an encounter with the work and the context provided to it by the location. In a separate model, that of the 'Mobile Site,' the thesis has described the critic James Meyer's concept of artist practices that occur in-between fixed locations. The 'Mobile site' is not a site at all, but instead the movement in-between fixed locations that an artist endures in his or her practice. The thesis has attempted to consolidate the application of the 'Mobile Site' to the practices of artists and not to their identities. In an effort to do this a critique of Miwon Kwon's concept of the artist as 'nomad' has been conducted. Thus the use of sites or 'fixed locations' in Relational Art practices does not prioritize the location. Instead, the location is considered an element along with that of the viewer and the physical art object. The location or space of the art includes the fixed location itself as well as the journey to or from this location conducted in the practice of the artist.

PART TWO: TIME IN RELATIONAL ART

Introduction

In Part Two of the thesis I will discuss the concept of 'time' in relational art. Nicolas Bourriaud's description of the relational artwork as a 'time to be lived through' will be the premise of this concept of 'time.' Most specifically the thesis will address the concept of 'time' in the relational artwork produced as an illustration for this thesis; SmithBeatty's *PartnerWork*. *PartnerWork*'s conceptual foundation was that of a 'performance' by artists that could 'endure' nine hours of continuous exercise. Nine hours is the 'time lived through' in this example. The thesis applies Bourriaud's concept of 'time lived through' in the performance of *PartnerWork*, and attempts to depict the inherent difficulty of enduring physical exercise for nine hours continuously.

As a background to the application of the concept of 'time' in relational artworks the thesis will present the example of Matthew Bakkom's 1999 installation entitled: *The Intimacy Machine*. *The Intimacy Machine* provides an example of the physical changes, which can accumulate over time during the scheduled 'time' of an artwork's presentation. For Bakkom and *The Intimacy Machine* this was the composite time of screening multiple 16mm films successively over several weeks in New York. Therefore, both the installation of Mathew Bakkom's *Intimacy Machine* and the performance of SmithBeatty's *PartnerWork* engage the concept of 'time' put forth by Nicolas Bourriaud in *Relational Aesthetics* and other texts. The thesis uses these examples in an attempt to describe the visual form of 'time' through the creation of physical objects and bodily transformations. These result from the accumulation of time passed and time endured.

Nicolas Bourriaud's Concept of Time

Relational Art practices are those which, according to Nicolas Bourriaud, take the whole of human relations as their social context.¹ For Bourriaud, the objectives for such a work is the creation of a 'situation' during which

¹ See Bourriaud (2002), 113.

the artist and artwork come together with the viewer. A sense of 'being together' is Bourriaud's description for this objective. It is the key thematic aspect of relational art practices described in *Relational Aesthetics*; practices which engage and bring themselves together with the viewer in a lively and 'user-friendly' manner.² The concept of 'being-together' for Bourriaud is defined by the 'moment' of the encounter.³ By 'moment,' Bourriaud is referring to the concept of 'time' in relational art practices. 'Time' described by Bourriaud links the relational artist to his or her conceptual limits; a physical link to the setting of his or her life: "the artist dwells in the circumstances the present offers him, so as to turn the setting of his life into a lasting world." (Bourriaud 2002: 13-14) This 'moment' of the 'present' to which Bourriaud is referring structures his concept of time for relational art practices.⁴ A 'time' which Bourriaud calls something to be 'lived through' by the artist and the viewer.⁵

Time for Bourriaud is something that can be produced in a relational artwork. Thus, for Bourriaud 'time' can take or be assigned a 'visual' form. When Bourriaud asks: "What do we mean by form," he answers that what he means is the form of the "lasting encounter." (Bourriaud 2002: 19) Like the fixed location in the concept of space in relational art, the form of time is built over repeated applications, encounters or productions; a state or form of the encounter.⁶ Bourriaud's focus on time in relational art practices is thus constructed in the moments that persons 'come together' with one

² See Bourriaud (2002), 15.

³ Ibid.

⁴ Dan Graham states that his works in the 1970s utilized the conceptions of an 'impossibility of locating a pure present tense.' See Graham (1999), p. 144. Also see Bishop (2004), p. 72.

⁵ See also Lee, Pamela (2005), *Chronophobia: Time and Art of the Sixties*, Cambridge: MIT. Lee revisits work of the 1960s with a particular interest in the 'long duration' and time, although there is little development of the French Physicist and Philosopher Henri Bergson's model of 'duration.'

⁶ The encounter Bourriaud refers to in these introductory comments in *Relational Aesthetics* is the encounter of human activity with what he calls representational commerce, a system of exchanges and communication, which art and society are dominated by, but into which art can intervene. This intervention, or 'interstice,' is described by Bourriaud as a space in human relations and activities, which fits 'more or less harmoniously' with the mercantile and communication systems. See Bourriaud 2002, pp. 16, 18.

another; the artwork as an aesthetic object that can establish "relations between people and the world." (Bourriaud 2002: 42) These relations between people and the world are 'performed' or 'simulated' by the artist in the production of his or her work; works which utilise an encounter with the viewer to create visible forms denoting time. The forms 'document' the time 'lived through' of the artwork. Therefore, for this thesis, Bourriaud's assertion that it is "no longer possible to regard the contemporary artwork as a space to be walked through..." (Bourriaud 2002: 15) capitalizes on his further classification that experience of the artwork is "presented as a time to be lived through." (Bourriaud 2002: 15)

In the 2005 Lyon Biennale, co-curated by Bourriaud and Jérôme Sans, artist projects were exhibited for which the concept of 'time' in art making was 'inseparable' from living time.⁷ The show's title: "Experience Duration," included an international roster of artists working in a variety of media including video, performance, sound and installation. For Bourriaud, the projects exhibited and the show's title were attributed to the 'experience' of the viewer and long 'duration' or exaggerated 'time to be lived through' by both the viewer and the artists. A working concept of 'duration' for the show was for Bourriaud and Sans not to suggest any 'slowness' with the works exhibited, but the 'long duration' attributed to the artists project itself, the scale or dimension of the practice 'endured' to realize a concept. "The long term is the time a project takes." (Bourriaud and Sans, 2005) Artists included in the exhibition were therefore in an effort for their use of time as a formal element or as material in their artworks.

The use of the term 'duration' by Bourriaud and Sans in the exhibition title is specifically applied to the long or exaggerated length of time used or endured in an artist's practice. 'Duration' or 'long time' for these curators is

⁷ See "Experience Duration," <http://www.biennale-de-lyon.org/bac2005/>. Also See Fried, Michael. "Art and Objecthood," in Battcock (1969), pp.117, 125 for the depiction of the 'theatricality' inherent in Minimalism. The "general and pervasive" conditions Fried refers to in this passage is, this thesis argues, the "inseparability" of art making and living time that Bourriaud has based his curatorial objective upon.

a formal element inherited from the practices of conceptual artists working in the 1960s and 1970s. Contemporary artists like BikVanDerPol are an example of artists producing form from the conceptual basis of time. BikVanDerPol are a Dutch artist duo whose 'installations' include the serial production entitled: *Sleep With Me* (1997 and continuing) which consists of sleeping mats or beds installed in museum exhibition spaces. This installation also includes the screening of Andy Warhol's film *Sleep* (1963), a six-hour silent motion picture. In one version of this installation at the Tokyo Opera Art Gallery, guests spent the night lying on Tatami mats while was quietly projected on one wall of the exhibition space. The time of the film, the time for ample rest and the time allotted to the artists by the museum are all methods of materializing an art form out of time. BikVanDerPol's *Sleep With Me* created the installation of mats, projected film and viewer's 'sleeping' as the form of their time-based practice.



Illustration no.9, BikVanDerPol *Sleep With Me* (Tokyo, 2000).

In this example, the influence of 'conceptual art' practices is found in the method BikVanDerPol employ to use a concept of 'time' or 'sleeping overnight' to account for the otherwise immaterial reality of the concept. For Bourriaud the premise of an installation like *Sleep With Me* is the type

of conceptual art practice which uses 'forms' like long walks (Richard Long) or lists of instructions (Mel Bochner, Sol Lewitt, Hans Haacke) as a 'stand-in' for an otherwise object-less artwork.⁸ 'Time' for these artists is a visual form produced from an engagement with an activity needing 'time' to be completed. One example of the foundation for such a practice is that of the artist Lawrence Weiner, an artist often associated with 'conceptual art' practices. In 1968, Weiner exhibited a sculpture entitled: *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Can*. The sculpture consisted of exactly what the title describes. For two minutes Weiner (but it could be anyone directed to 'install' the work) sprayed paint directly onto the floor of the exhibition space from an aerosol can. What remained from this action was an irregularly shaped mound of a white substance. It was rather smooth and had a peak near the centre of its overall area on the floor from which the rest of the mound descended. It did not appear to be a spill for its shape, although irregular, seemed to be focused on a very specific part of the floor. It more closely resembled sand accumulating in the bottom half of an hourglass or sand-clock, an imperfect cone of carefully measured grains of sand accumulating over a set period of time.⁹

I believe it must be noted that Lawrence Weiner will not take the credit or be blamed for being a conceptual artist. For example, in a recent talk by Weiner held at Tate Modern, London in the spring of 2006, he refused, denied and countered all classifications of his work, or the work of his colleagues, as being 'conceptual.' He did so in both his presentation and in his response to questions from the audience. Again and again, as interviewers and audience members used the term 'conceptual' or referred

⁸ Such 'walks' by artists have been derided by some artists and critics as an experience and expression of the 'new colonialist.' This was the argument of critic Rasheed Aareen, one which resulted in the exhibition "The Other Story" a major survey exhibition of post-war Black British Art, Hayward Gallery, London, 1989.

⁹ The hourglass or sand-clock is an example of time measured in units and by the flow of a discrete material. Time measured as discrete units, or 'measurable' time, is that of clock time. Duration divided into individual moments is what Henri Bergson describes as 'measurable duration' or 'time.' See Bergson (2001), pp. 106-111.

to era of artist productions as 'immaterial' and 'conceptual,' Weiner warmly rejected the temporal and topical classification. He followed each rejection with a comparison of the work to its specific 'object' status; words in Sol Lewitt's *Sentences on Conceptual Art* for instance were words that had been printed on the page, most often by a typewriting machine. *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Can* Weiner recalled did leave a specific substance on the hardwood floor of an actual gallery space. Thus the concept, for Weiner, was always coordinated with a physical art object. While he was very polite and almost comforting in his dismissals, he was in effect trying to emphasize a direct and interesting point: If for Weiner 'conceptual art' does not exist, but the visible relation of a spoken, written or documented concept with a physical art object does exist, then the visible relation is the essence of conceptual art.



Illustration no. 10, Lawrence Weiner's *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Can*.

An artist's practice like Weiner's helps to illustrate Bourriaud and Sans' foundation for the 'experience' of 'duration' as that located in the practices of conceptual art. It is an example of artistic practice highlighted by the methods employed by an artist to visualise time. These practices demonstrate the 'experience' of time, a form based on engagement. The artists referenced above use a physical engagement 'over' a period of time to realize a form. This is what the thesis would like to claim is an 'illustration' of the late nineteenth and early twentieth century philosopher Henri Bergson's concept for 'duration' of creative time. For Bergson, duration is a form which is 'assumed' by the successive states we (as viewers or artists) 'endure' when perceiving the co-existence of our 'present' alongside or combined with our past. Duration "forms both the past and the present states of an organic whole...we perceive them in one another, and (...) their totality may be compared to a living being." (Bergson 2001: 100) Thus for Bergson's duration is perceived in the present and composed of experiences both past and present.

An example of this would be Lee Walton's sculpture *Stacked* in relation to the process of its production. Although in Part One the emphasis of this thesis is placed on the 'Mobile Site' of Walton's practice, his production of a fixed sculpture of stacked weights which accumulated over time illustrates Bergson's co-existence of the past and present effectively. When viewing the sculpture and being made aware of the concept of the work, the viewer will be perceiving, in the form of the work, the past actions needed to 'pile up' the number of weights on display. That number on display is the present while the awareness of Walton's repeated journeys is the perception of the past.

The example of Lawrence Weiner's *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Can* also illustrates the co-existence of the past and present. The visual appearance of Weiner's 'form' is quite different than Walton's, though both are accumulations of

material through an engagement over time. The edges of the visible form in Weiner's work seem to contain the past. Within them is every moment that has passed which can be perceived by the viewer in the present. Whereas in the Walton example each weight stacked provides a visible 'division' of different moments, Weiner's form is more contained, more whole. Its visual form is that of a 'singular whole' whereas Walton's is a stack of separate moments combined by the action of stacking and joined by a vertical pole.

In reference to the form of time, or what the viewer and artist 'experience' from 'duration,' it is perhaps important to note that Bergson characterized the perception of duration not in 'representational' terms, but instead as a perception intimately bound up with the life and actions of a (human/organic) body.¹⁰ Thus the perception of Weiner's spray paint or Walton's stack of weights is 'bound up' with the concept of time in which the artist produced the work. The length, repetition and rhythm passed-through by the artist to create a visible, physical form. 'Duration' therefore is 'bound up' with contemporary forms of relational art practices which use the 'encounter' between persons and time 'lived through' as elements structuring the artwork. Although not mentioned by Bourriaud and Sans in their essay for the exhibition, it seems clear that the very simple reading of Bergson's duration presented here is of historical and conceptual importance to the curatorial objectives of both Bourriaud and Sans.¹¹

In artist projects, which produce a 'form' out of human engagement over 'time,' the action or performance of a human body or group of bodies is often noted by the artist or curator and presented to the audience. BikVanDerPol's installation included the bodies of sleepers physically present in the space, whereas Walton's sculpture is combined with the

¹⁰ See Bergson (2001), p. 104.

¹¹ Authors like Mark Antliff have regarded Bergson's research on writing on 'living systems' (those of living organisms), energy, and intuition to be a revolutionizing force for visual arts practices in Europe. See Antliff (1993), pp.13-4.

concept of the work to refer the artist's endurance of repeated action 'in-between' locations. These examples like Bourriaud and Sans' curatorial title, refer to the visual experience of a viewer to a form produced over time. It is this practice of producing form for the viewer over extended periods of time that defines a concept of 'time' lived through or endured. In the opinion of this thesis, the 'long time' that Bourriaud and Sans refer to is an 'endured' time, one that implies a physical exertion through successive stages testing the body and mind's capacity to perform. Duration as 'endured time' is experienced in the present, and this experience is 'bound up' with the past in the strength, hunger, exhaustion or other physical attributes attributed to a human body enduring physical actions over time.¹²

However, before discussing the use of in SmithBeatty's *PartnerWork*, I would like to introduce an artwork for which 'duration' or 'endured time' are combined with location, the installation of media components and the physical presence of the performing artist. This artwork, entitled: *The Intimacy Machine* was constructed by the artist Matthew Bakkom in 1999. *The Intimacy Machine* was a small container in which the artist screened motion picture films to one or two viewers at a time. By introducing the *Intimacy Machine* I want to establish in this thesis that the use of time in relational art is done so by the contemporary artist to complete a procedure or steps of a procedure over a specified duration of time. The procedure can be limited to one activity by the artist, or can be a series of multiple procedures which the artist conducts with his or her own body. What is produced from this activity is a physical object, a document or artefact of the procedure itself. I wish to call this use of time, which includes the presence of the artist in a space installed with media components and in which the viewer encounters the media and the artist, to be a 'durational performance.'

¹² This is the foundation for the use of time in SmithBeatty's *PartnerWork*.

Matthew Bakkom's *The Intimacy Machine*

I first met the artist Matthew Bakkom in New York City during the summer of 1998. I had just moved to New York's borough of Manhattan from the city of Buffalo and was in the initial throes of a new job, a new lifestyle and the beginning of my exhibition career. Bakkom, to which I will admiringly refer to him as for the remainder of this essay, and I both had come to New York to work as visual artists; doing what we could with our Midwestern American upbringings to colour and corrupt the Manhattan art system.¹³ Bakkom and I were both selected to be participants in a studio residency program hosted by one of the New York-based modern art museums. This is where we met for that first time, and where Bakkom originally produced the *Intimacy Machine* nearly a year later.

As participants in the residency, Bakkom and I were part of a group of twenty-eight people who met two days per week for a seminar-based discussion. I remember that in one of the first weeks of these meetings Bakkom took advantage of the 'announcement period' beginning each seminar to promote a series of weekly film screenings he had organized. Bakkom invited everyone to attend the program, which was a free presentation of 16mm motion pictures on temporary loan from the New York Public Library's Donnell Media Centre.¹⁴ Held at the Segue Performance Space, the screenings were a recreation of programs Bakkom had organized in Minneapolis, Minnesota in the years prior to his arrival in New York.¹⁵ I don't remember what Bakkom said that day to promote the series. Only that he grinned throughout his address, and that it was then I realized one of his most appealing and particular characteristics of appearance, a gold – capped tooth. He handed out a

¹³ Matthew Bakkom is originally from Minneapolis, Minnesota. The author of this thesis is originally from Norman, Oklahoma.

¹⁴ The Donnell Collection for Bakkom's programming knowingly circulated the films. To Doris Bonilla, manager of circulation for the collection, the author and Matthew Bakkom offer their gratitude and intrigue. For information on the collection and its circulation, see <http://www.nypl.org/branch/collections/dmc.html>

¹⁵ Red Eye Cinema for instance, 15 West 14th Street, Minneapolis MN.

printed schedule of the films in the size and shape of a bookmark. The next week I attended a screening.

Segue Performance Space was one-half block East of Tompkins Square Park, what in earlier years had been a part of 'Alphabet City,' this part of New York City had changed drastically in the post-crack, heavy-police presence of Mayor Rudolph Giuliani's time in office, or what was affectionately known in the mainstream media as the 'Giuliani Years,' (1993-2001). Segue occupied most of the ground floor of the building. Officially its status was a 'multi-works' space, which meant that the co-operatively owned apartment building in which it was located had management rights and duties over the space. The building was the home of many artists, designers and even filmmakers, among them Abigail Childs and the photography studio of James Casebere. The space itself was a large room, with sheetrock covering all but one of the walls. There was a small storeroom connected to the main room and an even smaller lavatory on an adjacent wall. One side of the space had windows, the view through which was marred by a fire escape. You could sit in the eve of each of these windows to watch films, exhaling out the window if you chose to smoke. Seating was otherwise available on the many brown aluminium-folding chairs that Bakkom set out for each screening.

When I sat down, choosing the floor over the window seat or folding chair, I read again the list of films printed on the bookmark he had passed out earlier in the week. The films to be shown ranged from educational films produced by municipal governments with a target audience of 11-12 year olds, to vanguard artist films produced as experiments and perhaps for one-off exhibitions. The range of films selected reminded me of the 'mixed tapes' I use to make for band mates, girlfriends, etc; compilations on cassette of songs, poetry or infamous sports broadcasts I had collected

since my youth.¹⁶ Both my mixed-tapes and Bakkom's programming for Segue were attempts to demonstrate eclecticism and wit. Both were forceful demonstrations of an artist's presence being felt through the media he or she produced. It wasn't a production about an artist's identity or an autobiography; it was instead like the sharing of an intrigue for the materials being used. It was not a call for empathy of the person engaged in the artistic action of 'selection,' but an intended collaborative process of call and response. For Bakkom it was the construction of a truly 'open' system, crafted every week and put on display for the more than four years that Segue Performance Space hosted the screenings.

That particular evening's program list included several short 16mm films, including a 1963 biopic of a window-washer who cleaned the façade of one of New York City's many skyscrapers, a silent film by Structuralist filmmaker Stan Brakhage, and finally, my favourite inclusion of the evening: *Scorpion*. *Scorpion* (1979 BBC-TV/ Bristol Natural History Unit) is a film co-authored by David Attenborough, in which live scorpions and the enthusiasts who study them appear in the most unlikely places: in your shoes, in your closet, walking over the headrest of your car seat. They always looked poised to attack, perhaps the stage personae they adopted for the film camera. The scorpion, of which there are more than 600 varieties and whose venom can cause chemically changes in the human body resulting in paralysis or death, is a nocturnal insect. The film gets 'inside' the head of the scorpion, showing the viewer a private world on eight-legs that few have dared or dreamed to experience.

Scorpion was the final film screened by Bakkom that evening. Of the thirteen or fourteen persons who had attended that night's programme, half stayed to help Bakkom fold the brown chairs, the sound of the steel banging against itself echoing across Segue's low ceilings. The projector,

¹⁶ A newer version of the 'mixed-tape' and compilation is the 'sampled' track or assembly of samples. For commentary and analysis on contemporary 'sampling' see DJ Spooky, (2005) *Rhythm Science*, Cambridge: MIT.

placed on a tall cart just as you might see a filmstrip projector affixed in an American elementary school, was rolled back into the storeroom. Bakkom locked the storeroom, led us out of the main room and into the hall, locking successive doors as we passed through successive stages of departure. Once on the street the group walked together into Tompkins Square Park and then dispersed, silently, into the twilight of a warm Manhattan evening.¹⁷

When Bakkom began to construct *The Intimacy Machine* in 1999, I had attended several screenings at Segue and the two of us had developed a competitive and inspiring friendship. This was due in part to my regular attendance at the Segue screenings, but also because of our regular residency meetings and perhaps partly due to the tiny darkroom I had resurrected for the managers and participants of the residency program.¹⁸ I think the tight confines of this darkroom impacted Bakkom. With a square footage totalling no more than eighty (80) feet, the darkroom was not much larger than a passport booth. In fact, Bakkom's *Intimacy Machine* was like a reversal of the darkroom; a clubhouse for watching films instead of making them. *The Intimacy Machine* was about the size of a self-serve

¹⁷ Most of the programming Matthew Bakkom executed in the Segue Performance Space was done so under the title: La Vista; the Downtown Cinema Club. Bakkom included a curatorial team in the final two years of La Vista programming. This team included Bakkom, the painter and bass musician Ted Kersten, art historian John P. Bowles and the photography and performance artist Craig Smith. The team worked together on programming and presentations at Segue Performance Space as well as screenings in parks and community gardens located in the '303' neighbourhood between 1999 and 2002. The team thanks the residents of '303' and in particular the Cauley family for their support, organization and enthusiasm. La Vista 'spawned' numerous spin-offs, including the New York University *Photography in the Cinema* Programme (2000-2001), guest projection of films by Jack Goldstein for the recreation of the 1977 *Pictures* exhibition in 2001, (originally curated by Douglas Crimp for Artists Space in New York City) and also the Film and Video festivals at the gallery Art in General (also NYC) in 1999 and 2000, for which the La Vista team arranged a special selection of their most enjoyed films for re-screening.

¹⁸Bakkom was one of the first residents to utilize the resurrected darkroom, which included a 35mm photonegative enlarger and a small sink, plus a single fan to ventilate the space located in a corner. With the sink, shelf for the enlarger, and counter-top covered in trays full of toxic developing solutions, there was not much space left to turn around. Bakkom had seized the opportunity to use the darkroom once I had cleaned it up. With his height and the slowly sinking ceiling of the darkroom, it was a rather tight squeeze. He produced multiples of proof sheets with stills and contacts of 16mm and 35mm motion picture filmstrips.

photography booth or close to the same dimensions as many contemporary recreations of the 15th century optical projection device, the 'Camera Obscura' or 'dark chamber.'¹⁹ Like the 'Camera Obscura,' Bakkom's 'sculpture' looked like a shipping crate. It had six sides. It was constructed almost entirely of wood, and it was the blonde, unfinished wood that dominated its appearance.

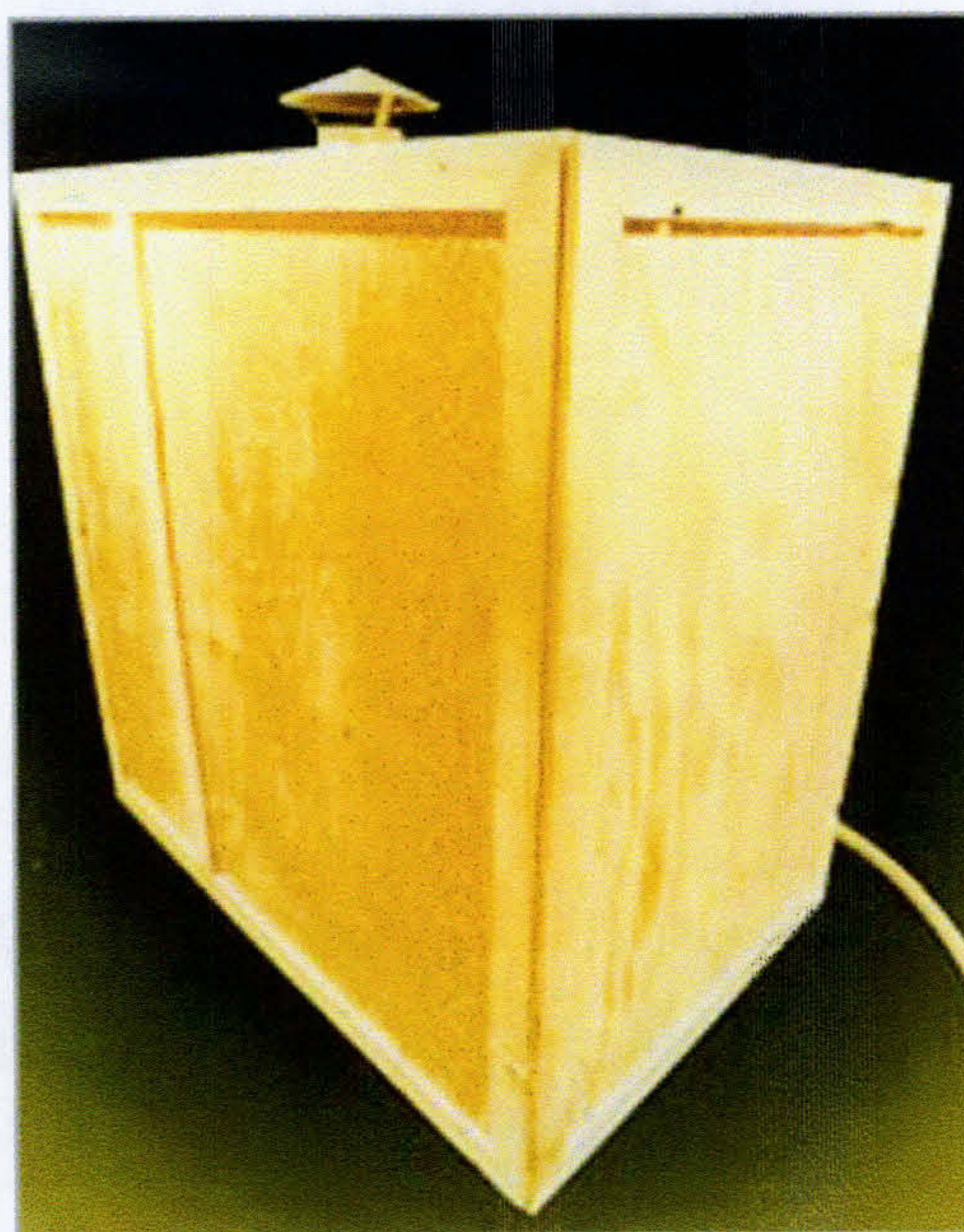


Illustration no. 11, Matthew Bakkom's *The Intimacy Machine*.

A conventional ventilator pipe, a model of which could be found in most American hardware stores, jutted out of the top of the *Machine*. A heavy-duty, orange electrical lead trailed off a bottom corner. *The Intimacy Machine* was as almost as tall as Bakkom (approximately two metres), and was just wide enough to contain two people, albeit tightly. As it sat in Bakkom's studio space, or later in a white-cube gallery,²⁰ *The Intimacy*

¹⁹ See Hirsch, Robert. *Seizing the Light; A History of Photography*. New York: McGrawHill (2000), Pp.4-6 in which he cites the date 1490 as that of the earliest surviving description of the camera obscura or 'dark chamber. As the prototype of the photographic camera, the camera obscura was a large darkroom that the photographer actually entered. Light, entering through a small 'pin' hole in the wall, projects an inverted image onto the wall opposite that through which it is entering.

²⁰ The RARE Gallery in New York, at that time co-directed by Alexis Hubshman and Peter Ted Surace, first showed *The Intimacy Machine* in their 14th Street gallery in New York City in 2000. They stored the *Machine* after its exhibition. Eventually Bakkom shipped the

Machine always had the look of some derelict cargo dropped on its side from a scaffold or from a crane.

The inside of *The Intimacy Machine* had a very different appearance. Bakkom had split the floor space down the centre, dividing the two sides with a plush, velvet bench and a shelf atop which sat a 16mm projector. A truly D-Lux interior, *The Intimacy Machine* even had a 24x30 inch film projection screen affixed to the inside of one wall. The opposite was left empty, allowing room enough for Bakkom to stand and run the projector. Both the projection and the projector's sides of the *Machine* were hinged to create doors. Like Bakkom's weekly screenings in the Segue Performance Space, *The Intimacy Machine* was 'programmed' with an eclectic mix of films. Also like the Segue programs, *The Intimacy Machine* would include the presence of the artist in the space and at the moment of the screening.

In May of 1999 Bakkom 'performed' the first screenings in *The Intimacy Machine*. The *Machine* was installed in his residency studio located on the fifth floor of a former garment manufacturing building in Soho. It was placed neatly in the centre of Bakkom's ten by fifteen feet of studio space; an empty cube in a large, open plan floor divided into multiple units. Two sides of *The Intimacy Machine* were open. Inside one half of the *Machine* a viewer could see the projection screen and the plush velvet bench. Through the other half could be seen the projector and take-up reels. Outside the *Machine* stood the artist Matthew Bakkom, well over six feet in height, wearing a form-fitted, double-breasted ochre suit which, although ten years older than Bakkom himself, appeared to be in the most immaculate of condition.

work out of New York. Rumour has it that it is currently being used by teenagers in a suburb of Minneapolis for smoking, dating, and other activities for which adolescents require their 'own space.'

A queue of viewers formed in front of Bakkom and his *Machine*. He greeted each viewer at the head of the queue with the demeanour of a used car salesman who has just put his hands on an exotic sports car. Bakkom's invitation to the viewer of: "Would you like to join me for some cinema?" was charmed (to be sure) but also quite charming. This scene itself, the 'explicador' preparing and leading the viewer through a new cinematic experience,²¹ was compelling enough to attract a large number of viewers and a high atmosphere full of anticipation. Following his invitation, Bakkom led each viewer to *The Intimacy Machine*, offering him or her a seat on the velvet bench. Now inside, the viewer was still visible to others. He or she could be seen settling into their place, a look of anticipation accenting their eyes. And then, once the viewer was seated, Bakkom closed the door softly and succinctly. With a subsequent latching of a lightweight hook, the viewer was locked inside and no longer visible to the rest of the viewers.

With a wry grin over his shoulder, Bakkom left the viewer, locked alone inside the crate, for the few moments he needed to walk around the *Machine* and enter into the opposite door. Once entered and inside Bakkom closed the door on himself, thus locking both artist and viewer inside the *Machine* with the film projector and plush velvet seating. Once they were both inside, Bakkom turned on a small lamp near the projector, selected a film, threaded it through the projector, and began the screening. The films varied in length, some as short as four or five minutes, while others were almost thirty minutes in length. Bakkom screened many films

²¹ The 'explicador' is a figure from the era of silent film who would stand in front of the viewing audience or by the side of the projection screen and, in words, describe the storyline and the engagement of the actors' with one another. See Buñuel, Luis. *My Last Breath*. (Trans. by Abigail Israel.) London: Cape, 1984. (Or under alternate title *My Last Sigh*.) For applications of the 'explicador' as compared to professional sports broadcasters and used to articulate contemporary art and dance criticism see Fox, Doug. *Great Dance Web log* (<http://www.greatdance.com/>): "Bypassing the Media to Promote Dance" posted November 15, 2005 (Accessed 05/08/2006). For information on time, viewer experience and the cinema see Kennedy, Barbara M. *Deleuze and Cinema: The Aesthetics of Sensation*. Edinburgh: Edinburgh University Press, 2000. Also see Bogue, Ronald. *Deleuze on Cinema*. New York and London: Routledge, 2003 and also Rodowick, D.N. *Gilles Deleuze's Time Machine*. Durham: Duke University Press, 1997.

during the exhibition of the *Intimacy Machine*. Some of these included films by Charles and Ray Eames [*Powers of Ten* (1977) and *Introduction to Feedback* (1960)] , Hans Richter's *Ghosts Before Breakfast* (1928), Marcel Duchamp's *Anemic Cinema* (1920,1923 and 1926), Luis Buñuel and Salvador Dali's *Un Chien Andalou* (1929) and two films by Maya Deren; *Meshes in the Afternoon* (1943) and *At Land* (1944).

A film projector produces a lot of noise and heat. The projector's lamp and the turning of the film reels created a rising temperature and continuous sound during the time of the screenings. With two bodies sealed inside the *Machine*, and the projector lamp producing heat and the projection of the motion picture inside the *Machine*, the internal temperature of the artwork would go through a significant change. Both artist and viewer 'endured' this change, sweating and perhaps taking deep breaths in the tense pressure of the *Machine's* environment. The reels continued to spin throughout each film, gears grinding continuously. When the film ended Bakkom let himself out of the *Machine*, crossed to the opposite side and opened the viewer's door. The viewer, probably sweating and startled by the bright lights outside of the *Machine*, had completed their engagement with the work.

Bakkom stayed in the *Machine* for the entire screening and for every viewer. Thus there are two durations, that of Bakkom and that of the viewer. For the viewer it was a duration which started in the queue, continued through the screening and ended once released from the *Machine*. For Bakkom, the duration was that of multiple screenings, multiple engagements with a succession of viewers over the days in which *The Intimacy Machine* was exhibited. When I watched Bakkom 'endure' the screenings I noticed his shirt increasingly soaked with sweat as he 'worked' through each day of screenings. His face became flush and his

body posture began to fold in upon itself.²² Observing this I realized that while *The Intimacy Machine* was designed to be a 'machine which runs on film,' it was for me a 'performance' by the artist structured by the time of film. The *Machine*, for this author, was the 'space of the encounter,' timed by the length of the film screened to the viewer by the artist. The *Machine* could not run without the artist.

I realized that his *Machine* ran on action. It was a 'durational performance' consisting of inviting viewers into the machine and conducting the screenings repeatedly for several days. Bakkom had become Attenborough's scorpion, an invertebrate creature alone with you, the unsuspecting human viewer, in a closed and controlled environment. He subjected you to fear and intrigue, if lucky, he would sting you. Thus poisoned by the artist, you as the viewer or guest of this 'intimately bound up' experience were set to endure a steady and successive alteration of heart rhythm, perhaps effecting your bi-pedal ability. As a viewer, you engaged the artist and this environment because you wanted the experience of that otherwise private world of intimacy. To do so you subjected yourself to a timed engagement of the 'durational performance' controlled by the protagonist-artist.²³ What is experienced in this 'durational performance' are the physical sensations effected by the artist' what he or she produces through the time of engagement with the viewer. This is what for Bourriaud is the form of "relations between people and the world" (Bourriaud 2002: 42). Bakkom's creation of a specific space in which he assembled the viewer, the projector and himself was a 'composition' of elements that could formally conduct the 'endured time' of the artwork. This composition created an emphatic sense of presence for both the artist and the viewer. The composition produced an awareness of

²² In profile, Bakkom's posture became an inward curl or 'spiral.' The 'spiral' as a design element and performance 'movement' will be explored further in the following thesis part discussing SmithBeatty's *PartnerWork*.

²³ As another example; the work of Maurizio Cattelan taping the gallery director Massimo DeCarlo to the wall of his gallery with industrial gaffers tape or, in another situation, dressing the director of a gallery Emmanuel Perrotin up as a rabbit with a penile shaft protruding from the mask of the costume. See also Bourriaud (2002), p. 81.

body-heat, extreme light and confined space for both viewer and artist. All of these elements experienced in a succession of 'present' moments. Thus, like Bergson's duration, the object of the artwork Bakkom created was this exaggerated experience of the present.²⁴ Thus, for the viewer departing Bakkom's *Intimacy Machine*, the sweat in their clothes or anxiety being experienced was an accumulation of the very recent moments 'passed through' while engaged with the artwork. These moments flowed with the constant grinding of the projector's gears and the instructions given by the artist in an enduring present.

²⁴ See Grosz (2004), p. 198. Grosz points out that in Bergson's book *Time and Free Will* the philosopher writes that the composition of matter, space and physical objects carry in the 'present form' what they need from the past; "eternally propelled into the future, from the present as they were from the past." See also Bergson (2001), pp. 114-5.

PART THREE: INTERACTIVITY

Introduction

Throughout Parts One and Two of this thesis I have described the location and endurance of artistic practices in Nicolas Bourriaud's *Relational Aesthetics*. Location and endurance demonstrate Bourriaud's two key formal criteria for relational art: that the artwork is located in a "space of encounter" and that the artwork can be defined as a "time to be lived through." In Part Three of the thesis I will present the location and endurance of formal elements in an interactive artwork.

In this part of the thesis I will discuss *Relational Aesthetics* as a theory of interactivity.¹ By doing so I will be attempting both the design and depiction of a concept for interactivity which differs from concepts of interactivity and interactive artworks associated with digital aesthetics referenced by Garth Paine, Lev Manovich and Söke Dinkla. I will do so by demonstrating interaction in relational artworks and non-art situations which do not include computers, but instead include the activity of "spectators, cheerleaders and players" engaged in competitive sports like American football or temporary art installations like Olafur Eliasson's *The Weather Project* (Tate Modern Turbine Hall, 2003-4)² For Nicolas Bourriaud this is a model of sociability which for the artist is personified by the physical object of art engaged by the viewer

This part of the thesis will also deal with topics such as Digital Aesthetics and Interface. Referencing artworks including Robert Rauschenberg's *Open Score* (1966) the interface and interactivity which I wish to deal with is that which is demonstrated by a tennis game. While the dynamics of this work include other formal elements worthy of inquiry, such as the model of device-interface which is the link between the radio transmitter sending a signal and the receiver combined with mixing board and

¹ See Bishop (2004), pp. 51-79 especially page 54. Also see Bourriaud (2002), p. 14.

² I am applying the term 'relational art' and the criteria of *Relational Aesthetics* by Bourriaud to Eliasson's work. However Eliasson, like American football players, does not define his work as 'relational art.'

amplifier producing the aural pong.³ Interface however is not an engagement between humans, but between electrical signals. My concern here is the interaction which is based on a single or serial exchange between people. Thus the game is interactive in that it involves people in a form of exchange over the time of the performance, whereas the mechanical apparatus, frequency and sound are formal elements of interface. As Sheldon Brown from the University of California, San Diego has said, interactivity is 'goal-oriented.'

To pose the objective of Part Three in a slightly different way, I will use Nicolas Bourriaud's *Relational Aesthetics* (and SmithBeatty's *PartnerWork*) to pose and respond to a single question: how do we recognize interactivity? By asking such a question I am assuming that 'we;' the artists on the playing field, the viewers in the stadium, the academic cheerleaders on the sideline, do indeed 'recognize' interactivity. That we can and want to smell it, feel it, do it, be it. I am asking this question because of what, borrowing from the theorist Garth Paine, I consider to be the "omni-application" of interactivity taking place in contemporary art today.⁴ Almost any artwork, on-line or 'on-exhibition' which involves a piece of computer hardware is labelled as interactive by the institution which hosts it. Specially designated exhibition spaces in science and art museums are established to install and test 'interactive technologies' on museum visitors. Many artist projects are classified as interactive before anyone actually has the chance to use them! Student artists present multimedia DVD compositions for assessment and label them as interactive based solely on the 'responsibility' of the instructor to insert the disc into a 'reader' and select text or images appearing on the computer screen.⁵ Interactivity is everywhere, but is there any interaction? What is it

³ User interface and device-interface will be discussed in the next section: *Interactivity and Digital Aesthetics*.

⁴ See Paine; *Interactivity, where to from here?* (2001)

⁵ While this thesis includes a DVD, the author has not described nor classified this DVD as 'interactive,' nor has the author described the content of the DVD as 'interactive.' The

about these artworks, exhibition spaces and storage formats that is interactive? Does it really matter? Interactivity, like the latest fashion supermodel, is “just so dang hot right now!”⁶

My response to how we recognize interactivity(?) will be that 'interaction' can (and should) be recognized as an alteration of the formal and structural elements in an artwork. This model of interactivity is based on the proposal by Bourriaud that relational art practices are a conception of the artwork “whose theoretical horizon is the realm of human interactions.” (Bourriaud 2002: 14) Interactive art can be described by the results of an artist’s ‘practice;’ by the type of changes or alterations to its formal elements or structure which have occurred during its performance. Such an art occurs both inside and outside of conventional exhibition environments.⁷ I will attempt to show, without the use of a computer, that the traces and marks displayed by this altered artwork can occur with or without a viewer (user). I am attempting therefore to interrupt the trend of applying the term ‘interactivity’ to works based solely on their inclusion of technological apparatus and/ or ‘viewer participation.’ I am interested instead in creating a depiction of interactivity through inter-human relations performed in real-time and on display.

What Part Three argues against is a concept of interactivity that is limited to defining viewers as ‘users’ of art and that the relationship of this user is

DVD accompanying this thesis is considered by this thesis to be nothing more than a form of media storage.

⁶ In the motion picture film *Zoolander* directed by Ben Stiller (2001), the actor Owen Wilson plays a male supermodel named ‘Hansel.’ He rides a ‘zoot scooter’ and appears on the covers of the ‘best’ magazines. His rival, Derek Zoolander, is a male supermodel whose career is coming to an end by the emergence of ‘Hansel.’ The two solidify their simultaneous transitions in a competitive ‘walk-off;’ the use of a fashion runway in which they compete with each other to prove who has the best or hottest moves. The competition is not unlike the game of ‘chicken’ depicted in Nicholas Ray’s film *Rebel Without a Cause* (1955). It’s a competitive, goal-oriented encounter between two characters to prove who is the strongest, bravest or just hottest thing out there right now.

⁷ The term 'situation' and 'art situation' is the place occupied by something or some person, like the site of a building or a moment in time.

that characterized by the arrangement of art and technology.⁸ What the goal of Part Three is then is to establish a concept of interactivity which is realized through inter-human processes of engagement. These are the modes of engagement which Nicolas Bourriaud has attempted to define as the 'aesthetic realm' of relational art,⁹ and those which I will claim can be recognized for their 'interactive' affects. The term interactivity is thus applied retrospectively to artworks and situations in which such a process exists and is recognized.

Interactivity in *Relational Aesthetics*

Interactivity in Bourriaud's *Relational Aesthetics* is not used to describe the direct influence of new technologies or the application of digital aesthetics in an artwork. Rather, Bourriaud's depiction of interactivity is one of situations or 'states' of encounters between people:

“Rooted in the appearance of interactive technologies and their devices for interface, relational art practices are developing through an epoch in which the impact of new technologies on human relations is of scholarly and journalistic concern. Such impact occurs in a space of encounter...”(Bourriaud, 2002; 26)¹⁰

These are persons who are in relation to each other through their shared location or space and the moment or time of their encounter.¹¹ For

⁸ In its most dangerous form, the one-way use of interactivity turns the user into a powerless 'respondent' to the artwork, a 'unit' of measure by which interactivity is researched in the style of a consumer survey. See Bijker (1987), pp. 159-187.

⁹ See Bourriaud (2002), p.14.

¹⁰ Relational art practices also coincide and perpetuate the emergence of a tertiary sector, which is 'terrestrial and atmospheric' and also which acknowledges the always-transformative effect of commodity and knowledge upon a particular location or territory. See Bourriaud (2002), p. 44. Also see Gere (2002), pp. 84-5 where the author describes the 'heyday' of performance (1950s-1970s) as a "pre-emptive defensive reaction to mass-media and communications" (Gere 2002: 84) but also performance as the rehearsal of issues specific to electronic or digital media such as "interactivity and the relationship of an audience and the performance." (Gere 2002: 84-5)

¹¹ From this time period to the current time contextualized by Bourriaud, Soke Dinkla cites a number of artistic movements and art forms including: Ilya Kabokav's "Total Art," Lucy Lippard's 'Dematerialization of the art object,' "process art," "participation art," "concept

Bourriaud, relational art describes any number of practices for whom “the theoretical horizon [of the work] is the realm of human interactions.” (Bourriaud 2002: 14) Relational art is form which takes persons ‘being-together’ as a central theme. Encounters then would include those between persons in a situation, as well as the encounter of a beholder with an artwork.¹² For Nicolas Bourriaud, this is a sociability of the artist that personifies the physical object of art engaged by the viewer

Thus for Bourriaud, relational art is predicated on the practices of painting and sculpture which ‘come across in the form of an exhibition’ and for whom a continuity is that art has always been about a some degree of sociability and “a founding principle of dialogue.” (Bourriaud 2002: 15) Bourriaud attempts to differentiate interactivity in relational art from a history of media, for instance that of 20th century cinema or 19th century panoramic theatres. Cinema and theatre for Bourriaud are spaces which bring together small groups of people specifically to view an ‘unmistakable’ set of images.¹³ By unmistakable the thesis derives from Bourriaud the use of cinema for instance to project an image or film into a specific space or onto a screen for the viewers to focus upon. Thus, what is to be viewed is clearly directed to the audience, the area of attention is ‘unmistakable.’ However, with contemporary and relational art, Bourriaud contends that what is possible is a “place that produces a specific sociability.” (Bourriaud 2002: 16) Looking at an image is not, for Bourriaud, sociable. It is focuses perceptual attention, a private experience which refers back to each person as his or her own unique experience. What relational art attempts to make possible is the place and the moment of discussion, what Bourriaud describes as a place where “I see and perceive [then] I comment [then] I evolve in a unique space and time.” (Bourriaud 2002: 16)

art,” “Fluxus,” “Situationism,” ‘Art and Technology,’ “kinetic art,” ‘cybernetic art’ (Jack Burnham), and ‘closed circuit video installations’ (Bruce Nauman-*Going Around the Corner Piece*)” all of which had an effect on the relationship between art and its audience. See Dinkla (1996), pp. 279-290.

¹² See Dinkla (1996), p. 284.

¹³ See Bourriaud (2002), p. 16.

Thus, what Bourriaud is defining as 'interactivity' describes an art practice which includes as its formal elements the social encounters between people in a specific place. These encounters occur over time, and include specific moments of 'immediate discussion.' Bourriaud supports the ability of the contemporary art exhibition to be the space and time of such interactivity.¹⁴ While he dabbles with terms like 'zones of communication' and 'impenetrable urban centres;' it is the art exhibition that for Bourriaud is the locus of his argument for the 'horizon of human interactions.' The exhibition therefore is a 'space of encounter' and a 'time to be lived through' which conducts interactivity in relational art. For Bourriaud, the form that interaction takes is as inter-human relations or 'immediate discussions' between living people. There is a variable nature therefore to the medium of artworks and there models sociability employed in the interactive artwork depicted in *Relational Aesthetics*. Discussions may include verbal communication between persons, but might also include cooking dinner with a group of people, such as the work by the artist Rikrit Tiravanija or stringing up hammocks in the garden at the Museum of Modern Art in New York by the artist Gabriel Orozco.¹⁵

The production of a space and time for 'immediate discussion' between people is therefore the 'goal' of interactivity in Bourriaud's depiction. By dividing the phrase 'immediate discussion' into its two unique terms; 'immediate' and 'discussion' we can perhaps better define what these the terms mean for Bourriaud and thus more clearly define interactivity in

¹⁴ Bourriaud refers to this type of interaction as discourse: "...artists have begun to explore the 'sphere' of the inter-human during a time of rapid growth in communication technologies (the world wide web) but also in a growing need for establishing bonds and contact." (Bourriaud 2004: 44) and a "space where the interaction of 'postulating dialogue' is the origin of the image-making process." (Bourriaud 2002: 26) The art historian and critic Amelia Jones picks this idea up and discusses the concept of a 'space of discourse' which is a site of "...meaning production where subjects engage socially, through circuits of desire that mitigate or thwart (our) continued fantasy that we are whole or self-sufficient." (Jones 2000: 333)

¹⁵ The artwork: *Hamoc en la moma*, by Gabriel Orozco (1993). See Bourriaud (2002: 17) where he describes Orozco's work as a "documentary of tiny revolutions in the common urban and semi-urban life...(that) record this silent, still life nowadays formed by relationships with the other."

relational art. For instance the term 'immediate' as it concerns interactivity refers to a moment of 'exchange,' whereas the term discussion refers to the format of 'exchange.' The format is whatever material or medium is necessary to produce the space and time for immediate discussion. *Relational Aesthetics* then describes a concept of interactivity which is dependent upon real-time and immediate discursive or physical exchanges between persons combined in a specific location.

I would like to use the phrase 'immediate discussion' to define what in relational art makes 'interactivity' recognizable. As Bourriaud has kept open the nature or procedure of the interactive work, an 'immediate discussion' could be described to look like many things or resemble numerous 'situations.' These might include a parlour card game like Poker or Blackjack played between two or more people,¹⁶ people creating bubbles in a pool of water filled with soap by jumping up and down,¹⁷ or a footrace like a relay in which an object like a baton is exchanged between participating runners. Each of these examples involves two or more persons involved in an exchange or involved in multiple exchanges. Each exchange 'takes place' in a moment of time, each situation is that which occurs in a particular location. 'Immediate discussion' then is a 'moment' which is goal-oriented. The card game has the goal of camaraderie between the players or of individual players winning some money. A pool full of water and soap has the goal of creating bubbles and the relay race has the goal of completing the race.

The exchange in the relay race takes place because of the runner's objective of completing (and possibly winning) the race. The first runner starts the race and runs with the baton in their hand. He or she carries it

¹⁶ Not an online casino or 'virtual friends network' game of poker, but that of sitting around a table smoking cigars, drinking watery American pilsner beer and playing cards. See C.M Coolidge's *Dogs Playing Poker* paintings for example of this setting.

¹⁷ There are many notable brands of bubble bath available. However, a soap produced by the Unilever Corporation and mixed with the pool water in this example might qualify as a relevant proposal to the Tate Modern Museum's temporary installation series in the Turbine Hall, which is co-sponsored by Unilever Corporation.

around a track or other pre-defined route for the amount of time necessary to cover a measured distance, like 1,500 meters. As the runner reaches the 1,500 metre point there is another runner waiting for them. This new runner is anticipating the moment in which the first runner will pass the baton to them. The second runner starts, and the two runners now begin to run together. While doing so the baton is passed from the first runner to the second. Now the second runner has the baton and carries it around the track for another 1,500 metres. If the relay involves more than two runners in a team, the baton will be passed successively to the third, fourth, fifth runner and so on.

Interactivity in relational art is therefore 'goal oriented' and this goal can vary from artwork to artwork. Like the 'relational procedure' the 'goal' of interaction in a relational artwork will be based on conceptual information. Like the time-specific concept of Lawrence Weiner's *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Can*, the interactive-specific element of a relational artwork is articulated through the concept of the work. The concept may be the title of the work, as is the case with the Weiner example, and might also be portrayed or demonstrated by the work itself. SmithBeatty's *PartnerWork* for example included the posting of texts on the doors and adjacent walls of the gymnasium, stating the nine-hour duration of the performance while also providing the viewer with a continuous display of physical exercise by the two performers. The statement, along with the activity and time of the work, offered an invitation to viewer's to enter and use the gym in any way they wish. Thus, interaction as a 'moment of exchange' was intended or premeditated in *PartnerWork*. It was to occur in the gym between the performers and the viewers. They might do it on the treadmill, with some free-weights, or by blowing the whistle in the ear of another participant. Each or any form of exchange was possible.

To restate a fundamental point of interactivity in relational art, it is that for Bourriaud the 'immediate discussion' or 'moment of exchange' is based on a fundamental art-exhibition paradigm, which is that of the relationship between the artwork and the viewer, or what Bourriaud calls an "encounter between the picture and beholder." (Bourriaud 2002: 15) The preceding examples of interactivity I have used do not include the viewer in the exchange described as 'interactive.' While the situations within which these exchanges take place may involve guests of the poker game like an errant child who has wandered down to the basement to see what his father is up to, or spectators in their stadium seats cheering on the relay footrace, or visitors to the Unilever bathtub, these 'viewers' are not part of that which is interactive. Therefore, I would like to propose that Bourriaud's *Relational Aesthetics* (as a theory of interactivity) makes possible the theoretical recognition of an interaction which occurs between the formal elements of an artwork. In such a case, the formal elements would be people, and thus each person would be considered an integral component in the structure of the artwork. Like vinegar and baking soda creating a gaseous eruption when they are mixed, the interactivity of formal elements in the relational artwork might actually affect something outside of the work itself. Perhaps nothing more than vinegar stains on the formica-coated tabletop, the alteration of the state of something 'situationally' related to the artwork is what I would like to propose as a goal for interactivity. I am making this claim to emphasize the 'human-ness' of interactivity in *Relational Aesthetics*. Without doing so, I believe that the unique precedent set by Bourriaud for the concept of interactivity can not be significantly differentiated from the user-to-technology relationships which define interactivity in the fields of Sociology and Media History.

Interactivity Between People; Robert Rauschenberg's *Open Score*

An example of interactivity between the formalized uses of people within the structure of an artwork is the 1966 installation and performance entitled *Open Score*, by the artist Robert Rauschenberg and his colleague

Billy Klüver. The piece was part of a series of dance and performance art 'happenings' in the New York City Armory which occurred under the title: "Nine Evenings; Theatre and Engineering." As Söke Dinkla has described it, the series of performances were premised by the use of a wireless system (the central technical element of the events). The system was composed of "transportable electronic units that could function without cables and be operated by remote control." (Dinkla 1996: 285) It used auditory feedback and visual feedback including infrared video technology. At the end of the game, when all had turned to darkness, between 300 and 500 persons from the immediate community entered the area of the tennis court in the utter darkness, hugging each other, shaking hands, waving. Their image was recorded by infrared cameras and projected on a screen so that the audience could reconstruct the situation on the stage, based solely on the projected image.¹⁸

Rauschenberg and Klüver, who had been working collaboratively within a group called E.A.T (Experiments in Art and Technology) designed the artwork to use the physical exchange of a tennis 'rally' between two tennis players a formal component in the artwork performing it on an actual tennis court constructed on the floor of the Armory building.¹⁹ In the press release for the event Rauschenberg described the piece as "an authentic tennis game with rackets wired for the transmission of sound." (Klüber 2003: 221) The tennis 'game' was played by two players, one of who was the artist Frank Stella and the other player a woman named Shirley Benjamin. Benjamin was Stella's tennis coach at his Suffolk County, Long Island (New York) tennis club. The handles of each player's tennis racket

¹⁸ See Dinkla (1996), p. 285.

¹⁹ A tennis rally is the exchange of the tennis ball back and forth between the players. A rally is the combined number of 'strokes' or hits of the ball by both players. A rally is a composite of 'ground-strokes' from the baseline and short, half-swing strokes taken at the centre net called 'volleys.' The tennis game in *Open Score* points to what Charlie Gere has recognized as E.A.T.'s engagement with technology as a subject rather than a medium. The tennis game in *Open Score*, as well as athleticism and coaching, provide the medium, whereas the game's technologically mediated effect on the space in which it was performed is the subject. See Gere (2002), pp. 100-1.

were hollowed out and an FM Radio Transmitter had been assembled inside the grip's cavity.

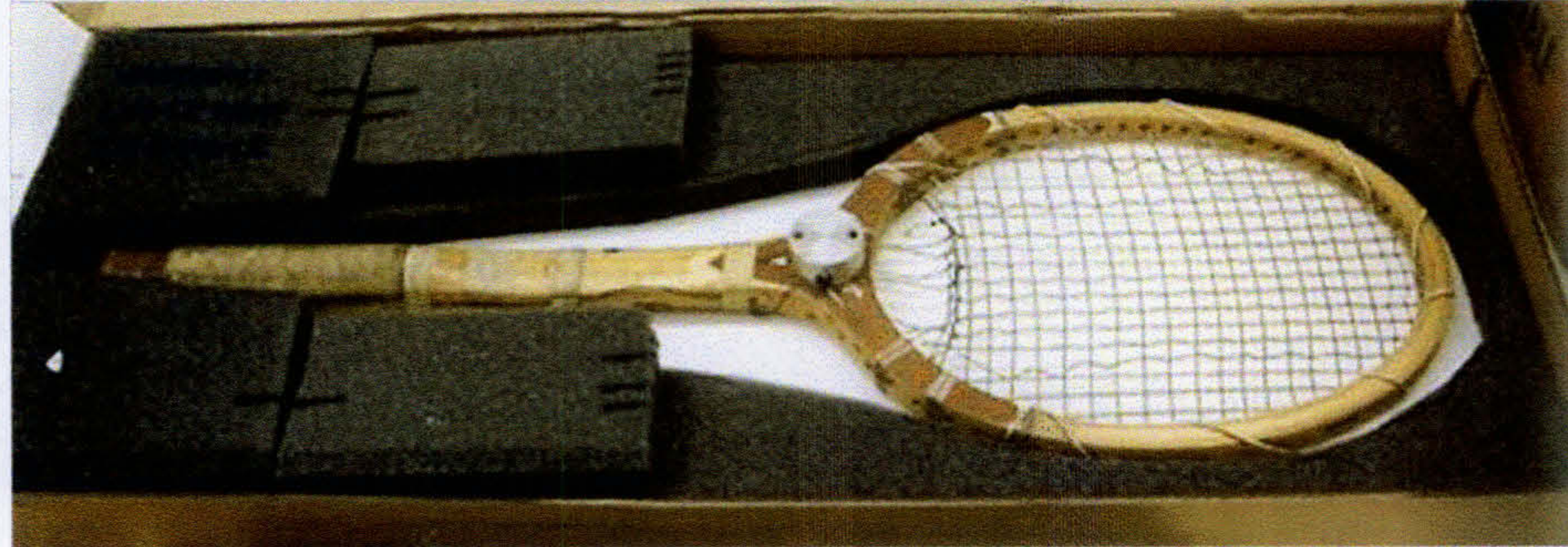


Illustration no. 12, Tennis racket with FM radio transmitter.

The transmitter was able to respond to impact of an object making contact with the tennis racquet. When the racket was used to hit a ball across the net to the opposing player, the transmitter would respond by sending a frequency signal. This invisible signal was received by an audio mixing board run by the Bell Labs technicians. From this board two things were to happen. The first was that a sound, an aural 'pong,' was to be produced by the board and played through a speaker system in the Armory. The second was that the signal received by the mixing board was to transmit a recurrent electrical signal to the lighting grid of the building. Each electrical signal was to turn off one electrical circuit conducting the armory lights, resulting in the lights turning off or going dark. Thus, each strike of the tennis ball by either player was to result in a 'pong' and the darkening of an area of lights in the armory.

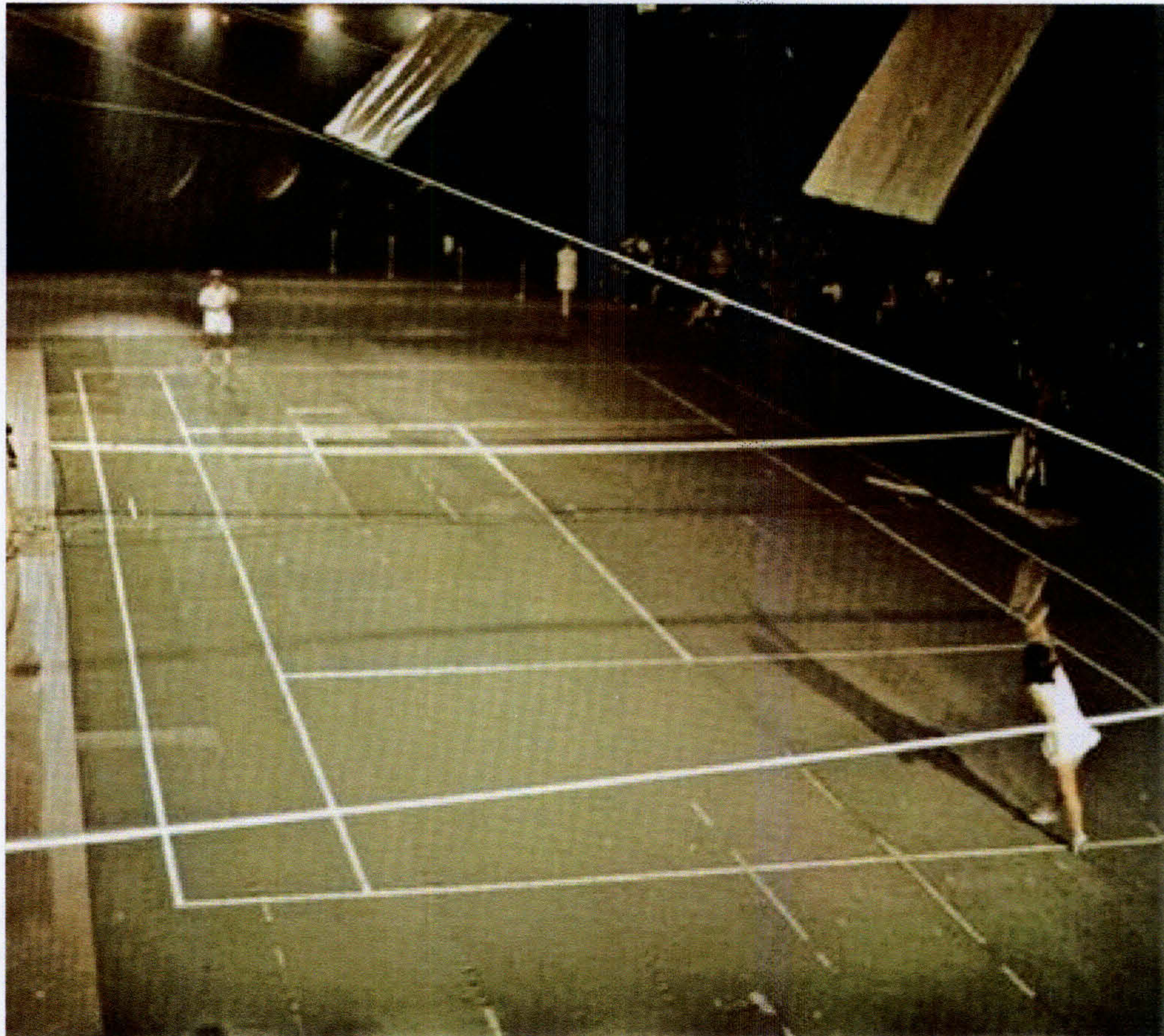


Illustration no. 13, Robert Rauschenberg's *Open Score*.

Stella and Benjamin performed the game of tennis in front of a live audience. They played rallies, moving themselves side to side across the baseline or back and forth between the baseline and the net. They wore brilliant white polyester tennis apparel, Benjamin in a crinkled skirt and Stella in shorts. Each swing of their racquets which made contact with the ball elicited a loud, shuddering 'pong' in the armory. It was a sound not unlike that of a fist knocking with great force on a hollow steel door. Each sound coincided with a small area of overhead lighting shutting down and going dark.²⁰ Thus, stroke-by-stroke through the succession of sounds, the game was plunged into total darkness.

²⁰ The technology of this artwork partially failed and the aural force was not capable of changing the electrical grid. Instead, the technicians triggered the changes to the grid by manually shutting down the lighting section by section as cued by the racket's strike on the ball and the sound emitted from this contact.

Interactivity and Digital Aesthetics²¹

There are varying definitions for interactivity and applications of the term by artists, historians and theorists. In art practices, interactivity is a term used often to describe the engagement of viewers with the technological objects that produce or display the art.²² Timothy Murray, Professor of English and Director of Graduate Studies in Film and Video at Cornell University, singles out 'interactivity' as that aesthetic criteria which is most often applied to artworks utilizing some form of digital technology or that can be classified as 'New Media.'²³ The 'interactivity' of digital aesthetics, which Murray is describing, is that which he sees as fundamental to the shift in contemporary 'artistic' projects away from 'representation' and toward 'virtualization.' An effort by artists to use technology not as medium for 'resemblance' but a medium which moves art closer to the operation of 'simulation.'²⁴ For Murray then, artistic projects are those which strive not for 'interactivity' but for simulation. Interactivity becomes a category of media that can produce this simulation, a category for differentiating between 'representation' and 'virtualization.' The musicologist and sonic-art installation designer Garth Paine describes this media category of interactivity as a new artistic praxis; one which has given rise to a genre of art which is 'time-based' and applies to "everything from artificial

²¹ In this part of the thesis, the term 'digital' refers to what Charlie Gere has called "the whole panoply of virtual simulacra, instantaneous communication, ubiquitous media and global connectivity." (Gere 2002: 11)

²² For a concise description of such interactivity and its analogy to both the user and technology of differing forms of organic life see Jones, Stephen. "Interaction Theory and the Artwork." In *Interaction: Systems, Theory and Practice* (2004), Pp. 283-303. Also see Gere (2002), p. 80 in which John Cage's seminal work of 'silence' (4'33") performed in 1952 is defined by Gere as the "invention of interactivity." (Gere 2002: 80)

²³ The term 'New' media can be considered in relation to 'old' media. In 'old' media the order of information presented to the viewer is 'fixed.' In new media the user can choose a 'path' and generate an individualized or 'unique' work. Thus in New Media, there is a design strategy and conceptual belief that the user can be considered the 'co-author' or a work. See Manovich (2001), p. 55-61. Also see Murray, Timothy "Digital Passage: The Rhizomatic Frontiers of the ZKM" PAJ: A Journal of Performance and Art. No.70 (Volume 24, Number 1), January 2002, pp. 115-119.

²⁴ See Murray (2000): *Digital Impossibility: Cruising The Aesthetic Haze Of The New Media*. http://www.ctheory.net/text_file.asp?pick=121. Also, on aspects of the virtual and representation see "The Image of Thought" in Deleuze, Gilles. *Difference and Repetition*. (2001), Pp. 129-167.

intelligence to tactile engagement.” (Paine: 2001)²⁵ Such an artistic praxis seeks variations in the operation of an artwork through a ‘dynamic’ engagement of the ‘spectator’ or ‘audience’ with the artwork.²⁶

What kind of artworks are these that Murray and Paine are describing? It is my opinion that these definitions for ‘interactivity’ are premised on the use of technology, and the relationships this technology has to users and to representation or simulation. One type of artwork which is commonly associated with interactivity is the virtual reality (VR) environment. Virtual reality or immersive environments are often labelled ‘interactive’ because the user can choose, with certain limitations, what they ‘do’ to or with the artwork. For Garth Paine, this type of interactive work is “defined in the moment;” a process conducted through the use of interface tools, like an intercom, joystick, virtual reality goggles or touch-screen.²⁷ One example of such an interface conducting this concept of interactivity are the physical, prosthetic devices produced by the artist Lygia Clark. Clark’s *Dialogue Goggles* (1968) for instance were a device that, when worn by two viewers, restricted their experience to that of eye-to-eye contact.²⁸

²⁵ Paine (2001) “Interactivity, where to from here?” <http://www.mti.dmu.ac.uk> and <http://www.activatedspace.com.au>

²⁶ Ibid.

²⁷ Ibid. What I mean by the term ‘interface’ in this thesis is the link between a computer device and something or (someone) outside of it. (An interface in a computer would include the ports (serial or parallel) that a USB mouse or a joystick is plugged in to. The mouse itself is not the interface, but a peripheral device which conducts interface as a process with the computer.) Something or someone (two or more) are said to be interfaced when their operations are linked electronically, which includes interfaces for people like a monitor screen and keyboard. A user interface (that between a person and a computer) is the system of controls with which the user controls a device. This definition has been compiled by the author based on definitions from the glossary of digital terms in the “Digital Hymnal,” an on-line collection of MIDI files and historical notes about composers and music based on the Seventh-Day Adventist Hymnal. <http://www.tagnet.org/>

²⁸ Clark referred to these as ‘wearable artworks,’ and further classified them as art ‘devices’ designed to stimulate ‘spectator participation.’ See Popper (1975), pp. 13-17.



Illustration no. 14, Lygia Clark's *Dialogue Goggles*.

Rather than emphasizing the materials that goggles were constructed from, like the rubber, plastic or metal elements used in the 'devices,' Clark described the formal elements of the work to be energy, curiosity and visual sensation of human life.²⁹ The historian of media and performance art Frank Popper considers artworks like Lygia Clark's *Dialogue Goggles* to set a precedent for contemporary art practices considered (or considering themselves) to be interactive. He uses the *Dialogue Goggles* as an example of how interactive art is to be recognized as a co-production between an artist device/technology and user/ spectator.³⁰ Popper emphasized that interaction refers to "the involvement of an artist trying to stimulate two-way interaction between his or her works and a spectator." (Popper 1993: 8) Therefore, for the historian of media, in this

²⁹ See Popper (1975), pp. 14-15.

³⁰ Ibid, p. 30.

case Frank Popper, what is crucial for interactivity is this interplay, this co-production, this relationship of the artwork and the spectator.³¹

This thesis is interested in the utilization of an era of emerging media objects and media-related artist productions.³² Of primary interest is the way in which media conducts interaction. The Lygia Clark example for instance creates a 'device' that is wearable and manipulable by the viewer. The wearing of the device is what University of California, San Diego Professor Lev Manovich calls a type of "closed interactivity;" (2001: 40) where the viewer is a user who accesses already generated elements of an artwork or situation.³³ The application of the term 'interactivity' to artworks like *Dialogue Goggles* is an example of what Manovich calls 'literal' interactivity, the application of the concept to time-based, physical engagements of a 'user' with computer-based media:

"When we use the concept of 'interactive media' exclusively in relation to computer-based media (...) we will interpret 'interaction' literally, equating it with physical interaction between a user and a media object (pressing a button, choosing a link, moving the body)..." (Manovich 2001: 57)

Manovich is sceptical about this concept of 'interactivity' being applied specifically to computer-based media, and criticizes this for not accommodating the "psychological processes" of 'recall,' 'identification,'

³¹ Lev Manovich also looks at the history of modern media when defining and describing 'types' of interactivity. See Manovich (2001), pp. 55-61 in which he refers to early 20th Century cinema theatres and filmmaking techniques as a precedent for contemporary 'types' of interactivity.

³² This is the same period in which the debates between art critics like Michael Fried and artists such as Robert Morris were conducted (See Part One of this thesis: the 'literal site') and also the period in which critical writing on the 'dematerialized' art object (Lucy Lippard) transferred the artist's emphasis away from objects and focused it on the practices, concepts and procedure of realizing concepts. This should be considered in perspective. During the same era of art production many paintings, prints, etc. were sold to collectors in art galleries. However, the flexibility in 'concept' of what the art makes necessary (material/immaterial) is an important distinction.

³³ Manovich (2001), p. 40.

responding to feedback or forming a personal hypothesis. Literal interactivity instead, according to Manovich, follows a trend in the critical writing on modern media to 'externalize' psychological processes or mental life.³⁴ This is, according to Manovich, a 'structural feature' of the historical writing on modern media.

The origin of writing on the concept of interactivity and modern media emerges (in the opinion of Manovich) with the development of 'montage' filmmaking and forms of art such as happenings, performance (art), and installation; forms of art that presented viewers with 'situations' needing or requiring their participation with a media object, such as a screen or device.³⁵ The physical engagement of users with media devices that conduct interactivity, for Manovich, has been applied too literally. It describes works where the presence of the user is required.³⁶ This 'literal' interactivity as a description of the engagement of the viewer with the digital artwork is premised by the viewer's physical presence or tele-presence with the artwork. This means that the viewer is either physically located in the particular space in which the artwork exists or is exhibited; or that the viewer is connected to the work through a form of telecommunications such as a telephone call or a text message.

The Physical Presence and Tele-Presence of the Viewer

Examples of interactivity requiring physical presence of the viewer would include the use of a computer terminals installed in a gallery, museum or other space with which a viewer can act with the aid of an interface tool. This example could be described by the viewer navigating through the selections appearing on screen which are dictated by the computer's operating system. The interface tool, like a 'mouse' (although other navigational tools are available) is used by the viewer to select text or

³⁴ See Manovich (2001), p. 57. Also see proceedings from the 1994 International Symposium on Electronic Art (ISEA) cited by Manovich in n.33; p. 57.

³⁵ Ibid, p. 56-7.

³⁶ The terms used in this context are specifically that of 'user' rather than 'viewer.'

images on screen, to which the operating system will respond with updated screen information based on images and text. This example of physical presence refers to artist projects which function through the combined activity of computer program and user-interface in an installation or real location rather than that of artist project which is on-line or Web based. In these cases, the viewer's engagement with the work can take any form of which the artist has programmed the work to accommodate. The work does not evolve or change, but runs through its program based on the selections made by the viewer. The work is located in a particular space (spaces of encounter) and is engaged through physical or tele-present communications to the work at a particular time (decisive moment/time lived through).

There is such an installation of interactive work in many art museums.³⁷ One such example is a designated space for the installation of interactive artworks. 'Beta-Space,' created by the Creativity and Cognition Studios at the University of Technology (Sydney), is a dedicated space for 'interactive artworks' at the Powerhouse Museum in Sydney, Australia.³⁸ Artworks installed in 'Beta-Space' include *lamoscope*. *lamoscope* was an experience-centred artwork, drawing on HCI (Human-Computer Interaction) and 'viewer experience'-centred design. The installation of *lamoscope* used a motion-sensor video system and video-data projector which responded to viewer's entering the 'Beta-Space' room in the Powerhouse Museum. Once the viewer had entered, the presence of their body was sensed by the camera and an image was simultaneously projected onto one wall of the museum space. As the viewer walked side-to-side, or hopped up and down, an abstraction of their movement and activity was displayed by the digital system of capture and projection.³⁹

³⁷ Especially those, which consider 'science' as an incentive in their programming.

³⁸ See <http://www.betaspace.net.au/>

³⁹ The image was a kaleidoscopic abstraction of the viewer's image shot by the video camera. It was not a taped video being projected, but a live shot being 'scrambled' or 'abstracted' into a kaleidoscopic representation of the viewer. The author viewed and 'acted in' in this artwork at the Powerhouse Museum during its inaugural installation in the

When the viewer left the room the program stopped running, darkness fell upon the space, and the artwork that had seemed to be alive and full of dynamic potential was quietly silent and on standby.

An example of an artwork utilizing the tele-presence of the viewer can be demonstrated with the work of Mexico/Canada-based artist Rafael Lozano-Hemmer. Lozano-Hemmer's work coordinates the tele-presence of viewers in a real-time display of technologically mediated artworks. In Lozano-Hemmer's *Vectorial Elevations*, created first in Zoçalo Square in Mexico City in 1999-2000, and subsequently recreated in Lyon, France; Dublin, Republic of Ireland; and Vitoria-Gastiez, Spain. *Vectorial Elevations* took place in Dublin between April 22 and May 3, 2004. A website was created for the artwork (not as the artwork) which allowed 'viewers' to design enormous light sculptures in the sky over the city of Dublin, using twenty-two robotic searchlights placed around O'Connell Street.⁴⁰ The beams of light were visible up to a distance of fifteen kilometres (approximately nine miles) and displayed a new user-determined design every fourteen seconds.

autumn of 2004. See also Khut, George Poonkhin and Muller, Lizzie. (2005) "Evolving Creative Practice: A Reflection on Working with Audience Experience in Cardiomorphologies." In *Vital Signs: Creative Practice and New Media Now*. (Anastasim, P.; Smithies, R.; Trist, K.; and Jones, L. eds.) Melbourne: Australian Centre for the Moving Image/ RMIT Publishing. See also Edmonds, Ernest and Muller, Lizzie. "Living Laboratories: Making and Curating Interactive Art." Sydney: Creativity and Cognition Studios Press (2006).

⁴⁰ See <http://www4.alzado.net/edinformacion.html>. The twenty-two searchlights are produced by the **Syncrolite** Company. They are 'xenon robotic fixtures. See http://www.syncrolite.com/slideshow/ss_redsquare.html.



Illustration no. 15, *Vectorial Elevations* in Dublin, Ireland.

The new design displayed was one designated by the viewer engaging the artwork via a computer and the Internet. The viewer had the ability to direct the robotic lamp fixtures based on global positioning systems (GPS). Viewers visited a website which included a program with a virtual model of downtown Dublin. From this program, viewers could design a light sculpture by directing the searchlights. The viewers could preview their design from any angle. They could therefore select an x, y coordinate on the ground or in the sky, and to this point the lamp's lucid emission would be directed and subsequently in Dublin, Ireland. When the participant submits a request the applet sends the exact x, y and z coordinates of each of the 22 virtual searchlights, as well as user information such as name, location and comments.⁴¹ The viewer could view their design in the atmosphere and on the screen. If within fifteen kilometres of the installation, the viewer could do this simultaneously.

⁴¹ See Bourriaud (2002), p. 112.

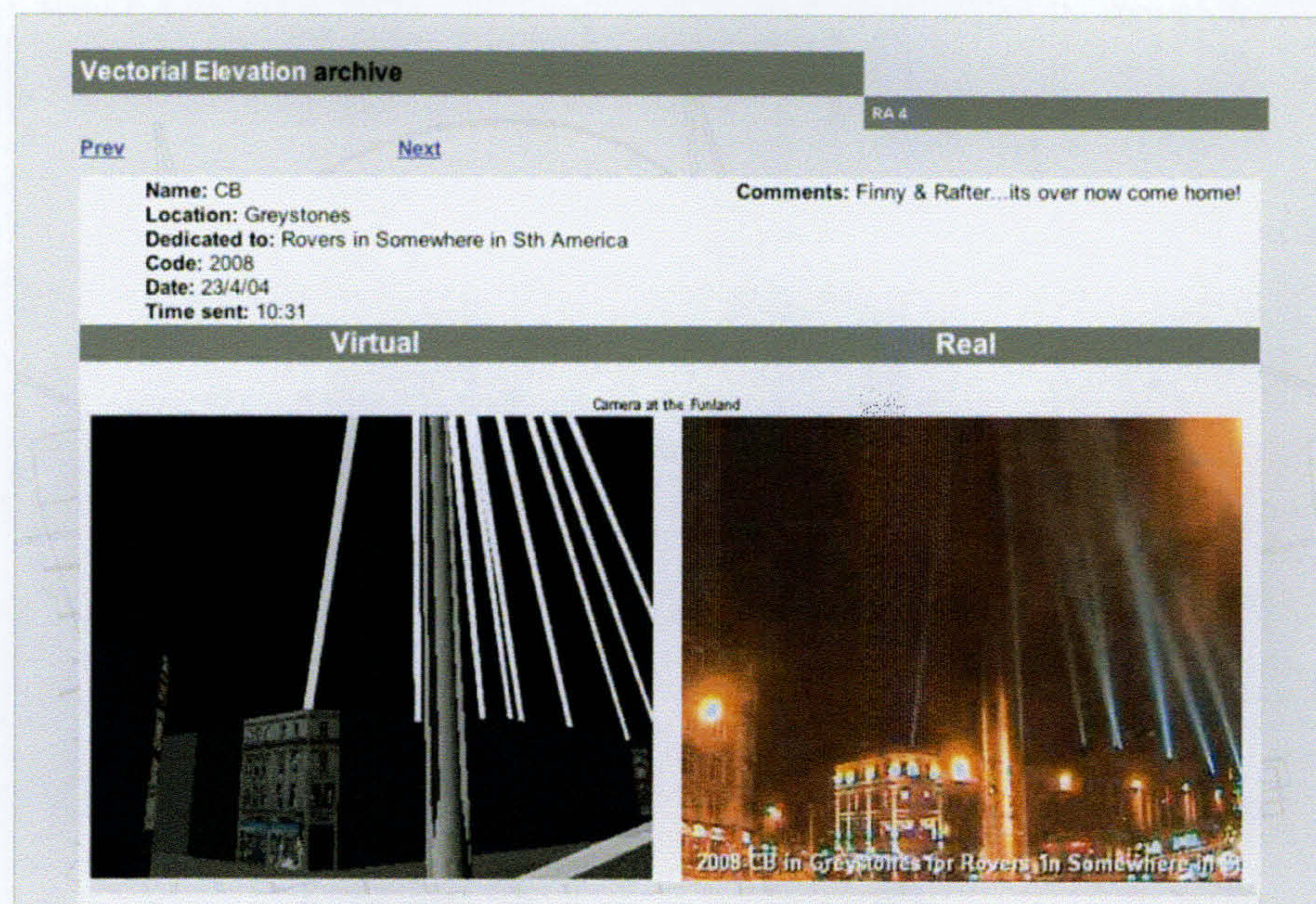


Illustration no. 16, View of on-line images from *Vectorial Elevations*.

Vectorial Elevations is an example of the tele-presence of the viewer with the artwork. An applet, email, online-chat or telephone calls can all conduct such tele-presence. All of the materials used in a Lozano-Hemmer's artwork are built to respond to viewers and to conduct certain modes of viewer participation with them.⁴² Thus, the viewer is required to be physically present or engaged with the work through tele-presence for the work to actually function. Otherwise, as Lozano-Hemmer has described, the "work is dead." Thus, like the standby mode of the 'interactive' installation in the Powerhouse Museum, many works seem to be based on a concept of interactivity because there is an actual engagement of the viewer with the work. This engagement is necessary for the work to perform its pre-programmed operations. As Frank Popper has emphasized, interaction in these cases refers to "the two-way interaction between his or her (the artist) works and a spectator." (Popper 1993: 8) Therefore if there is no spectator, there is no art.

⁴² Lozano-Hemmer discussed this aspect of his work in a lecture at Goldsmiths College on March 13, 2006. "Viewer participation," he said, "was necessary for the work to function. Otherwise, the work is dead, it will just sit and do nothing." As cited above, the author Charlie Gere has written (in 2002) that "all works of art require participation...in order to be completed." (Gere 2002: 80)

Interactivity and Viewer Participation

Part Three of this thesis is arguing that the term 'interaction' in art practices can refer to inter-human relationships in an audience, the encounter of the viewer with the artwork or the engagement between the formal elements within the procedure of an artwork. Each of these examples refers back to the depiction of 'human interactions' which Nicolas Bourriaud uses to describe the encounter of the beholder and the picture in *Relational Aesthetics*.⁴³ Other writers, like the media historian and theorist Söke Dinkla, have focused specifically on artworks and interaction that is based on forms of art, which included 'viewer participation' as an integral process of their production. She positions interactivity as a technologically informed and more evolved mode of 'viewer-participation,' one which replaces the relationship of 'art and life' with that of 'art and technology.'

Dinkla's concept of interactivity is founded upon a history of 'viewer-participation' in 20th century performance and installation practices.⁴⁴ Dinkla cites the installation of paintings by Max Ernst in the second DADA exhibition in Cologne (1920) as a precursor to interactivity. In this show, Ernst installed a chopping axe next to one of his paintings. This was meant to suggest to the viewer that they could use the axe to chop the painting into little bits. There were no instructions posted on the wall or given to the viewer by the artist. The suggestion was based solely on the display of the artwork next to an axe. In a second example, Dinkla refers to Marcel

⁴³ I will refer to the use of installation and 'interface' tools as the foundation for the theatrical or participatory strategies between artists and audience. There are however other claims which extend into earlier artistic forms, such as Futurist Cinema or Variety Theatre. Depending on the objective of research or outcome of interactivity desired, numerous art forms, which are 'staged' and 'performed' by artist(s) and/or their audience could be cited. See Goldberg, Roselee. *Performance: Live Art 1909 to the Present* (Thames and Hudson: 1979) or Steve Dixon's article on the history of futurist theatre and cinema; <http://people.brunel.ac.uk/bst/vol0302/stevedixon.html>.

⁴⁴ Dinkla published this in 1996 under the title "From Participation to Interaction; the Origins of Interactive Art." See also Gere (2002), p. 80 where the author writes that "it is now recognized that all works of art require participation from the audience in order to be completed." Gere's statement follows from the groundwork of Michael Fried who classified 'all' painting as having a 'relational' character. See Fried, "Art and Objecthood" in Battcock (1998), p. 117.

Duchamp's reinterpretation of Ernst's installation of the axe in Duchamp's 1938 exhibition of paintings in the "Exposition internationale du surrealisme." For this show Duchamp attempted to illuminate his paintings on display with lights that were triggered by sensors. As the viewers moved through different parts of the show, corresponding areas of lighting would respond to their presence. The lights would turn on or off in different areas of the show depending on where viewers were present. For this Dinkla credits Duchamp for putting in perspective "the active role of the artist as well as the status of the 'sacrosanct' work of art." (Dinkla 1996: 280)

My interpretation of this statement by Dinkla is that she is referring to artists other than, but always in historical relation to, Duchamp. It is a co-artist, or co-authoring of the art as that between the artist Duchamp and the viewer(s) present in the installation.⁴⁵ The artwork is thus a production of both the artist and the viewer. They are related through the situation of the artwork, which in the case of "Exposition internationale du surrealisme" are the exhibition itself and the installation of light sensors. The viewer who participates by moving through the exhibition makes the work visible. They become integrated into the full realization of the artwork.

From Participation to Interactivity

For Dinkla the transition from Participation to Interaction coincides with the introduction of 'art and technology' concepts in the 1950s and 1960s. The example cited earlier in this thesis of Robert Rauschenberg's *Open Score* and the use of reactive technologies in combination with vision and game playing. Such concepts emerged in conjunction with the development of performance art models like 'happenings' (Allan Kaprow).⁴⁶ Models like

⁴⁵ Dinkla further credits Duchamp with prioritizing a "transfer of perception," the process where an artwork "completes itself in the viewer's perception." (Dinkla 1996: 280) For Bourriaud this transfer to the work of the participant viewer was that of a 'co-existence criterion.' See Bourriaud (2002), p. 25-35, 109.

⁴⁶ The 1950s and the 1960s are also a time in art for which the fixation upon objects as that which viewer's encounter was scrutinized by artists like John Cage. Cage

'happenings' were premised on a form of performance that would be almost indistinguishable from ordinary life. Thus, in 'Happenings' the division between art and life becomes difficult to distinguish. To emphasize this 'indistinction' between art and life, Kaprow and other artists like Robert Watts included audiences and viewers in their works. For them, the idea of 'viewer-participation' could be a formal element in the construction and execution of 'happenings.' Kaprow described 'happenings' as an elaborately staged act by an artist, one that 'guarantees' the integration of the participants as a material. Kaprow also stated that 'viewer-participation' was to be under the control of the artist, and that the role of this artist was to be like that of an event organizer.⁴⁷ 'Happenings' therefore, while blurring the distinction between art and life, also attempted to dissolve the physical and conceptual separation of the artist and the audience, while creating a privileged position for the artist in the combination of art and life.

For Dinkla it is Kaprow's characterization of the inclusion of the viewer that determines audience or viewer participation as the essential criteria linking contemporary models of 'interaction' to the participation models of 1950s and 1960s art practices.⁴⁸ I believe this is a compelling crux, which Dinkla identifies; *the emergence of 'art and technology' concepts like those of Rauschenberg and Kluver in the 1950s and 1960s, alongside the development of 'happenings' and viewer participation.'* *The crux is that of*

transformed the visual art object into 'sound,' and in so doing also set forth a path of "transferring a responsibility to the viewer." (Dinkla 1996: 282) For Dinkla this is the evidence to the reinterpretation and extension in the form of the concept of art, one that redefines the location and activity of the audience. For Bishop this is the 'collectivity' implied in Bourriaud's *Relational Aesthetics*. See Bishop (2005), p. 116. See also Gere (2002), pp. 81-85.

⁴⁷ Allan Kaprow, from an interview with Peter Sager during the Cologne Exhibition Happening and Fluxus, "Kunstsweek, no.1 (1971), 5. Kaprow's definition of a 'happening' was that of "a non-verbal, theatrical production that abandons stage-audience structure as well as the usual plot or narrative line of traditional theatre." See *Environments, Assemblages, Happenings* (1999), p.17. Also see Dinkla (1996), p.282.

⁴⁸ For the comparability of interactive art and art of the sixties, what Dinkla refers to as "...a material element which is located along a fragile border between emancipatory act and manipulation." (Dinkla 1996: 283) Such a description, in the view of this thesis can be applied to the computer program running Peter Halley's *Cell Explosion*.

'technology and viewer-participation.' This is therefore, what I believe to be the crucial moment of the model of participation changing only by name to that of interactivity. It posits a shift from 'working on' something from the outside to 'working within' something, an artwork, a system, a chain gang, etc. from the inside. For Bourriaud, this moment signals the emergence of inter-human and theatrical relations in art; the temporal episode of artworks, which are based on relationships, developed between artists and their audience. However, the 'immediate discussion' or 'moment of exchange' through which Bourriaud defines relational art does not clearly discern between artworks imbedded with computer technology and those which make no use of such technology. Instead they emphasize encounters between human people or 'beholders' and the artwork in space and through a period of time. This does not exclude computer technology, yet it does not 'assume' that computers or the hardware associated with them are necessary for interaction to occur in relational art practices. I would make the claim that Bourriaud's *Relational Aesthetics* is an adoption of the term 'interactivity' from the crux of 'technology and viewer participation.' I would further argue that since Bourriaud does not explicitly include or exclude computer technology in his application of a 'theoretical horizon of human interactions' that interactivity in relational art is intended to accommodate the possibilities of both computer-imbedded and non-computer-imbedded artworks.

My argument at this specific point in the thesis is to show two particular points in the remainder of Part Three. One, that artworks produced in the 21st Century are those which are tattooed by the era of digital communications, digital aesthetics and the concurring concepts of interactivity associated with them (Art and Technology), and that these same works, regardless of their use or non-use of computer technologies, will continue to be pre-determined as interactive or as 'participatory' based on their inclusion or exclusion of computer technologies. Thus, the second point I will follow through on in the rest of this thesis is an argument that

the definition of interactivity for relational art makes necessary a change in the pre-application of the term 'interactivity' to artworks. Instead, what the thesis will show is that 'interactivity' as a descriptive term for artworks can only be applied retrospectively and must be based on the dynamics of 'viewer-participation' or variability of formal and structural elements of the artwork. Both of these criteria would be considered in relation to the stated operations of the artwork. Thus interactivity becomes an integrated element in the formal structure, concept and outcome of an artwork. Such a definition for interactivity can then be applied to art and non-art 'situations' based on the modifications they endure in the time lived through by the artwork.

Closed Interactivity and Participation: Peter Halley's *Cell Explosion*

This use of viewer participation as a precursor for interactivity is, for me, no different than some on-line artist projects which are today called 'interactive.' An example of such a work is Peter Halley's 1997 on-line artwork *Exploding Cell* (1997). *Exploding Cell* is an on-line, interactive artist project created in conjunction with the exhibition "New Concepts in Printmaking 1: Peter Halley" in 1997 at the Museum of Modern Art in New York.⁴⁹ *Exploding Cell* uses a pre-programmed sequence of nine images, which the viewer can manipulate, with the use of a computer and a mouse. The operation is fairly simple. A line drawing by Halley has been transformed into a digital file and is presented to the viewer on a computer screen (illustration no.17).

⁴⁹ <http://www.moma.org/onlineprojects/index.html>

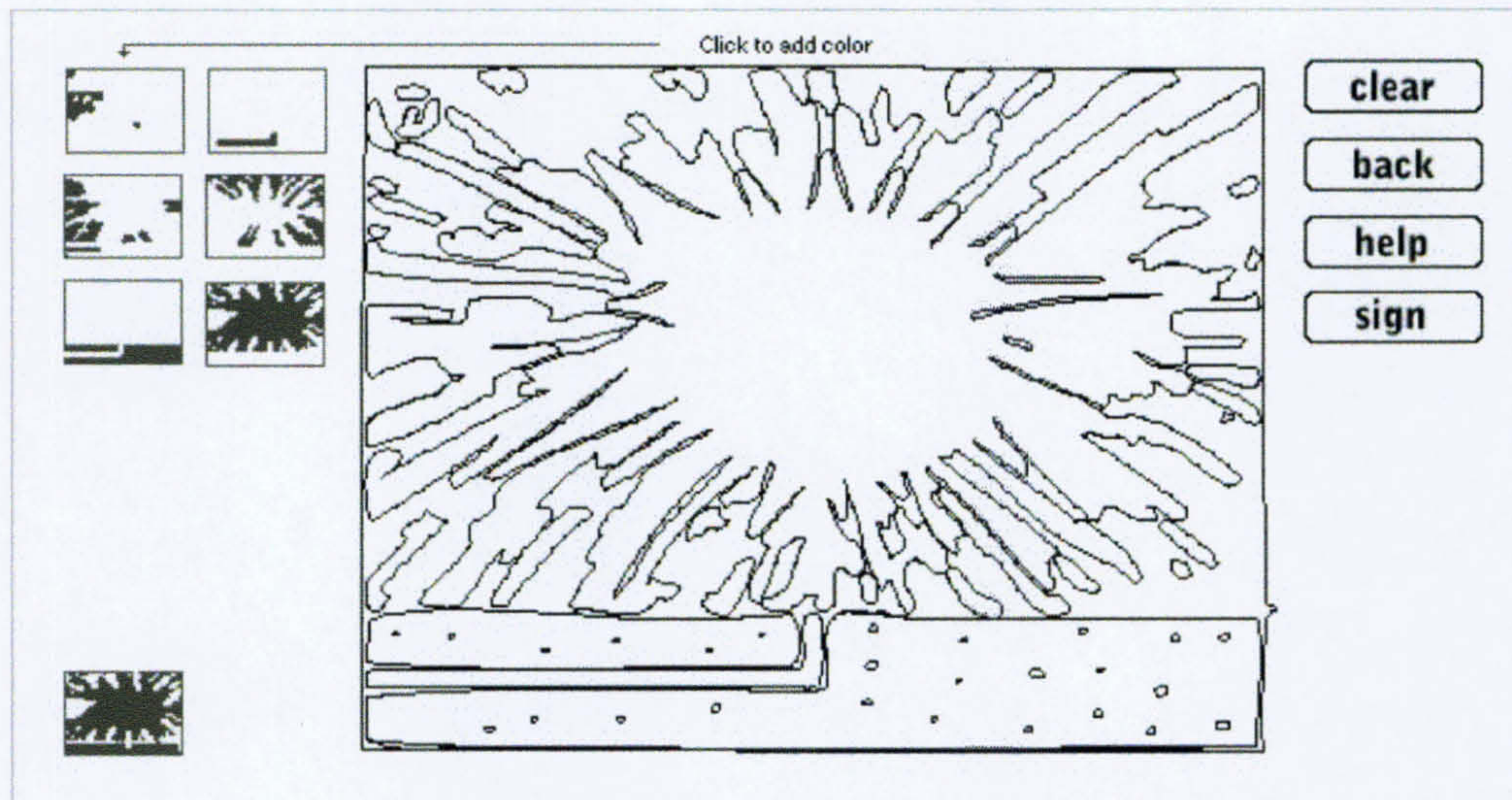


Illustration no.17, Peter Halley's *Cell Explosion*.

The viewer is offered six areas of the drawing they can choose to 'work on.' The viewer selects the part of the drawing by clicking on the box in which the area is outlined (see the top left corner of illustration no. 17). Each area of the drawing is pre-programmed with a series of colours (a colour chosen by the computer system rather than the viewer). When the viewer clicks one of the six boxes, a colour appears in the corresponding section (illustration no. 18).

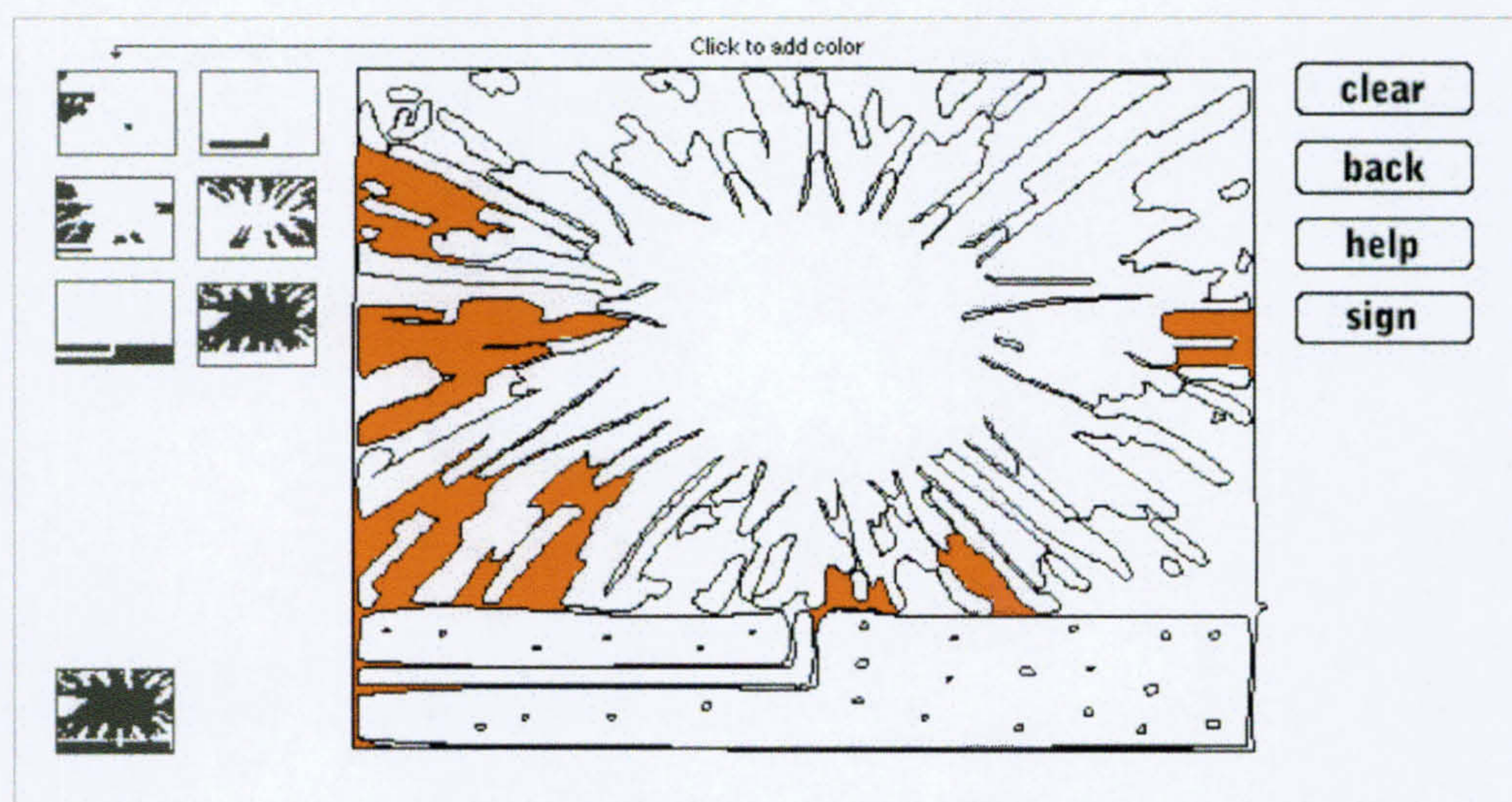


Illustration no. 18, Peter Halley's *Cell Explosion*.

By repeatedly selecting the same area of the drawing, the viewer can change colour. For example, if the viewer selected this same area of this drawing the colour would change from orange to a new colour. This new colour would be that which has been pre-programmed as the next or successive colour to be displayed by the drawing. Let's say it's blue. Blue would then appear in the section instead of orange. If the viewer selects the same section again, the pre-programmed colour (let's say red), which is 'next in line', will appear in the section.

Each section works in this same way. There are as mentioned six sections, and for each section there are eight possible colours, which the viewer can choose by the repeating selection of an area (illustration no.19).

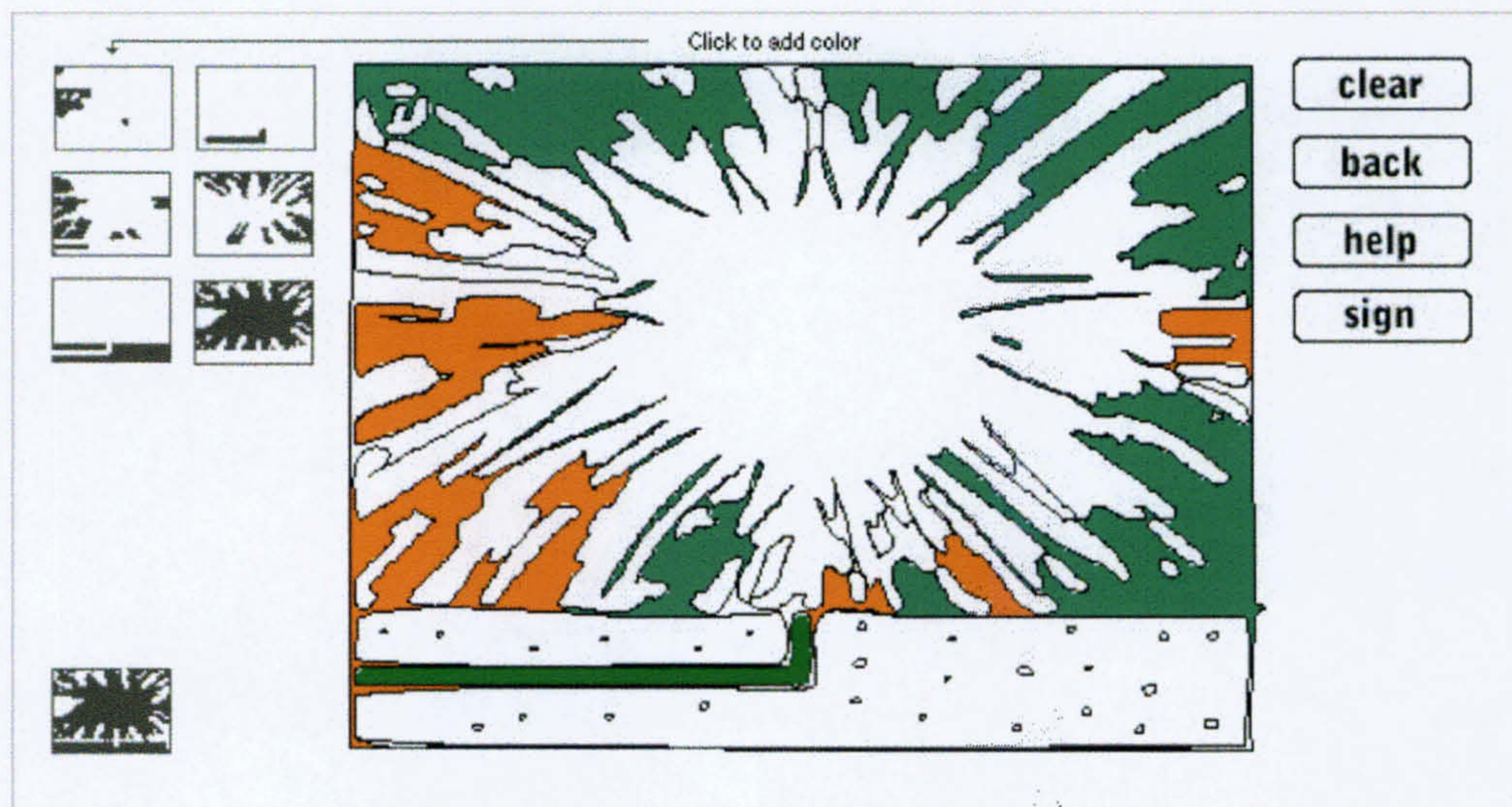


Illustration no.19, Peter Halley's *Cell Explosion*

The viewer can fill in as much of the drawing as they wish. They have the 'option' of clearing the colour from an area of the drawing (see top right of illustrations labelled 'clear'), reversing one step in their 'interactive process' (see top right of illustrations labelled 'back') and even asking the computer program (or is it asking the drawing) for help (see top right of illustrations labelled 'help').

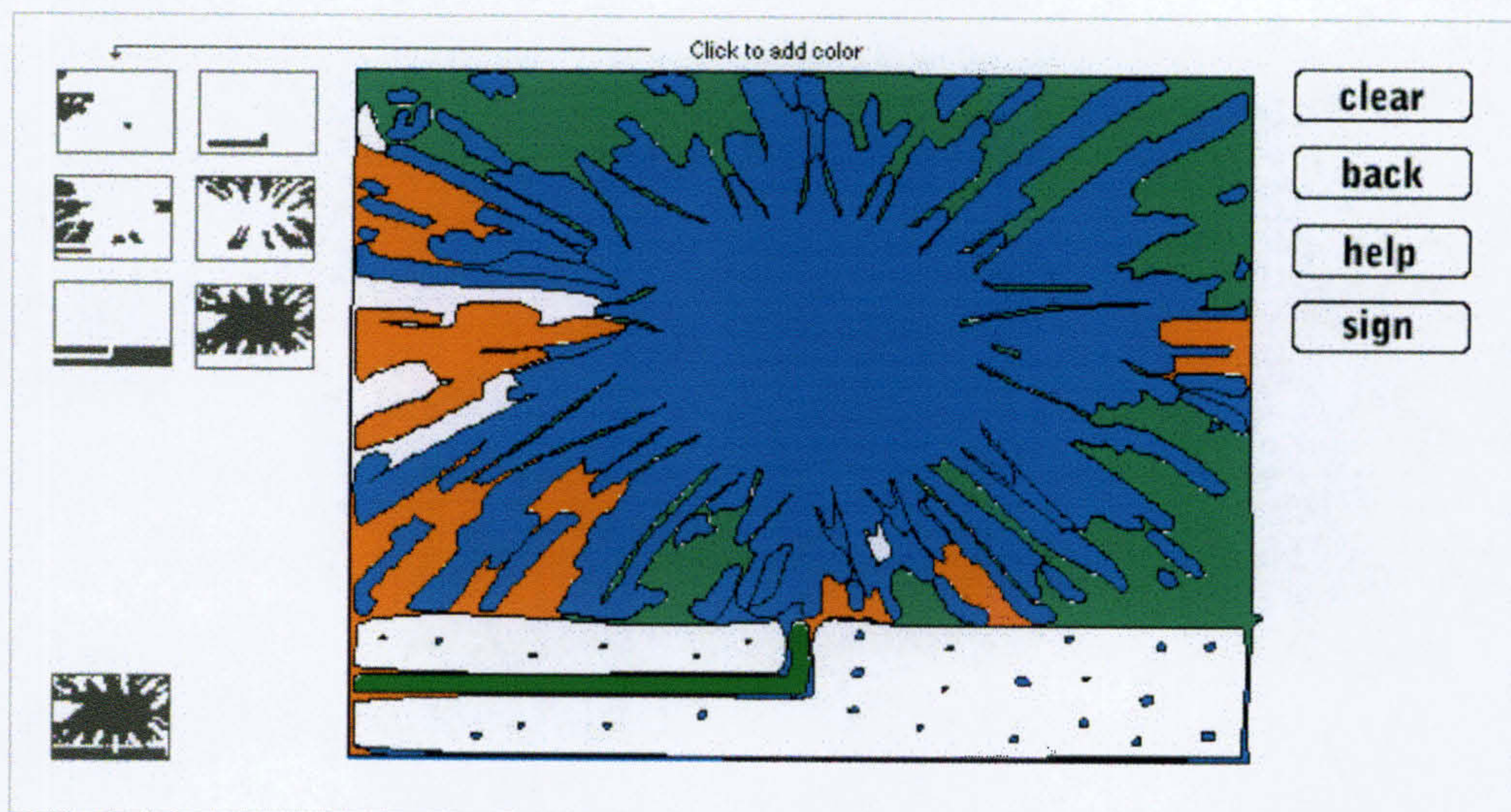


Illustration no. 20, Peter Halley's *Cell Explosion*

In the climax of the viewer's involvement with the work they can actually autograph the work of art they have interacted with! By choosing the 'sign' option the drawing reappears on a new screen with a cursor blinking on the right-hand side below the drawing. The viewer can type their name onto the line. When completed their name appears next to the name of the artist Peter Halley (illustration no. 21).

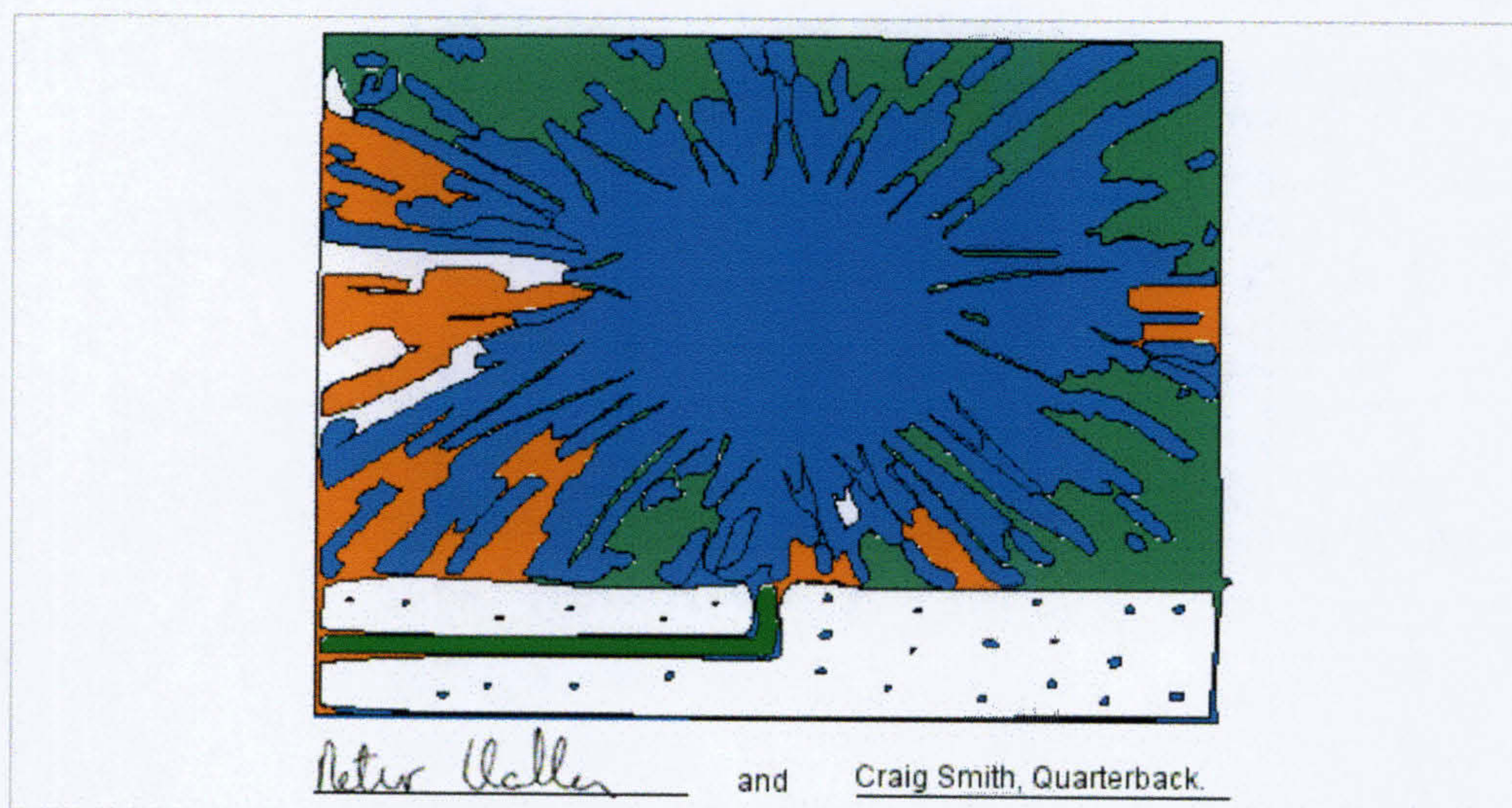


Illustration no. 21, Peter Halley's *Cell Explosion*

The work then, in its completed state, is intended as a co-authored drawing made by the artist and the viewer.

The thesis classifies Peter Halley's *Cell Explosion* as a participatory work. I am defining 'participatory' as the process through which the viewer 'works on' but does not 'modify' or 'alter' the drawing. The process is a step-by-step progression through a series of pre-determined and finite options, a digital 'paint-by-numbers' activity.⁵⁰ The viewer's selections are restricted to the number of options presented by the on-line program and displayed on the computer screen. Any changes of the work are possible only in the designated areas, and in a pre-determined manner, run by the on-line program. For example, if the viewer thinks of a new colour for the drawing to display, it will only be possible to choose that colour if it is part of the existing program of the work. The viewer can select colours as they appear on the screen, but cannot create colours as they 'appear' in their thoughts, the ability to bring into being that which does not yet exist."⁵¹ The encounter of the viewer with such a work follows a process like that of call-and-response singing; where the leader calls out an individual line to which the 'followers' respond in a scripted or pre-determined order.⁵² Thus what is 'participatory' about *Cell Explosion* is the step-by-step, pre-determined process, which the viewer must follow, in order to be realized as the work's co-author.

⁵⁰ For a large selection of digital 'paint-by-number' patterns designed for HCI (human-computer interaction) see <http://www.hcibib.org/kids/>.

⁵¹ See Deleuze (2001), p. 147. "He knows the problem is not to direct or methodically apply a thought which pre-exists...but (instead) to bring into being that which does not yet exist."

⁵² By 'call-and-response' I mean the formal structure of a leader calling out a song lyric or hollar and a congregation or gang responding by singing the same lyric in unison. This is characteristic of work songs sung by chain gangs in American penitentiaries and work camps. The process begins as a 'caller' raises his hammer over his head and sings a lyric of a song. This is immediately followed by a response from the other members of the chain gang who sing the same lyric while swinging their hammers down to the ground. The hammers hit the ground simultaneously, and at this point the caller, raising his hammer over his head, sings the next line. The process repeats itself throughout the workday. See Bruce Jackson's *Wake Up Dead Man: Afro-American Work songs from Texas Prisons* (Harvard University Press, 1972).

For now I will stop short of declaring Halley's work as 'only' participatory and not 'interactive.' However I do wish to begin to emphasise that it is the argument of this thesis that the interactivity of an artwork should not be pre-determined by its format, and that an artwork which uses technology should not automatically to be considered to be 'interactive.' Lev Manovich describes two types of interactivity that might be helpful in constructing this argument. Manovich posits a difference between 'closed' and 'open' interactivity. 'Closed' interactivity (or 'branching interactivity') is a process where "the user plays an active role in determining the order in which already generated elements are accessed." (Manovich 2001: 40) Manovich calls this the 'simplest' kind of interactivity. He claims that other types of interactivity are possible "in which both the elements and the structure of the whole object are either modified or generated on the fly in response to the user's interaction with the program." (Manovich 2001: 40) Like the 'immersive' conditions of virtual reality, and Lygia Clark's emphasis on the visual sensation of human life, this type of interactivity establishes, with certain limitations, ability for the viewer to make choices and 'do' something with the artwork. In the case of Clark's *Dialogue Goggles*, the viewer's curiosity was relied upon as that which would harness the energy and enthusiasm to engage the optical or computational system.

Based on these definitions, Peter Halley's *Cell Explosion* would be make possible 'closed' or 'branching' interactivity. Manovich however leaves us with the problematic relationship of a user and a program, thus pinning the models down to the use of digital technologies. However, with a continued look at the transition of 'viewer-participation' to 'interactivity' I will cull, from Manovich, an application of 'modified elements' to the concept of interactivity between humans in relational art.

Interactivity Without Computers; Paolo Pivi's *Grass Slope*

The engagement or interaction between viewers and artworks therefore has this developing history with performance art (Kaprow) and installation (Ernst). What about artworks that, like Halley's *Cell Explosion*, are produced within the era of 'art and technology' (digital aesthetics), and yet their formal presentation and methods of engagement with audiences do not include the use of computer technology? Are they 'participatory' or 'interactive?' These artworks, and I am thinking in particular of works created since 1990, may or may not utilize computers as formal element in their operation, while their concepts must nonetheless be informed in some way by computer technologies or reactive, artificial intelligence systems. In order for this thesis to discern between interaction and participation in recent artworks I would like to look at physical responses or alterations in the body of the viewer and the artwork.⁵³ By doing so I hope to further consolidate the 'participatory' limits of a work like *Cell Explosion* and simultaneously expand the 'interactive' potential of artworks like SmithBeatty's *PartnerWork*.

The first example of physical changes to artworks and impact upon viewer's bodies that I would like to discuss is the 2004 installation by the artist Paolo Pivi and the performance with this installation by viewers at the second Frieze Art Fair held in Regent's Park London, 2004. Pivi installed a slope made of scaffolding and covered in real sod grass from the American state of South Carolina.⁵⁴ *Grass Slope* (2004) had a width of

⁵³ Historical writing on artists such as Chris Burden, Robert (Bob) Flanagan, Catherine Opie, Herman Nitsch or the Vienna Actionists perhaps will offer the reader additional and very well cited models of artworks and alteration. See Jones, Amelia; *Body-Art: Performing the Subject* (1998: University of Minnesota Press) or Jones; *The Artist's Body: Themes and Motives*. (2000: Phaidon).

⁵⁴ Pivi's use of grass (sod) from South Carolina should not be read as a signifying strategy of national identity, a critique of slavery or the southern confederacy nor commentary on the American south. Instead it should be regarded as a 'relational procedure,' one that as Bourriaud describes utilises any formal means or materials necessary to create a physical object based on conceptual information. South Carolina, as a warm and very humid state in the Southeastern region of the United States, has a healthy sod industry which is used by landscape architects and home developers throughout the country and internationally. (See <http://www.sciway.net/>) Pivi's use of the

twenty-five feet (25' or 7.62 metres) by forty feet (40' or 12.192 metres) in length. The slope extends from a platform that is approximately fifteen feet (4.6 metres) in height to the ground. Sets of stairs were assembled on the back of the scaffolding, which framed the sloping structure. Guests of the art fair were invited to climb the stairs to reach the top of the grass ramp.



Illustration no. 22, Paolo Pivi's *Grass Slope*.

South Carolina sod is therefore the resourcefulness of an artist finding the best formal material to realize the concept of the work as a physical object.

An attendant working for the fair was stationed at the top of the steps giving directions to those climbing to the top of the ramp. The directions were simple: take off your shoes, keep your arms close to your body, lay down, and roll sideways down the ramp (see illustration no.22). Viewers of various age and body size rolled down Pivi's ramp, most following the very simple directions being provided by the attendant. Over the four days of the fair the slope was 'rolled down' hundreds of times by different viewers. Rolling down the *Grass Slope* was the pre-determined rule of engagement for Pivi's artwork. By tucking arms in, taking off shoes and rolling down sideways down the slope, viewers participated. They followed the rules given to them by the attendant, and they made their way down the sod transition.⁵⁵

Yet other things happened. The viewers realized other options. They found ways to conduct inter-human relations while also participating with the rules of the *Grass Slope*. Some viewers counted to each other before they rolled down in order to synchronize the moment of their 'drop-in.' A race between the viewers followed, a race with the goal of reaching the bottom of the slope first, without falling off the side. Other options were realized by viewers that did not include the planning or 'counting down' of a race. In one case a viewer rolling down broke her arm by trying to raise her arms while rolling, resulting in her pinning one of her arms beneath her body. A quick snap of the bone and the viewer screamed in pain.

⁵⁵ Transition is the term used for skateboard and BMX ramps. A transition is the area of the ramp between the 'flat' or ground and the 'lip' or top of the ramp. See <http://www.slapmagazine.com/>.



Illustration no. 23, Results of interactive moment with *Grass Slope*.

In a moment an alteration of the viewer's body had occurred, an alteration that, although it could be medically treated to reduce pain or further injury, will have further and future effects on the physical abilities and decision-making of the viewer.⁵⁶ In this way the relation of persons to artworks based on physical changes they endure helps to differentiate between participation and interactivity. (See illustration no. 23) By participating with the scripted rules of the artwork viewers rolled down the slope without injury. However, when viewers began to make up games or release their arms from their sides, as they had been warned not to do, interaction took place resulting in the physical change of the viewer's body.

Interactivity by the Rules; Walter De Maria's *Lightning Field*

In other cases the viewer may experience a physical change while the artwork is also undergoing a change or transformation. An example of this occurring can be described through a visit to Walter de Maria's *Lightning Field* in Southwestern New Mexico. *Lightning Field* is a piece of 'Land Art' by the artist Walter de Maria completed in 1977. *Lightning Field* is located

⁵⁶ Although broken bones, including the bones in the arm, are fairly common injuries to sustain, they can often lead to arthritis or limited physical movement later in life. An injury also has the psychological effect of changing a person's willingness to participate in activities, which might lead to further injury. See Granito, Vincent J. "Psychological Response to Athletic Injury: Gender Differences." *Journal of Sport Behaviour*, September 2002.

in the high desert of New Mexico at an elevation of 7,200 feet (metres), where the red soil is sparsely covered with brittle bushes and populated by snakes, roadrunners and coyotes. *Lightning Field* includes four hundred (400) polished stainless steel poles installed in a 'grid' measuring one mile by one kilometre. The poles are two inches (5.08 cm) in diameter and stand at varying heights, most at an average of almost twenty-one feet (or close to 7 metres). Each pole is spaced 220 feet apart from any other pole, and every pole has a solid pointed tip. When viewed from outside the perimeter of the field, the tips of the poles clearly define a straight, horizontal line.

In order to visit *Lightning Field*, my wife Julie Knox and I were required to request permission to visit in writing.⁵⁷ The request was to be sent by post to an address which we accessed through the website of the Dia Foundation, the funding host of *Lightning Field*.⁵⁸ Several weeks later we arrived in Quemado, New Mexico, a small town where Dia's office for *Lightning Field* is located. We were greeted by Robert the caretaker,⁵⁹ who asked us to transfer our bags into his truck, lock our car and wait patiently inside his office for the other visitors to arrive. No one did arrive, and we were then asked to leave our vehicle in Quemado and travel with Robert to *Lightning Field* in his truck. The drive was through an innumerable series of dirt roads and unmarked turns cutting across a flat landscape and surrounded on three sides by small mountains. To find a recognisable

⁵⁷ See <http://www.lightningfield.org/>.

⁵⁸ The Dia foundation owns the land that De Maria's *Lightning Field* is constructed upon. The foundation also owns the cabin in which you, as a guest and viewer, sleep overnight. The cabin sits its adjacent to *Lightning Field*. The Dia foundation, located in New York City, is the same foundation which originally funded Robert Smithson's *Spiral Jetty*, and which continues to manage access to the site in coordination with the United States National Park Service, Golden Spike National Monument. Dia formerly funded the construction and land of James Turrel's Roden Crater until the mid 1980s. (<http://www.rodenrater.org/>) (<http://ludb.clui.org/ex/i/AZ3128/>) Like *Lightning Field*, the Roden Crater will eventually be open to a limited amount of visitors who will spend the night at the site.

⁵⁹ Robert is a local of the area, and was one of the first persons hired to assist with the construction of the *Lightning Field*. He has great stories about different visitors to the site, vandalism; and is a very good ping-pong player. The office was a former storeroom for de Maria's floor sculptures, now filled with a very dusty desk, component stereo, ping-pong table and numerous ping-pong balls and paddles.

landmark en route would have necessitated the utmost in creativity. When we arrived at *Lightning Field* we parked beside a wooden cabin located alongside the *Field*. Robert took us inside where he gave us instructions on where to find our food, how to operate certain appliances and when to be ready for our pickup and return to Quemado the following day.

We were there, in the cabin and with the artwork. We had participated with all of the rules and we had followed each step of the process for visiting *Lightning Field* with diligence. We both assumed that now at the field, the rest of the engagement with the work would be an open and dynamic experience. However the first thing we found in the cabin was a printed set of directions, written by De Maria, describing how to view and respond to *Lightning Field*. I was amazed, and quickly read through the artist's typed page with dutiful vigour.

These steps to reach *Lightning Field*, and printed directions for how to view the field, are elements of a formal structure in artworks that direct participation.⁶⁰ The 'viewer-participation' is formally arranged and executed by the artist, the caretaker, or, like *Cell Explosion*, the computer program. In each of these examples the role of the viewer has been carefully and explicitly planned out by the artist and put on display for the viewer to read and obey. However, even with such a carefully planned script for us to follow, there was indeed an opening onto the interactive moment, which we would encounter.

Lightning Field is located in an area that experiences a large amount of lightning. The combination of storm systems moving through the atmosphere, the geographic location and the landscape create 'situations' in which electric currents are likely to be discharged by passing storms. As the field is full of steel rods (which can attract and conduct the electric

⁶⁰ See Rogoff (2004); "We Collectivities and Mutualities." <http://theater.kein.org/node/95>

currents) lightning strikes on or near the field are quite common.⁶¹ During our visit to *Lightning Field* we did experience the gathering of dark clouds over one corner of the *Field* and some small, visible strikes lightning. However it was the invisible force of the electromagnetic current generated by a reaction between the steel rods in the field and the storm clouds overhead, which significantly impacted us, physically, over the next few hours. Both of us experienced sensation on our skin and could see the hairs on our arms stand when in certain areas of the *Field* and rest or lay normally when we moved into other areas of the *Field*.

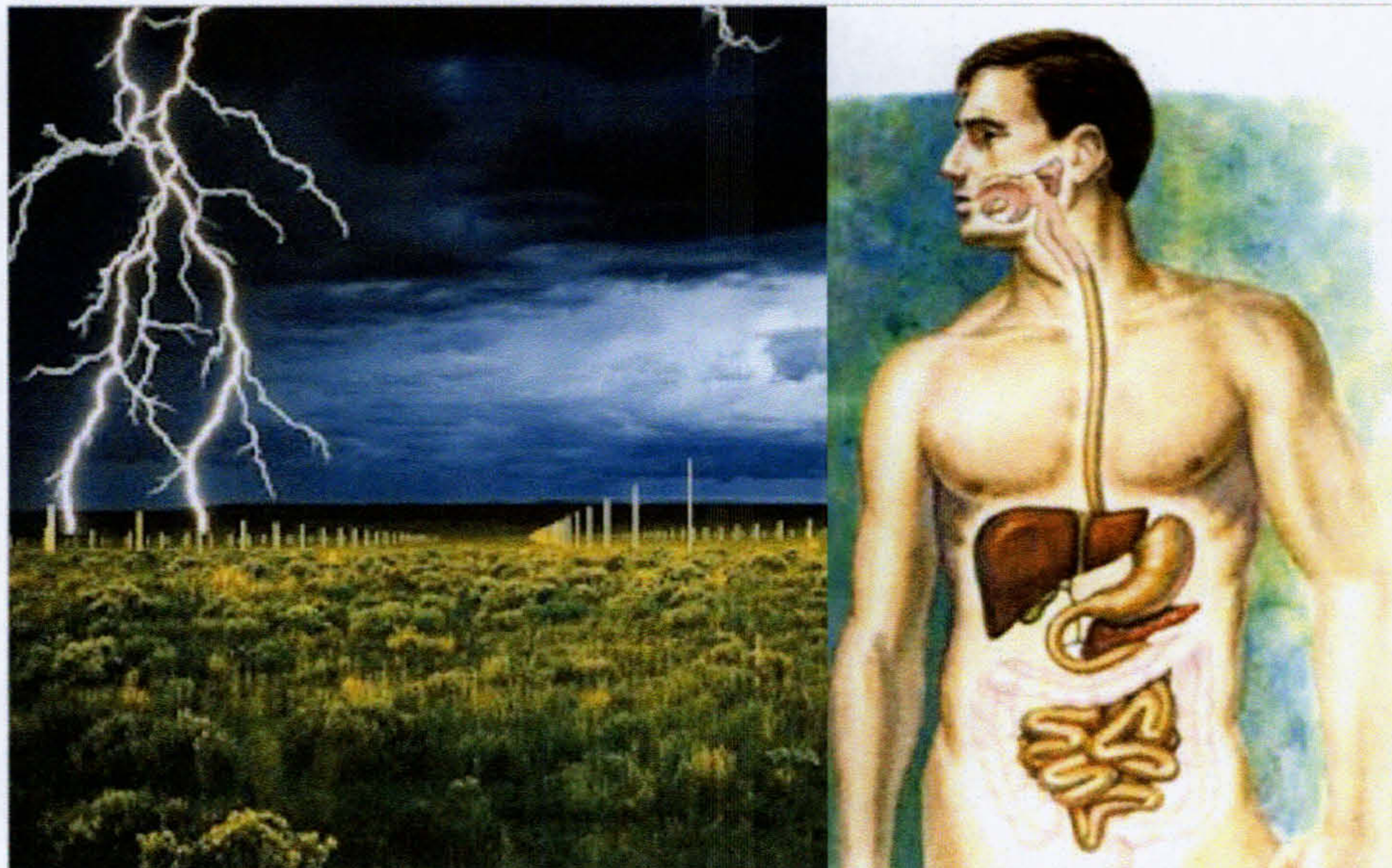


Illustration no.24, Walter De Maria's *Lightning Field* and a digestive system.

I experienced a tremendous impact on my digestive system, one that occurred without nausea, yet an impact that nonetheless marked a distinct physical 'situation' in my body. The walking I was doing with my wife through *Lightning Field* had to be altered to accommodate the impact of the electromagnetic current on the functions of my intestines. My pace changed, a higher velocity of walking sometimes bringing comfort to the cramping, while at other times slowing down helped to build my confidence

⁶¹ Walter De Maria does insist that *Lightning Field* is a sculpture, which exists with or without lightning, that the strike of lightning is only one element of the work. Thus, an experience of *Lightning Field* is not predicated by the 'participation' of a storm.

and control with my body and the situation we were involved in. Thus my body, in particular my digestive system, became part of the formal material of *Lightning Field*. The conduction and transfer of electric currents and an electromagnetic field made this possible. No amount of rules or scripted process could control or predict this type of 'open' interactivity affecting the elements of both the viewer and the artwork.

Returning to the cabin in the early hours of the morning, we resumed our participation with the rules of the artwork. We slept in a bed rather than in a tent outside, we ate the food that had been prepared for us; we made coffee with the instructions provided for working with the appliances. Storm clouds passed by, some thundered and produced bits of lightning, and others brought wind and dark skies. We watched the colour and intensity of light reflecting off the rods change. We awoke as early as possible to see the poles reflect the light of dawn, and then, walking through the field again during the first hours of the morning, witnessed the poles reflecting the in full orange glow of the sunshine.

The rods I am sure were still interacting with the atmosphere, but they seemed to be much more of a 'participatory' element worked on by the colour and light intensity of the sun. The reflections they produced were only skin deep, mere reflections of their full potential. We were alone in the field, the only persons anywhere in sight. Yet we were being used, included, and conducted like formal materials of the artwork. Partners in the connection of electric current between the poles and the atmosphere. A series of connections, as diverse and innumerable as the unmarked dirt roads through which we had been driven to reach this place. The interaction conducted in the field was not an isolated moment but instead a continuing process, an articulation of the time lived through in the field. An engagement with "intricate webs of connectedness."⁶² The location of

⁶² Rogoff (2004) "...the fact that meaning is never produced in isolation or through isolating processes but rather through intricate webs of connectedness...the fact that

Lightning Field makes the possibility of such interactivity greater.⁶³ It cannot however guarantee or pre-determine the experience of seeing lightning, starting fires or endurance of gastro-intestinal disruptions that took place during our visit. As human bodies full of water we were conductors; working in an interactive system along with the steel rods, the atmosphere and the electric currents that moved through all of us continuously. We were immersed, physically engulfed, in a dynamic and interactive system, a coordination of forces with varying magnitudes producing numerous physical effects.⁶⁴

With this example I hope to have shown that, like Söke Dinkla, I believe that interactivity does indeed follow from forms of participation which are directed by the instructions or programming of the artist.⁶⁵ However, the closed interactivity which results from only following this pre-programmed, step-by-step process towards a goal, does not elaborate upon or produce meaning in the present as Rogoff suggests is possible with performing audiences. It is then an 'open' interactivity that can produce the changes in the structure of the work or the viewer's body,⁶⁶ an interactivity that produces meaning by restructuring the elements engaged in the relational procedure. These elements can be human or they can be machine,

audiences produce meaning not simply through the subjectivities they project on art works whose circuits of meanings they complete, but that they produce meaning through relations with one another and through the temporality of the event of the exhibition or the display." See Rogoff: <http://theater.kein.org/node/95>.

⁶³ The performance and physical engagement of the body and the environment in which *Lightning Field* was constructed is thus central to the complete realisation of the artwork. Its location is integrated into its 'means.' See Gere (2002), p. 84. Also see Part One of this thesis.

⁶⁴ In a quotation from the French poet and essayist Charles Péguy, Gilles Deleuze posits a description of the 'critical points' involved in events and the anticipation of future events. In this comparison the physical crisis point endured by the internal processes of the body walking through *Lightning Field* are like that of critical temperature, like that of water when it boils or freezes, eventually coagulating or becoming a physical object. See Deleuze (2001), p. 189.

⁶⁵ The directions via instruction and programming are also enacted by curators or foundations acting on behalf of an artist's estate, such as the operational procedures of Walter De Maria's *The Lightning Field*, or in a separate example, the day-to-day management of an area like Marfa, Texas by the Chinati Foundation. (see <http://www.chinati.org>)

⁶⁶ See Manovich (2001), pp. 40, 56.

however, to try and stay with Bourriaud's 'horizon of human interactions' I would like to stress changes to the body of the performer, whether this be the performing audience or the artist performer demonstrating 'open interactivity' as in the case of *PartnerWork*. *Cell Explosion* does not make this possible for the system which is running the series of images has only a finite number of options. Pivi's *Grass Slope* becomes interactive based on the viewer's engagement with the work that exceeds or ignores the rules of engagement scripted for the work. De Maria's *Lightning Field* conducts itself through infinitely variable changes, and in so doing effects physical changes in the viewer, changes that are experienced through feeling and which effect the behaviour of the viewer, the decisions they make.

Successive Stages of Participation and Interactivity

I would like to continue to describe examples where interaction occurs between the formal elements within the structure of a work. These elements can and often do include viewers, especially when the viewer is considered to a formal element in the design of the work or towards the completion of a work. However, what about an artwork where audience attendance is guaranteed but 'viewer-participation' is not anticipated or intended by the artist? Walter De Maria's *Lightning Field* encouraged the viewer-participant to, under particular guidelines, visit the work, going so far as to build a small house for viewers so they could 'spend the night' together with the artwork. Paolo Pivi's *Grass Slope* provided a stairway to invite the participation of viewers, but could not keep non-rule abiding viewers safe from physical injury. In both of these cases, the artist anticipated what viewer-participants might want to do, and created rules allowing them to do some of these things while the rules disallowed other activities or behaviours viewers might have wished to engage in.

Most museums and galleries with exhibition spaces designated for artworks also have rules. A common rule is *no flash photography*. Another

rule I found when conducting this research is that museum visitors under the age of eighteen in the United States are not allowed to ride in passenger elevators (lifts) without the supervision of an adult.⁶⁷ In London at the Tate Modern museum there are signs posted and brochures printed which list the rules governing viewer conduct while visiting the museum. These rules include many items, which are enforced by a large number of Tate staff members in knit shirts stationed throughout the museum. Like lifeguards working on tans while keeping the swimming pool safe, the Tate security staff make sure that museum visitors do not use mobile phones in exhibition rooms, do not carry large and dangerous packages with them in the museum and don't eat or drink anything in any of the areas used for the display of artworks. Most significantly, the rule: DO NOT TOUCH (the artwork) is commonly enforced at most exhibition institutions.

The Weather Project: Participation to Interactivity to Participation

The Tate Modern museum opened in the year 2000 in a former coal-fired power producing station (which had been closed in 1981). It is located on the southern banks of the River Thames in central London, in the borough of Southwark. The Tate Modern was built to display the Tate Museum's growing collection of modern and contemporary art, and also to showcase temporary installations and performances in specially designated areas of the museum. One of these areas is the Turbine Hall, an ominous, hollow space at the rear of the museum. The Turbine Hall is one hundred, fifty-five metres in length (500 ft.), thirty-five metres in height (110ft.), and close to fifty metres in width (164 ft.). It is used as a location for numerous special events and also as a dedicated space for what is known as the Unilever Series, a series of temporary installations by established artists co-funded by the Unilever Corporation and the Department for Culture,

⁶⁷ See "Rules of Decorum Govern Visitor Department in Your Museum," (1998,2004) published by Steve Keller and Associates, a security consultant specializing in museums, cultural institutions and historic sites headquartered in the state of Florida, United States.

Media and Sport in the United Kingdom.⁶⁸ The Unilever Series began as a three-year, 1.25 Million Pounds sponsorship of art in the Turbine Hall. Because of the tremendously positive audience response to the series, an unpublished amount of funds has been allocated to extend the series for the next five years.

The Unilever Series has hosted temporary installations by Anish Kapoor, Bruce Nauman, Louise Bourgeois. Rachel Whiteread, Carsten Holler (October 2006) and the 2003-4 installation of *The Weather Project* by the Icelandic-born and Germany-based artist Olafur Eliasson. *The Weather Project* consisted of a half-circle of light installed at one end of the Turbine Hall. The light was produced with several-hundred mono-frequency lamps.⁶⁹ This half-circle or 'arc' was reflected in the ceiling of the Turbine Hall, which had been lowered from its normal height and covered in an inexpensive and reflective sheet material. Thus the reflection of the illuminated 'arc' displayed the illusion of a spherical object, a full-sun, glowing constantly during the opening hours of the museum. The light of the 'arc' and its reflection were 'refracted' through the volume of the Turbine Hall with the use of fog produced with cheap, theatrical smoke machines installed on the walls of the Turbine Hall.⁷⁰ Each smoke machine operated with a timer, blowing puffs of fog cloud into the air at even

⁶⁸ The Tate Modern museum is itself a UK government subsidized project, part of the 'national gallery' system in England, and funded in part through the UK's 'millennium project' series sponsoring new and revitalizing construction in the 1990s and early 21st Century throughout the United Kingdom. The Turbine Hall, and the galleries of permanent collections at the Tate Modern, do not charge admission to viewers, thus they are free to visitors, and therefore considered to be 'public.'

⁶⁹ Generally used in street lighting, mono-frequency lamps emit light at such a narrow frequency that colours other than yellow and black are invisible.

⁷⁰ Refraction refers to the 'deflection' of a ray (or rays) of light at varying angles when it enters a medium like water or glass. Whereas 'reflection' deflects an image, light, heat or colour, refraction consists of the transmission of light through other mediums. In the case of *The Weather Project* it is the transmission of the light emitted by the lamps through the medium of water in the air (the fog). A great example of the theatrical effects of refraction can be found in the 1976 epic music feature; *Song Remains the Same* (directed by Peter Clifton and Joe Massot and featuring the band Led Zeppelin) where, in an individual scene, the bassist John Paul Jones rides through the dark and eerie English countryside, his image obscured by dense fog coloured in pale blues, violet and green. While this might be 'trippy' so to speak, it is a very simple and inexpensive method to follow when producing grand theatrical effects.

intervals. This was the extent of formal materials intended for use in *The Weather Project*, an inexpensive arrangement of lights, mirrors and smoke that one might find in the production of a magic act.



Illustration no.25, *The Weather Project* in the Turbine Hall

In a series of talks scheduled in conjunction with the exhibition, Eliasson spoke openly and sincerely about his installation.⁷¹ Flanked by theorists like Bruno Latour, Doreen Massey and N. Katherine Hayles, Eliasson described his ‘discovery’ in his studio of the ceiling reflection, his interest in natural systems and the weather as well as his ‘artistic’ interest in making

⁷¹ This series was entitled: “Nature, Space, Society” and included the artist over three weeks along with theorists. The presentations by Eliasson, Latour, Manuel DeLanda and Hayles are available from the on-line events archive hosted by the Tate (<http://www.tate.org.uk/onlineevents/archive/>). The Bruno Latour event on March 19, 2004 includes a question by the author of this thesis to Latour regarding the concept of ‘site-specificity’ in contemporary art and media practices. (From on-line archive video, approximately 2:09:00)

the (formal) elements of (an) art situation visible. Eliasson discussed his interest in calling the viewer's attention, in displaying the 'means' of the art situation, of articulating with viewers the attributes of the sensation produced by the artwork.⁷² He recalled in his presentation that when designing *The Weather Project* he asked himself: What will people do with themselves in the reflection? What will people do when they perceive themselves in relation to one another?

From these concerns and questions we can distil Eliasson's intrigue in this installation as one that deals with people, not Beings or beings, nor humans or bodies, but literally people acting and engaging one another in a constructive relationship to the art situation. Importantly for the use of this thesis, Eliasson's interest is in inter-human relations, rather than engagements with the artwork or the participation with a list of instructions or script. By wondering, out loud, about what 'people will do' Eliasson was creating a situation in which the artwork and the artist were going to learn from viewers what might be possible in such a sensational, reflective environment. Eliasson's project was therefore 'relational' in the terms that Bourriaud puts forward. It used the Turbine Hall as a 'space of encounter' and the physics of reflection, combined with the visit of a viewer, as the 'time lived through' with the artwork. What Eliasson did not pre-determine or plan was exactly what these viewers would do in the space and time of their encounter with the artwork.

⁷² Eliasson in dialogue at the Tate; "Nature, Space and Society" and also at Goldsmiths College; "NeuroAesthetics Conference" (May 21, 2005).



Illustration no. 26, Viewers in the Turbine Hall during *The Weather Project*.

The Weather Project was opened to the public on October 16, 2003. Within a few weeks images of *The Weather Project* began to appear on the newsstands around England. Reproductions of Eliasson's installation in newspapers and magazines repeatedly combined the circle of light with visitors reflected in the ceiling. On October 30, 2003 the UK based Guardian newspaper printed photographs and a review of the installation in its G2 pullout section.⁷³ Photographs by Linda Nylind and text by Jonathon Jones depicted a synchronized 'action' by Guardian writers. They were pictured lying on the floor of the Turbine Hall, looking up at their reflection in the ceiling. They positioned themselves as a group in the shape of a 'G' and a '2' corresponding to the title of the pullout section, and at the same time, corresponding to the space and time of encounter collectively experienced by each person involved. After the publication of this image and the adjacent article, public awareness of the installation increased, as did the variability of the participation of viewers with the

⁷³ See Jones, Jonathon. <http://arts.guardian.co.uk/critic/feature/0,,1074104,00.html>

work. The 'sun' and self-reflection conducted by Eliasson's installation proved to be quite seductive to English residents starved for good weather, as well as tourists who were making their 'rounds' through London's 'must-see' venues and attractions.

The crowds assembling in the Turbine Hall became huge, sometimes more than one thousand persons in the Hall at one time. They stood on the 'bridge,' a wide 'overlook' extending from the Tate's ground floor across the middle of the Turbine Hall. (See illustration no.27) They even began to lie down on the cold concrete floor of the Turbine Hall, just like those persons pictured in the Guardian's 'G2' image.



Illustration no. 27, Viewers laying the floor and standing on the bridge.

The viewers made photographs of themselves reflected in the mirror. They collaborated with other viewers to create the shape of stars or jellyfish, or letters spelling out their names or slogans like: "Hello, wish you were here." They shopped in the Tate's bookstore and gift shop, buying handbags with the name "Weather Project" printed on the sides or coffee table books with articles and photographs of the installation. In some

cases viewers were laying down blankets on the floor of the Turbine Hall and enjoying a picnic lunch upon it, complete with a bottle of champagne and food. Other viewers started Blogs to collect the experiences of viewer's in *The Weather Project*, publishing stories of what the viewer's did during their visit and the photographs they made. (See illustration no.28)

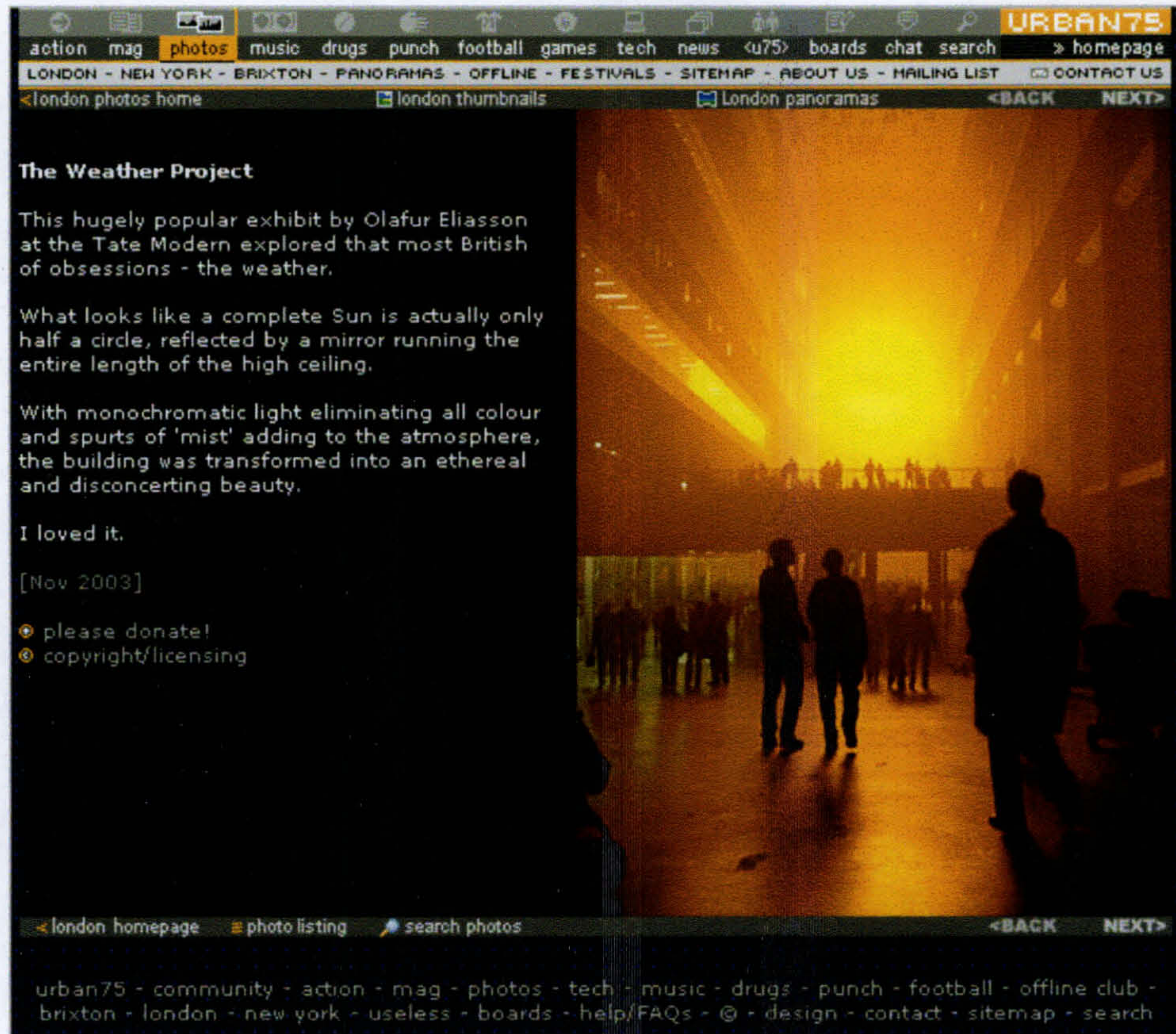


Illustration no. 28, Blog page featuring the 'blogger's' trip to *The Weather Project*.

Most of the activities 'perpetrated' by the viewer's in *The Weather Project* were not allowed by the rules governing viewer conduct in the museum. The use of mobile phones to make photographs of anything, including yourself, in the reflection of the ceiling was explicitly outlawed in the Tate's list of rules. Eating and drinking food or beverage was also explicitly forbidden. Less clear was the laying down bit. In the exhibition rooms viewers are offered sofas or seats in which they can sit to contemplate works of art or have a bit of a rest. It is 'assumed' that the decorum instituted by a museum would not allow sleeping or lying down on these

seats or sofas, and certainly not on the floor of the exhibition space. But there they were, in the thousands, laying around, picnicking, snogging, children running around clad only in nappies. It was an absurd adulteration of Renoir's *Boating Party*, an American Spring Break party sequence, a tailgate party. It was certainly not the way to look at art!

Some members of the Tate's administration board were concerned about the type and frequency of viewer-engagement with the work. There were health concerns about the food and drink, safety concerns directed at the bodies lying around, image concerns about how the Tate was being promoted by the publication of so many unlicensed and unapproved photographs of the museum. The artist was asked to attend a meeting with the administrators in which he was asked what he felt about the type of engagement taking place in his installation.⁷⁴ Eliasson described his answer as an attempt to politely accommodate the administration's interest, but to also emphasize that 'viewer-participation' can be considered an element of the work, whether the participation is planned beforehand or learned through a sequence of unique events or occurrences. The decision was made that the rules governing viewer behaviour in the Turbine Hall had to be changed to accommodate the diverse nature of engagement, which *The Weather Project* had helped to realize:

1. The use of mobile phones was to be allowed.
2. Food and drink were to be allocated to specific, fixed or 'blanketed' spaces.
3. Flash photography was to be warned against but permitted.
4. Children were to be accompanied by adults and should be fully clothed.

⁷⁴ Based on a (private) conversation with the artist after his presentation and discussion about *The Weather Project* at the Tate on November 18, 2003.

5. Shoes could be removed while in the Turbine Hall, but must be worn when entering the main museum.
6. Lying down was fine, but security staff must attempt to encourage those lying down or picnicking to use caution with regards to the other visitors.

These changes were not printed or posted in the museum. Instead they were agreed upon between the artist and the museum administration, and regulated by the security staff.

This change in the rules is a demonstration of what this thesis argues is a result of interaction. It is an alteration of the formal structure of the work, in that the viewer-participation with *The Weather Project* was so significant and its impact so severe that the institution hosting and exhibiting the work had to change their day-to-day rules conducting viewer behaviour to accommodate it. Thus, the action of the 'G2' writers, photographed and published, was an interactive moment. Participation with the artwork that was not scripted nor instructed. Participation was not a 'design-element' of the work. Yet a participation that the work 'learned' to accommodate. Those viewers who 'copied' the Guardian writers were continuing the interaction with the work. However, once the museum met with the artist and established the new rules for *The Weather Project*, the viewer's actions became part of the structure of the work. An approved set of instructions for how to conduct yourself in the work. One that had been adapted to accommodate what was learned about viewer's in this particular artwork. Therefore, my claim in this thesis is that all of the lying around and boozing that took place after the 'administration meeting' was a mode of 'participation' which proceeded from the 'immediate discussion' of viewer's with the work and of the Tate administration with Eliasson the artist.

Thus, participation with a work follows the rules determined by the work or inherent in the work's formal structure. In the case of the Unilever Series of temporary installation art exhibits, the Turbine Hall itself is a formal element of any work produced for the series, and is thus considered part of any installation's structure. This structure not only includes the tools needed for interaction and participation to take place (lights, mirror, smoke), but the 'stages' of participation the crowd will proceed or work through. These are stages of participation that proceed towards an interactive moment, human relations as a procedure enacting the alteration of an artwork's form and structure.

The decision by the Tate to alter the rules governing viewer conduct and that of the publication of a single image by the Guardian, produce affects, which can retrospectively be applied as interactivity. Therefore, this thesis claims that Olafur Eliasson's *Weather Project* is an interactive artwork. This claim considers the formal elements of an artwork to include, but also 'exceed,' viewer-participation. The successive stages I have described for *The Weather Project* could be condensed into the procedure of PARTICIPATION-INTERACTION1-PARTICIPATION-INTERACTION2-PARTICIPATION; with interaction no. 1 the staging and publication of the Lynd image by the Guardian, and interaction no. 2 the alteration of rules enacted by the museum.

A Formula for the Stages of Participation and Interaction

This attempt to illustrate a 'formula' for interactivity can be demonstrated in retrospective applications to the rules governing viewer behaviour in museums other than the Tate. For example, the Paris Louvre museum in France includes in its permanent collection Leonardo Da Vinci's painting; *The Mona Lisa* (1503-1506). The painting is well researched and published on, and I will therefore not spend words or space on this here. What I do wish to describe is the viewer-participation that takes place with

the painting, and the 'installation' of the work, which has been established by the Louvre to conduct the viewer-participation.



Illustration no. 29, Viewers gathering in the queue to view Da Vinci's *Mona Lisa*.

Recalling Söke Dinkla's description of Max Ernst's paintings and the axe, which he installed, adjacent to them, the installation of the *Mona Lisa* includes a diverse arrangement of formal elements composed into a unique, participatory experience. The painting is hung on the wall, at a height well over the 'normal' sight line of sixty inches (1.5 metres).⁷⁵ The painting sits behind a thick sheet of clear, bulletproof glass and is set back into an alcove. Affixed to the wall on one side of the painting is a 'chart recorder' used to measure and document the humidity in the exhibition area. On the other side of the painting stands a security guard in a uniform, which resembles that of a police officer. On my visit to the Louvre, this guard was armed with a revolver and stood motionless while he watched the crowds assemble in front of the *Mona Lisa*.

To find the *Mona Lisa* a viewer walks through a long corridor called the "Grand Galerie" in which there are displayed sixteenth and seventeenth century paintings by artists of Spanish origin.⁷⁶ The galerie is a pathway to the "Salle des Etats" in which the *Mona Lisa* (and the security guard) is

⁷⁵ A sightline is used when hanging images on a wall. It is attempt to create and average or 'centred' horizontal line across the image and in relation to the height of viewers, thus insuring or attempting to insure an optimum height for viewing.

⁷⁶ The "Grand Galerie" was featured in the film version of Dan Brown's *Da Vinci Code*, directed by Ron Howard. See "Louvre Allows *Da Vinci Code* Shoot" (<http://news.bbc.co.uk/1/hi/entertainment/arts/4196221.stm>)

exhibited. Viewers who wish to see the painting must first queue through a series of corridors demarcated by velvet ropes. The experience is like that of a security check while waiting to enter a large concert venue. Once in the queue, viewers are 'released' in groups of ten to twelve persons to view the work. A gallery attendant (not the security guard) monitors the release of viewers, latching and un-latching the final velvet rope to control the queue. The viewers waiting to experience the paintings are, in the view of this thesis, already engaged in the space and time of the artwork. They are waiting, wandering, wondering; switching back and forth through the line like a passport check in Frankfurt.⁷⁷ The noise of their anticipation is heard in their conversations and dominates the atmosphere in the exhibition space. You can hear the shuffling of fresh camera batteries and memory cards being readied for the moment in which the viewers will be set free to view the painting. When the viewers are released a maddening and hurried frenzy of shutters releasing and elbows 'throwing' takes place, the viewers stampeding towards the *Mona Lisa*, but slowed by the armed security guard.



Illustration no.30, Viewers 'released' to view Da Vinci's *Mona Lisa*.

⁷⁷ Frankfurt airport is the second busiest point for air transport movement in Europe (behind Budapest, Hungary). The online financial journal Portfolio reported that Frankfurt served 144,000 passengers flying on low-cost airlines, per day (52.5 million annually). Multiple security checkpoints are established between Frankfurt's two main air terminals, requiring transferring passengers to pass-through multiple security checks between their flights. See www.portfolio.hu . Also see www.euromedtransport.org.

For the more passive viewer, this 'scene' of the painting's installation might resemble that of a carnival attraction or media spectacle; a Fellini-esque arrangement of devotion and idolatry.⁷⁸ Regardless, this is how Da Vinci's painting, perhaps one of the most reproduced and visited museum-held artworks in the world, is displayed.⁷⁹ It is the opinion of this thesis that the installation of the painting, including the use of bulletproof glass, security guard and chart recorder are a retrospective application to the presentation of the painting by the museum. An application of the security guard and bullet proof glass that has been derived from the actions of viewers.⁸⁰ While the *Mona Lisa* is not considered to be an 'interactive artwork,' I am positioning its installation as a result of interaction; of a museum's attempt to conduct the viewing of the painting in a participatory manner which had adapted to the strategies and actions of the viewer-participant. The crowd pictured above is not 'interacting' with the work. Although they are engaged in a space of encounter, a space in which the inter-human relations of pushing and shoving one another out of the way are taking place, it is not interaction. Although the viewers endure this fight over a few seconds or minutes, from their entry into the queue to their release and tussle to get the right spot for that memorable photograph,⁸¹ they are living through this only as they are allowed to do so by the

⁷⁸ The Fellini scene I am referring to is that of the 'miracle' of the sighting of the Madonna in Fellini's *La Dolce Vita* (1960), in which a hyper and maddening scene swells around the attraction of a supposed sighting of the virgin mother. Film cameras, lights and equipment trucks frame the exhibition space, a muddy and undeveloped tract of land somewhere outside of Rome. When the film's lead character and casanova 'Marcello' investigates the scene of the miracle, he finds a stampeding crowd surging toward the source of their excitement. There is no Madonna. Instead, Marcello finds the corpse of a man trampled to death by the stampede.

⁷⁹ More than five million guests visit the Louvre annually. See <http://www.louvre.org/>.

⁸⁰ The painting was actually stolen from the museum in 1911 but recovered two years later. During World War II the painting was removed from the museum and stored underground for protection. In 1956 a man threw acid on the painting, slightly damaging one part of image. During that same year another man through a rock at the painting. Bulletproof glass has been used to protect the painting since 1960.

⁸¹ Da Vinci's *Mona Lisa* is shielded by very reflective, bulletproof glass. During my visit to study the crowds in front of the *Mona Lisa* I realized that the majority of the hand-held cameras being used to photograph the painting were using flash (probably an automatic response of the camera to the low light levels in the exhibition space), and that the flashing of so many cameras against the surface of the glass must mean that the majority of images made of this painting resemble a grand white veil draped across her face, the result of camera flash reflecting back at the viewer.

structure of the work's display. Every move of the viewer has been anticipated in a sweeping and generalized move of the museum to cover the painting in bulletproof glass and control the number of people allowed to be in front of the work at any single moment.

The examples of the *Mona Lisa* installation and *The Weather Project* are demonstrations of an inherent theatricality which is recognisable as interactivity. For Michael Fried, this kind of theatricality is something considered to be in the control of the artist and enforced by the object on display. It encapsulates the physical capacity of the human body.⁸² What this thesis is connecting here is Fried's classification of 'theatricality' to the examples of physical participation by viewer's at both the Louvre and the Tate Modern. These examples of theatricality are being characterised in this thesis as a relational exchange in a social setting, rather than a private or transcendental moment experienced by the individual viewer.⁸³ A viewer in *The Weather Project*, like the resident of a suburban community, can know that they are where they 'want' to be based on the reflection of those who are present around them.⁸⁴ This is the exchange Bourriaud describes as the realm of human interactions, a theoretical horizon of interactivity between people, moderated by the relational procedure of the artist or institution. The procedure is enacted in particular space for a period of time. Participation and any 'interactive' alteration of the work's structure will occur within this space and time.

For Fried this was the operation of grand scale or size in the artwork. Like the manner in which a crucifixion creates mourners; the 'largeness' of a

⁸² Fried's position was that the interest and agency of the viewer was determined by the scale of artworks. "Its scale operates in conjunction with its strictly non-relational, unitary character, distanced the beholder-not only physically but also psychologically." See Fried (1968), pp. 118-121.

⁸³ The interaction of people in these installed environments is conducted day to day. It is an everyday operation of the institution, the living conditions of the environment which has been altered to suit a human context. See Dewey, John (1934) *Art as Experience*; especially chapters three ("Having an Experience," pp. 33-57) and eleven ("The Human Contribution," pp. 245-271).

⁸⁴ See Graham, Dan. "Alteration of a Suburban House (1978)." (1993), pp. 206-208.

theatrical work of art imposes itself upon the viewer; creating the 'beholder' of art.⁸⁵ In Bourriaud's adoption of Fried's principles, relational art replaces the impact of the scale of an artwork with an emphasis on invisible processes like the 'relational procedure.'⁸⁶ In the Tate Modern's decision to 'bend' the rules and the Paris Louvre's 'institutionalizing' of a roped corridor and armed security guard, the 'relational procedure' included the rules governing viewer conduct. Relational art therefore seizes on an example of viewer-participation like that occurring with Eliasson's *Weather Project* to rethink the relationship of the viewer with the space and time of their engagement with artworks.⁸⁷ Eliasson's mirrored ceiling provides a continuous 'feedback' situation for the viewers. Everything they can think of, anything they want to do, will be reflected in the mirror and visible to the viewer. The drama or intensity of the viewer's actions via this reflection are exaggerated by the intensity of the uni-directional lighting projected from the 'sun,' and the hazy smoke sitting in the atmosphere, formal elements which, along with the rules conducting viewer behaviour, constitute the 'relational procedure.'

The physical operation of the mirrored ceiling being described by this thesis is the operation of 'reflection.' Reflection presents an interactive design element within the structure of *The Weather Project* and the Turbine Hall. Like De Maria's steel poles in *Lightning Field* which reflect the range and intensity of the sunlight's brightness and colour, the mirrored ceiling in the turbine hall 'interacts' with the other formal elements in the artwork; the smoke, the cathode ray light, the industrial frame of the Turbine Hall. This interaction is occurring within the formal elements of the work. This type of interaction can take place with or without a viewer.

⁸⁵ See Fried (1998), p.119.

⁸⁶ Determining the form most suited to realizing the concept of the work.

⁸⁷ For example, the artist Carsten Holler, the 2006-7 Turbine Hall artist and an often-cited 'relational' artist by Nicolas Bourriaud, has premised his upcoming artwork in the turbine hall as an invitation to viewer's to participate collectively, as families or groups of friends. He states that he is creating an exploration of communal human experience by asking visitors to participate in the artwork. See the Tate's future exhibitions web pages at <http://www.tate.org.uk/modern/exhibitions/carstenholler> (accessed 08/2006).



Illustration no. 31, Viewers on the floor of the Turbine Hall.

As a design element, interaction is forced into the prediction of the variance of viewer-participation. The *Mona Lisa* installation has done this, and many artworks produced by designers of new Media attempt to do this.⁸⁸ The interactive element guides the viewer's location in a specific area of the turbine hall by 'imaging' their surrounding environment via reflection. The viewer's positioning on the floor of the turbine hall is conducted through a 'participatory' mode with the artwork, what Brian Massumi describes as a 'feeding into' the situation.⁸⁹ They (the viewers) proceed through the space of the artwork. They are facing forward, drawn to the light of the sun at one end of the turbine hall. Once they have found a location at which they will temporarily, stop, lie down, open a bottle of champagne and look up into the reflection of the ceiling, they are immersed into a relational matrix. They are assembled, co-joined and collected by the mirror. A web of connectedness, a 'horizon' of human

⁸⁸ See Manovich (2001). Pp. 40, 51-56.

⁸⁹ See Massumi (2002), pp. 9-12.

interactions producing the foundation for 'technical' change.⁹⁰ The mirror – floor relation processes the engagement of the viewers; it moderates the time they live through with the artwork and designates the space of their encounter. Thus the operation of reflection in the turbine hall is itself inherently interactive.

The “12th Man”: Simultaneous Participation and Interactivity

In the next example I will describe how the orchestration of an assembly of viewers can use 'viewer-participation' to change the results of a sports match. This example will use three unique 'areas' or locations combined into one 'space of encounter.' The 'time lived through' by the viewers in this encounter is based on the scheduled 'game-time' of the sports match. Like the nine-hour continuous exercise that structures SmithBeatty's *PartnerWork*, 'game-time' will structure this example of the sports event and 'viewer-participation.'

The sports event I am interested in with this example is that of a competitive sports event between two American football teams. These teams are affiliated with public universities; therefore the players of each team are not paid to play football. They can be considered then to be 'amateur' football players.⁹¹ Their competitions are against the teams of players from other public universities in the United States. The matches, or 'games' as I will from here refer to them as, take place in outdoor or indoor stadiums. Most universities in the United States are located outside major urban centres. Their football stadiums are also located outside most city centres, as opposed to most professional American football stadiums, which are located in or near the 'downtown' area of a major American city.

⁹⁰ Ibid. p. 12.

⁹¹ Though the term amateur can refer to these players playing for the 'love' of the game, in American football an 'amateur' player is considered to be in a stage and progression towards the goal-oriented of being a 'professional' who is paid to play.

University football stadiums are normally built on the campus of the university. They are often the tallest, widest and longest structure on the campus. They can normally seat up to one hundred thousand viewers in the 'stands' and additional viewers in the luxury suites or press offices located high above the 'pitch' or playing field on which the game is played.⁹² Viewers pay to enter these stadiums, and are most often coming to the games in the stadium in order to support one of the two teams that will be playing. In College Station, Texas the supporters that come to view the games are regarded as the "12th Man." The term "12th Man" is in reference to the crowd acting as an additional player on the field, and based on the rules of the game, which allow for each team to play eleven players at any one time. The "12th Man" is therefore a invisible player on the field, a personification of the eighty-five thousand supporters which come to Kyle Field to support the home team of the university in College Station; Texas A&M (Agricultural and Mineral) University.

The Texas A&M University football team is known as the 'Aggies.' This football team has been playing since the late nineteenth century.⁹³ The residents of College Station are all supporters of the team, and many of them attend the team's games as viewers. The team enjoys a tradition of rigorous competition against their opposing teams, with many more victories than losses achieved in their history of play. They credit this tradition, in part, to the "12th Man;" the adoring and dedicated viewers who sing songs, cheer and perform "Yells" in support of the "Aggies" football team. The viewers of the football game in Kyle Field do not enter the stadium as part of the "12th Man." Instead, they enter the stadium with the 'potential' to become part of the "12th Man." This potential can only be realized if the individual participates in the traditional activities of the "12th

⁹² In Lincoln, Nebraska the University of Nebraska's Memorial Stadium can seat over 80,000 viewers. In the 1980s the total population of the state of Nebraska was just over 250,000 people. Therefore, on a Saturday in the autumn when a football game was played in Lincoln, nearly one-third of the state's population was assembled inside Memorial Stadium.

⁹³ College level football began to be played in the United States just prior to the civil war (1840s).

Man” which are performed during the football game. In order for the individual viewer to participate with the traditional activities of the “12th Man,” Texas A&M University has created a ‘character’ known as the Yell Leader.

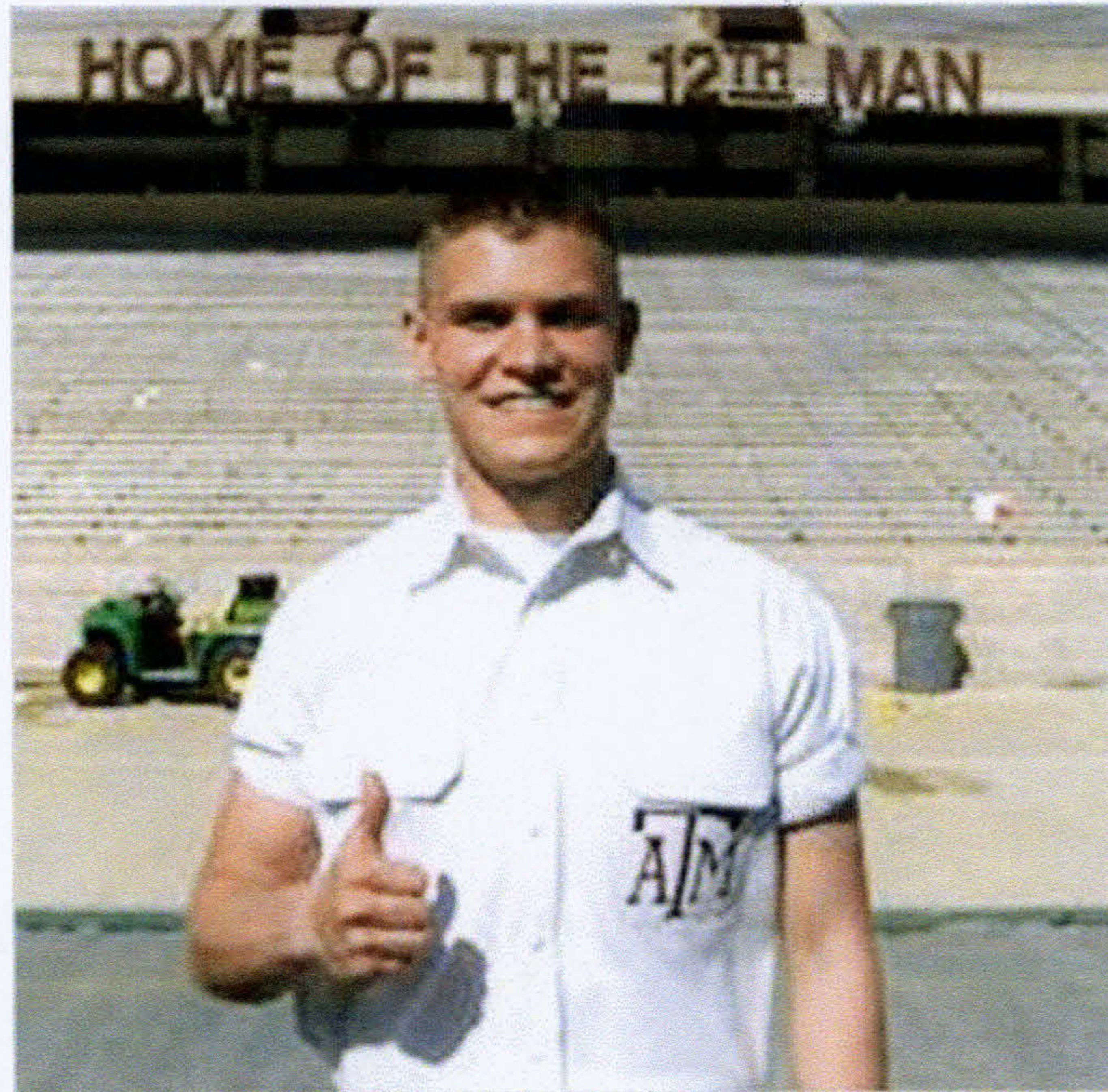


Illustration no. 32, Texas A&M Yell Leader pictured in Kyle Field.

The Yell Leader is a student of Texas A&M University, and is often a United States Armed Forces Cadet in training.⁹⁴ The Yell Leader must memorize the “12th Man” songs, chants and “Yells.” His job is to direct the crowd of viewers assembled in Kyle Field in the singing, chanting and yelling of the “12th Man” songs, chants and “Yells.” He does this with physical gestures. First, he jumps up and down in front of the crowd of viewers to get their attention. He will often raise his hands in the air or wave them back and forth to insure as many viewers in the stadium are seeing him as possible. Once he has their attention he begins a series of physical gestures that are performed entirely with the upper-body, including the arms, hands and fingers of the body. (See Illustration no.33)

⁹⁴ Info on A&M (<http://yell.tamu.edu/index.html>)

The Yell Leader will perform the gestures of any cheer, “Yell” or song repeatedly until he feels that he has the attention of as many viewers in the stadium as is possible (or as we will see, is necessary). As the Yell Leader performs the encoded gestures, the crowd is performing with them, in response to them. The Yell Leader initiates the action with a whistle and

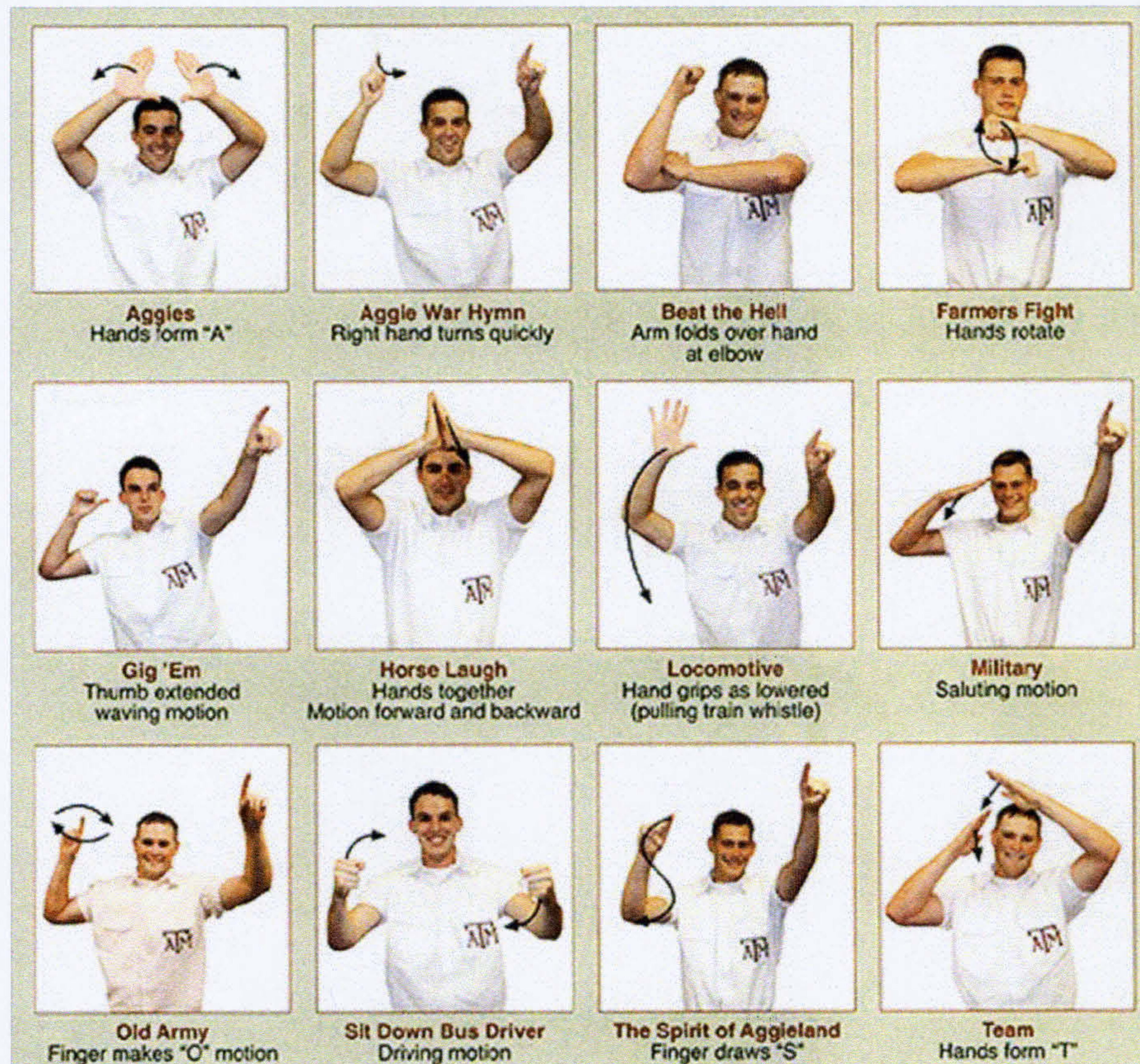


Illustration no.33, The physical gestures directed by the Yell Leader.

by jumping up and down in front of a group of spectators in the crowd. He calls out the name of the “Yell” he is about to lead them through, but because of the sound of the football match behind him and the noise of the crowd, no one can really hear him. Thus the crowd must follow the gestures of the Yell Leader. They must watch and respond to his lead. They must recognize the “Yell,” either by memorizing the pattern of the gesture being performed, or by recognizing immediately the first move of the gesture and responding accordingly. The viewers will never perform

the songs, chants or “Yells” without being directed to do so by the Yell Leader.

The viewers in the stadium often recognize the songs, chants and “Yells” as well as the Yell Leader. The Yell Leader is identified by his clean, white monogrammed shirt and trousers (as well as his extremely short haircut).⁹⁵ Viewers also recognize the pattern of words and physical gestures, which the songs, chants and “Yells” consist of. They are recognisable because the viewers are supporters of the ‘Aggies’ football team. Therefore they have, in almost all cases, performed the songs, chants and “Yells” before.



Illustration no.34, The “12th Man”; College Station, Texas.

It is by following the instructions given by the Yell Leader that the crowd of viewers becomes the “12th Man.” The “12th Man” is a force which effects or

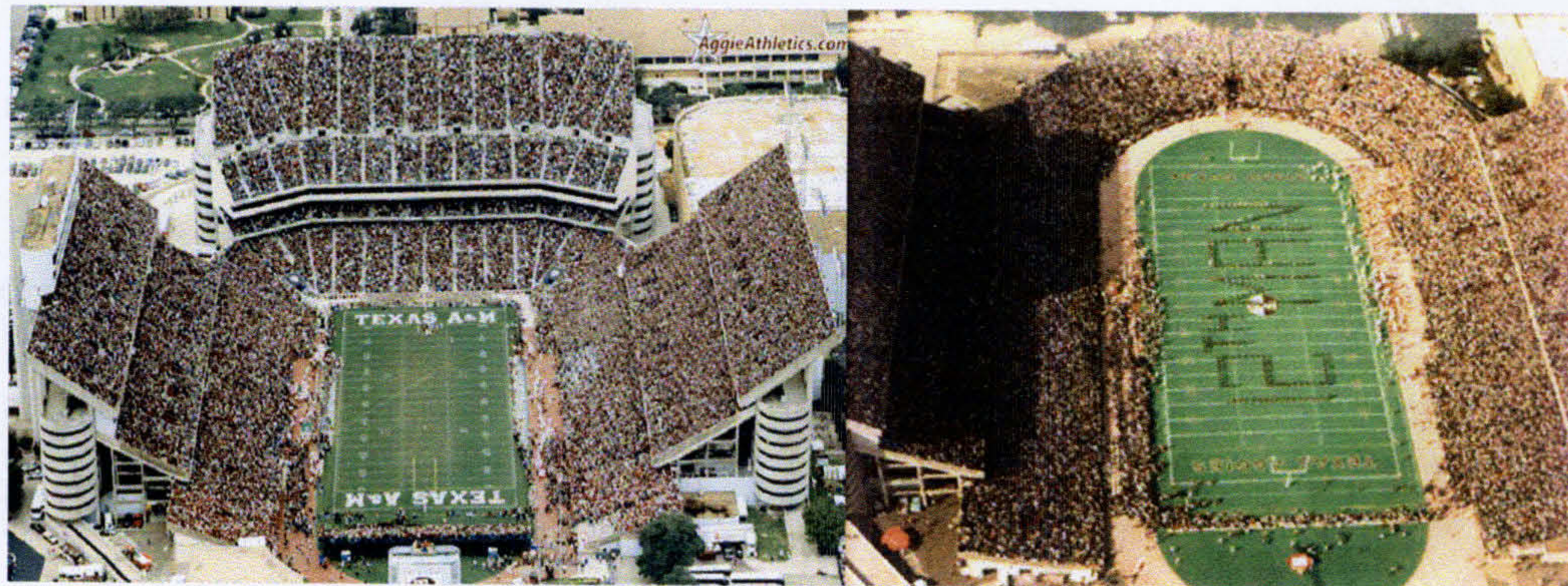
⁹⁵ The difference between the singing or yelling of the “12th Man” and the singing in an English football ‘ground’ is not great. However, most songs sung in the grounds are sung by individual viewers in the stands or ‘terraces’ and slowly picked up by other viewers close enough to hear the song and experienced enough to recognize the song. The “12th Man” is always assembled in the stadium and ‘conducted’ by the Yell Leader.

impacts the football game being played on the field of Kyle Stadium. The force of the "12th Man" can impact the game because of the confusing visual atmosphere, which is created in the stadium during a chant, song or "Yell." In one case, that of the song "Aggie War Hymn" the individuals in the crowd put their arms around one another's shoulders (normally the individuals on the right and left side of any viewer) and begin to sing the lyrics of the Aggie War Hymn while swaying their bodies side-to-side. The Yell Leader conducts the direction of the sway by pointing to the left or right. The front row of viewers in the stadium follows this direction, and each alternating row of viewers behind them goes the opposite direction. If row one goes left, row two goes right, row three goes left, row four goes right and so on. Since there are up to one hundred and twenty-five (125) rows of viewers in Kyle Field, the resulting visual image and loud sound of the swaying and singing viewers can be very thrilling or disconcerting depending on the experience of the individual player. This player will experience the force of the "12th Man", surrounded by the swaying crowd, and helplessly watching from the field of play.

How the Yell Leader decides which chant, song or "Yell" to lead the viewers through is based on the game being played and the particular moment of the game in which he is going to conduct the crowd. He may wish to excite the crowd during a dull moment of the football game like an injury timeout. Or he may wish to get them excited for the beginning of game or during the game's early stages. He may decide on a particular "Yell," for example, "Horse Laugh" at a crucial moment in the game. This might be a moment such as the kicking of a 'field goal' being attempted late in the game. The "Horse Laugh" is a "Yell" performed with voice and upper body. The upper body is used to conduct hand-signs. These hand-signs are directed by the Yell Leader and repeated by the viewers in the 'stands.' The hand-sign starts with the fingers straight and the palms held together. Then the hands move back and forth in a pointing motion. While this hand-sign is performed the voice is used to say the following phrase:

"Riffety, riffety, riff-raff! Chiffity, chiffity, chiff-chaff! Riff-raff! Chiff-chaff! Let's give 'em a horse laugh: Sssssss! "

The 'field goal' might be that which could equalize (tie) or break a tie in the game if it is well kicked. The Yell Leader may wish to use the crowd to support the place-kicker if the kick is being attempted by the 'Aggies.' Or the Yell Leader may wish the noise and movement of the "12th Man" to have a negative, debilitating effect on the place-kicker of the opposing team. The noise and visible gesture of the "Horse Laugh" can be used to suit either objective.



**Illustration no.35,
North and South Aerial Views of Kyle Field in College Station, Texas.**

There are several models or moments of participation and interaction present in the example of the "12th Man" in the stadium named Kyle Field. To first look at models of participation, we can designate the Yell Leader participating with the tradition of "Yells" performed at Texas A&M University sports games for more than one hundred years. It is participatory in that no change or alteration of the songs, chants or "Yells" is being made. The Yell Leader is employing the instructed gestures, which he has learned from the legacy of the Yell Leader which precedes him. The "Yells" are pre-generated elements used to conduct the crowd,

rather than a sequence of elements he can choose to alter or reconstruct under his own initiative.

The second model of participation in the “12th Man” example is the crowd following the direction of the Yell Leader and performing with him the “Yell” conducted. For instance, if the Yell Leader is directing the crowd in “Sit Down Bus Driver,” the crowd will respond to him by performing the same “Yell” (“Sit Down Bus Driver”) with him. They will not perform “Horse Laugh” or “Beat the Hell” for example. I would also wish to make the claim that the conduction and performing of “Yells” by the Yell Leader and the crowd are taking place in the stadium at the same moment that a football match is being played. Thus there is participation with the event of the football game. Stated another way the timing of the Yell Leader conducting the crowd is coordinated with the scheduled time and ‘game-time’ of the play on the field.

There are three zones or areas within or through which interaction of the “12th Man” and participation by viewers occurs. There is the zone of the playing field (see illustration no.36), which is the area that the football game is played on.⁹⁶

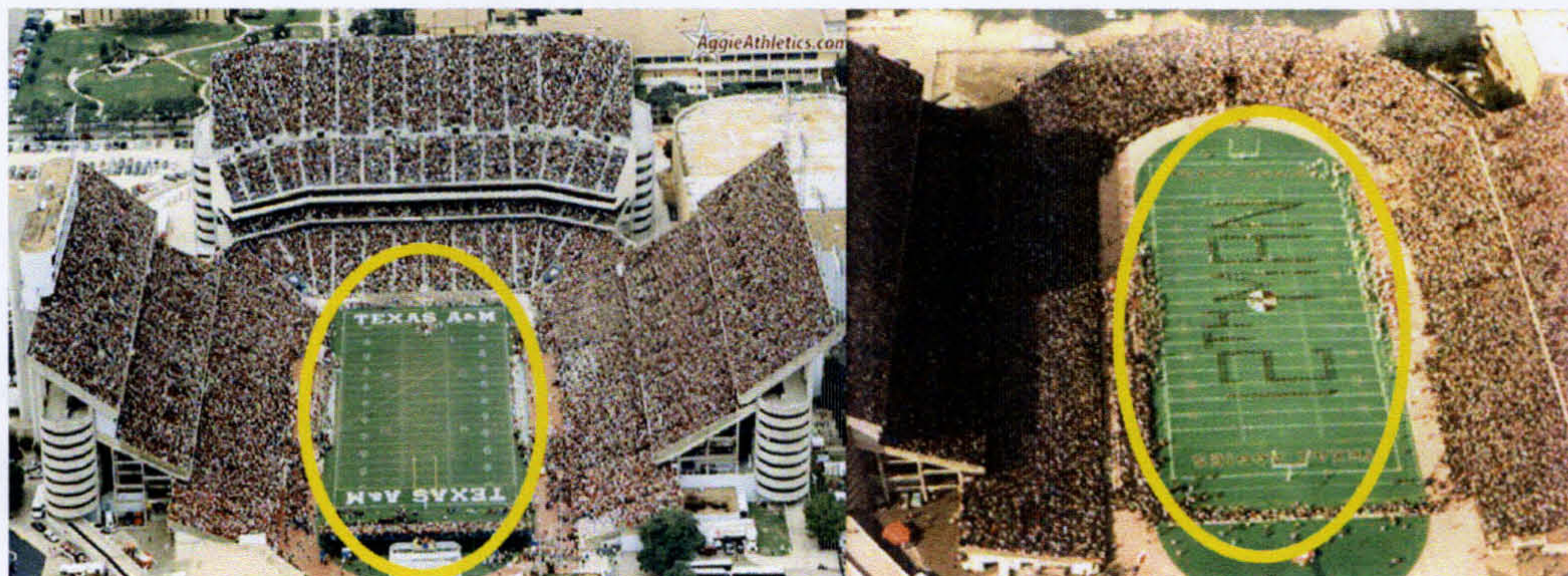


Illustration no.36, Zone of the playing field.

⁹⁶ The game played on the field has formalized rules, which determine how it is played. Brian Massumi describes these rules as the formal ‘cause’ of a game. See Massumi (2002), pp. 71-73.

There is the area of the 'stands' or 'seating' where the crowd is assembled. (See illustration no.37)

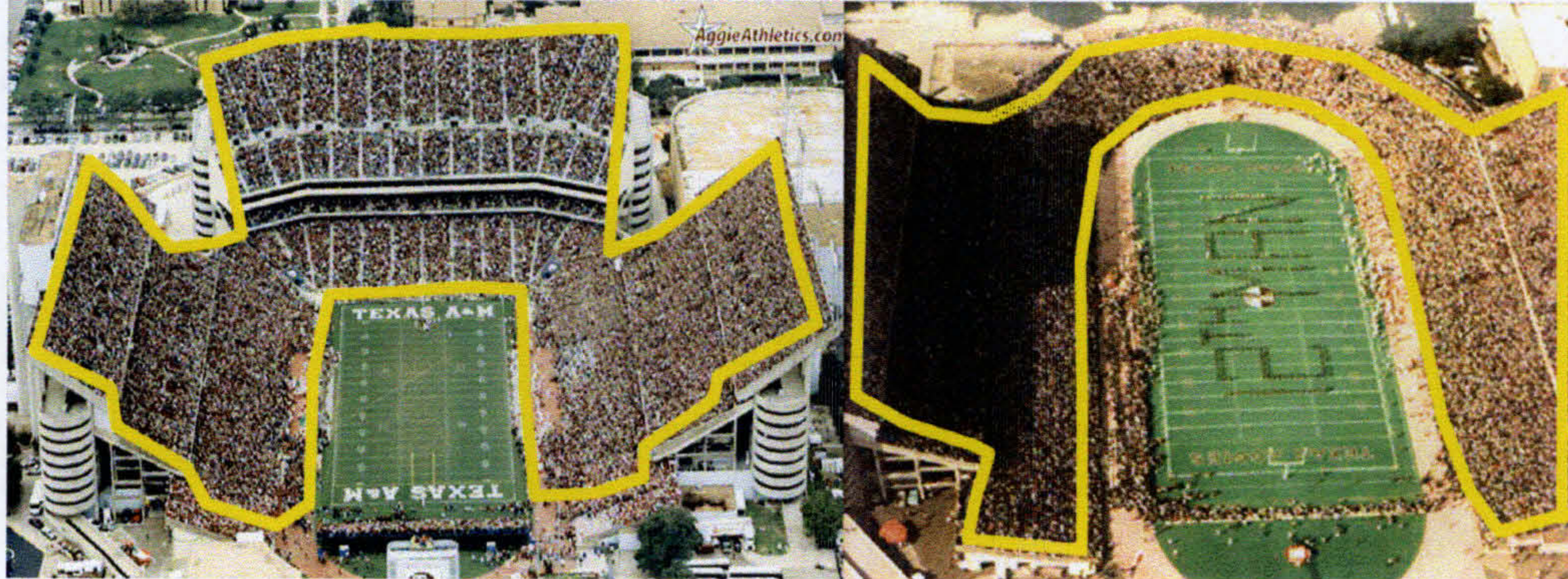


Illustration no. 37, The 'stands.'

There is also an area between the stands and the playing field. This area I will call the 'gap.' The Yell Leader occupies the gap. (See illustration no. 38)

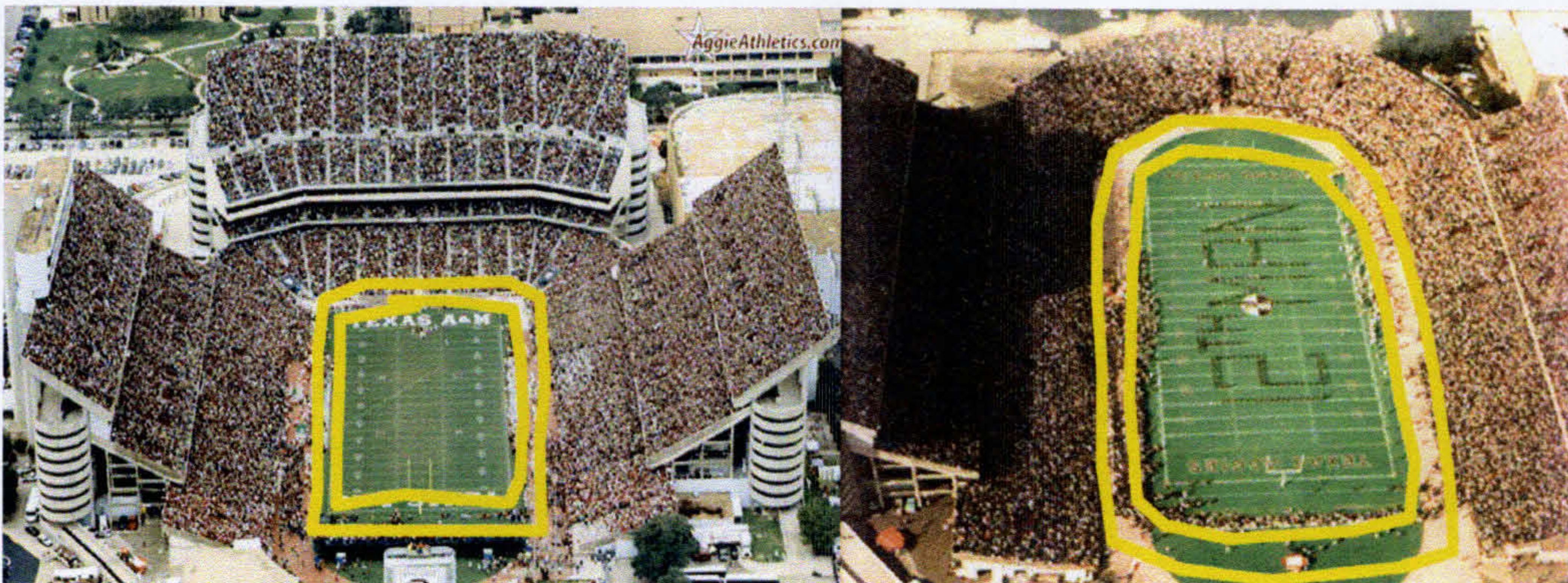


Illustration no. 38, The 'gap' occupied by the Yell Leader.

On the field the game is played for sixty minutes. The total playing time is divided into four equal quarters of fifteen minutes (15:00) per quarter. As the quarters are played and the players endure the physical trials of 'full-body play' they begin to fatigue. For example, in the first quarter of play or the initial fifteen minutes of the game the players are 'fresh' and rested. They have started the game at an even score with their opponent, thus they are psychologically convinced or 'positive-minded' that they have the

potential to win the game. In the fourth quarter however the situation is very different. The players have been tackled and kicked for at least forty-five minutes (45:00). The match may still be tied (a 'draw') but it is very likely that one team has scored more points than the other. Thus, psychologically, the player's conviction of their potential to win has either been negatively or positively affected by the score of their team in relation to the score of their opponent.

These effects of time are not limited to the players on the field. In the area of the 'stands' or 'seating' where the crowd is assembled, time affects the physical participation and attitude of individuals in the crowd. Like the players on the field, individuals in the crowd begin the game very excited, positive-minded and physically fresh or ready-for-action! The individuals in the crowd sing songs together. They put their arms around each other and sway side-to-side in unison.⁹⁷ Later in the game these activities continue, but the attitude of the individuals in the crowd will have been affected by the performance of the players on the field. If the players of the team which the crowd supports have scored more points than the opposing team, the attitude in the crowd will be more positive than if their team is losing.

Throughout the entire sixty minutes of game-time, the Yell Leader occupies the gap between the area of the crowd and the field of play. He runs from side to side in the gap, he jumps up and down; he leads the crowd in the traditional "Yells." The Yell Leader cannot become physically exhausted or show any variance of psychological attitude during the time of the game. His role is like that of an interface tool, like a computer mouse or a computer screen, which does not have the physical capacity to

⁹⁷ During Texas A&M's "War Hymn," Aggies sing "Saw Varsity's Horns Off" while locking arms and swaying side to side. "Saw Varsity's Horns Off" is a reference to the mascot of the University of Texas, which is a Longhorn Steer. The University of Texas is a rival of the Texas A&M and the annual game played between the two schools is attended by more than 80,000 fans of either school.

become exhausted or to have an attitude.⁹⁸ He must lead the crowd through the “Yells” for the sixty minutes of play without a break. The Yell Leader therefore participates with the game-time as well as the tradition of “Yells,” which he conducts with the crowd. He does not undergo any change by the work of the crowd, the game or the time clock upon him.

The positive or negative effect on the game being played is the interactive aspect of the “12th Man.” The individual viewers are not interactive. The Yell Leader is not interactive. But together, as a ‘relational procedure,’ they produce a physical response on the field of play. The “12th Man” as a force is a belief in the ability to enact this physical effect. It is a belief held by the Yell Leader as well as the viewers in the stadium. Thus, when they participate with the traditional chants, songs and “Yells” they create the potential of interaction to occur. This interaction is ‘recognized’ by the play on the field, its success or failure as seen with the eyes and believed in the minds of the individual viewers in the stadium. There are no finite numbers of options for such interaction, no possibility to determine what the play will be. Instead, it is a quality of play affected by the “12th Man” that will register in the memory of those present as that, which is interactive.

I have now described the effect of the stadium and the three distinct areas as a ‘space of encounter’ and time as that of the ‘game-time lived through’ by the Yell Leader and the viewers. This is the space and time, which Bourriaud describes for relational art and the variability endured as the viewer undergoes an engagement with the art situation. My claim is that in this relational situation there is only one ‘space of encounter,’ and that is the stadium (Kyle Field) itself, which is inclusive of the three zones. Thus, by establishing three unique areas and the effects of time upon the persons in them, we can combine these as formal elements in a relational

⁹⁸ A mouse can become dirty or corroded and malfunction, and a computer screen will, over time, deteriorate in its ability to represent colours accurately with all of its pixel capacity. However, its primary operation is not effected by the winning or losing of a game being watched or played by the user of the interface tool.

situation. By doing so I would like to claim that a particular model of interaction as taking place within this relational situation, one that is recognized as an alteration of the play on the field. The “12th Man” as an audible and visual force is created by the conduction of the crowd by the Yell Leader. No one individual viewer or Yell Leader can create the “12th Man,” only the unifying activity of the chants, songs and “Yells” by the Yell Leader and the viewers makes the possible. The “12th Man” therefore is not a personal identity; it is instead a ‘process’ resulting in interaction. Like Bourriaud’s ‘relational procedure,’ which uses any materials necessary to create the physical object realizing a concept, the “12th Man” is used to support the ‘Aggies’ in their goal of winning a game. Therefore, a process resulting in ‘interaction’ can produce a ‘relational procedure;’ one which in this case includes the formal elements of the Yell Leader, the viewer in the stands, Kyle Field, as well as the chants, songs and “Yells” of the University of Texas A&M Aggies.

How Do We Recognize Interactivity?

The operation of reflection conducted by the mirrored ceiling in the turbine hall resembles the reaction of the Tate administration to the viewer’s behaviour in *The Weather Project*. The administration changed the rules intended to conduct viewer behaviour, accommodating the movement and relation of the participants of the work. Thus both the mirror and the administration responded to the work done upon them by the viewer. Their response helped to situate the bodies of the viewers by accepting the varying response of viewers as shown in the change of the rules of conduct, and by continuously reflecting back to the viewers their movement in an equal dynamic capacity. The mirror and the administration become tangible elements in the theoretical horizon of human interaction. Results and responses; changed structures accommodating and displaying the intrigue experience and activity conducted by the viewer. These are the operations defining the interaction of formal elements in the structure of the artwork. If then the reflective surface is feeding back, it

can be said to be changing the conditions of the art situation, continuously and effectively. It conducts a transformation of the structure of the artwork without any change to art object by name or description.

The “12th Man” therefore is working upon the game being played, and by doing so must be working upon the players on the field. The “12th Man” is a force enacted upon the game, it can be loud or quiet, raucous or soothing. It can heckle and be quite rude, or can be celebratory and offer praise to the players. But what the “12th Man” wants more than anything is for the team it supports in the game to have more points than the opposing team when the time clock has counted down to zero. To get what they want, the crowd must follow the direction of the Yell Leader, and the Yell Leader must know and perform the traditional “Yells” in front of the crowd. The Yell Leader faces the crowd, the game going on behind him. The crowd face the Yell Leader, seeing him and the game simultaneously. They wait for the cue, and once the Yell Leader gives it, they immediately or upon recognition of the “Yells,” act out the process of the “Yell” and thereby create the “12th Man”.⁹⁹ To realize the force of the “12th Man” the crowd must watch what happens on the field of play as they conduct the “Yells.” If the opposing team loses control of the ball or makes a poor play, the crowd will erupt in applause for they believe that they have made this happen. If the team which the crowd supports completes a long throw down the field, scores a goal, or stops the opposing team from scoring, while the “12th Man” procedure is enacted, the crowd will again erupt in applause and celebration. For they know that it is their participation with the Yell Leader that has affected the events played out on the field in front of them.

⁹⁹ The sociologist and theorist of crowd studies, Gustave Le Bon emphasized that crowd's have a 'fetishistic' respect for tradition(s) in Western Culture. Le Bon however diagnosed the crowd as 'irrational' and 'unthinking' which is not the portrayal I wish to make of the individuals assembled in the 'stands' of Kyle Field or of the characteristic of the “12th Man” as a force operation upon the football game played on the field. See Le Bon (1994), p. 48.

Interactivity in this example can be seen at two exact moments. The first is the creation of the “12th Man”, which is an interaction of the formal elements assembled in the stadium, the game, the Yell Leader, the “Yells” and the crowd. The second is the single play on the field, which is effected by the “12th Man”, a goal, a fumble, a sack or the fatal field goal. Therefore, the models of interactivity in the example of the “12th Man” are multiple and always in relation to modes of participation by the same formal elements which create the interactive force. Bourriaud’s ‘horizon of human interactions’ is the line through the Yell Leader combining the area of the crowd and that of the field of play. The ‘gap’ therefore is within the space of encounter describing relational art practices rather than a space of encounter on its own.¹⁰⁰ The Yell Leader is an unchangeable, ‘closed’ and ‘branching program. Yet he has the ability to be a protagonist and to represent the tradition of cheers, songs and gestures that the viewer (individual in the crowd) recognizes. He is therefore able to conduct interaction without being an ‘open’ interactive system in himself. The fact that he is able to conduct interaction does not guarantee that interaction will occur. His presence in the ‘gap’ of the stadium is based on his participation with event of the game, and it insures that he will conduct the crowd through the “Yells.” Yet he cannot guarantee the crowd will

¹⁰⁰ This claim differentiates the ‘gap’ from the ‘division’ between an audience and the stage in Artaudian theatre, where the gap is used to separate the audience from their normal or everyday experiences and produce the effect or operation of self-reflection and conflict. Antonin Artaud's ideas for theatre were premised on the belief that the actions of a theatre (between a stage or play acted out on a stage and the audience attending) could effect change. However, Artaud also sought to distance the audience from their 'everyday' relations, making them become self-reflexive and self-confrontational. Also, the use of the Yell Leader in the 'gap' between the theatre and the audience intervenes in a design structure like the *Theatre of Cruelty* (where the audience is taunted with images of pain and suffering). The Yell Leader, by contrast is consistently upbeat in his conduction of the traditional “Yells”. Thus he acts like a buffer between the enduring bodies on the field and those of the crowd in the area of the 'stands.' See Bermel, Albert. *Artaud's Theatre of Cruelty*. New York: Taplinger Publishing, 1977. (Also reprinted under same title; London: Methuen, 2001.) Also see Derrida, Jacques. “The Theatre of Cruelty and the Closure of Representation.” In *Writing and Difference*. Trans.by Alan Bass. London and New York: Routledge, 2003. Pp. 292-316. Claire Bishop describes this relation of viewer and situation as a persistent friction (2004:79). It is awkward, discomforting, it alerts us to the antagonistic manner of the work presented to the viewer. Bishop recounts the sculpture of Richard Serra and with this comparison critiques Bourriaud’s emphasis in *Relational Aesthetics* that the practice of artists he is supporting, can create “transitive relationships between art and society.” (Bishop 2004: 79)

participate in the “Yells,” for that is up to the individuals in the crowd. Therefore, the interaction between formal elements in the stadium forces a change on the field of play. The affect on the play is contingent upon, but not guaranteed, by the Yell Leader alone.

PART FOUR: SMITHBEATTY'S *PARTNERWORK*

The thesis will now demonstrate the three conceptual criteria of Relational art; Space, Time and Interactivity, through the description of an artwork entitled: *PartnerWork*. *PartnerWork* was 'designed' to be a relational artwork. It was based on research focused upon the descriptions of space and time in Relational Art practices as described by Nicolas Bourriaud in *Relational Aesthetics*. It was produced in the autumn of 2005, during the third year of this thesis' research. *PartnerWork* uses a hotel gymnasium as a 'space of encounter' and a time period of nine-continuous hours as the 'time lived through' by the artist and viewer. This time is spent exercising in the space of the gymnasium and being 'encountered' by hotel guests and viewers from the public. A documentary video on DVD has been included at the end of this thesis and described in Appendix I.

The use of 'location' in SmithBeatty's *PartnerWork*

Thus the use of sites or 'fixed locations' in relational art practices does not prioritize the location. Instead, the location is considered an element along with the viewer and the physical art object. The location includes the fixed location itself as well as the journey to or from this location conducted in



Illustration no.39, View of the St.Martin's Lane Hotel Gymnasium.

the practice of the artist. This is the premise of the use of location in SmithBeatty's *PartnerWork*. The gym does not move and the artists do not leave the gym. Within the gym, a viewer can encounter the artist working

with various objects and moving their body through planned operations.¹ The intention of the work is thus to present the gym as a space which has a theatrical presence. It is the fixed location within which the performers complete their exercises; they encounter objects physically and visually. The gym is made up of stations, like an 'amenities' station, a 'cardiovascular' station and a 'resistance training' station. The stations are fixed locations within the gymnasium itself. They then create a 'space' in-between, which is covered or moved through by the performers. From the cardio to the amenities, from the amenities to the resistance training, and so on.

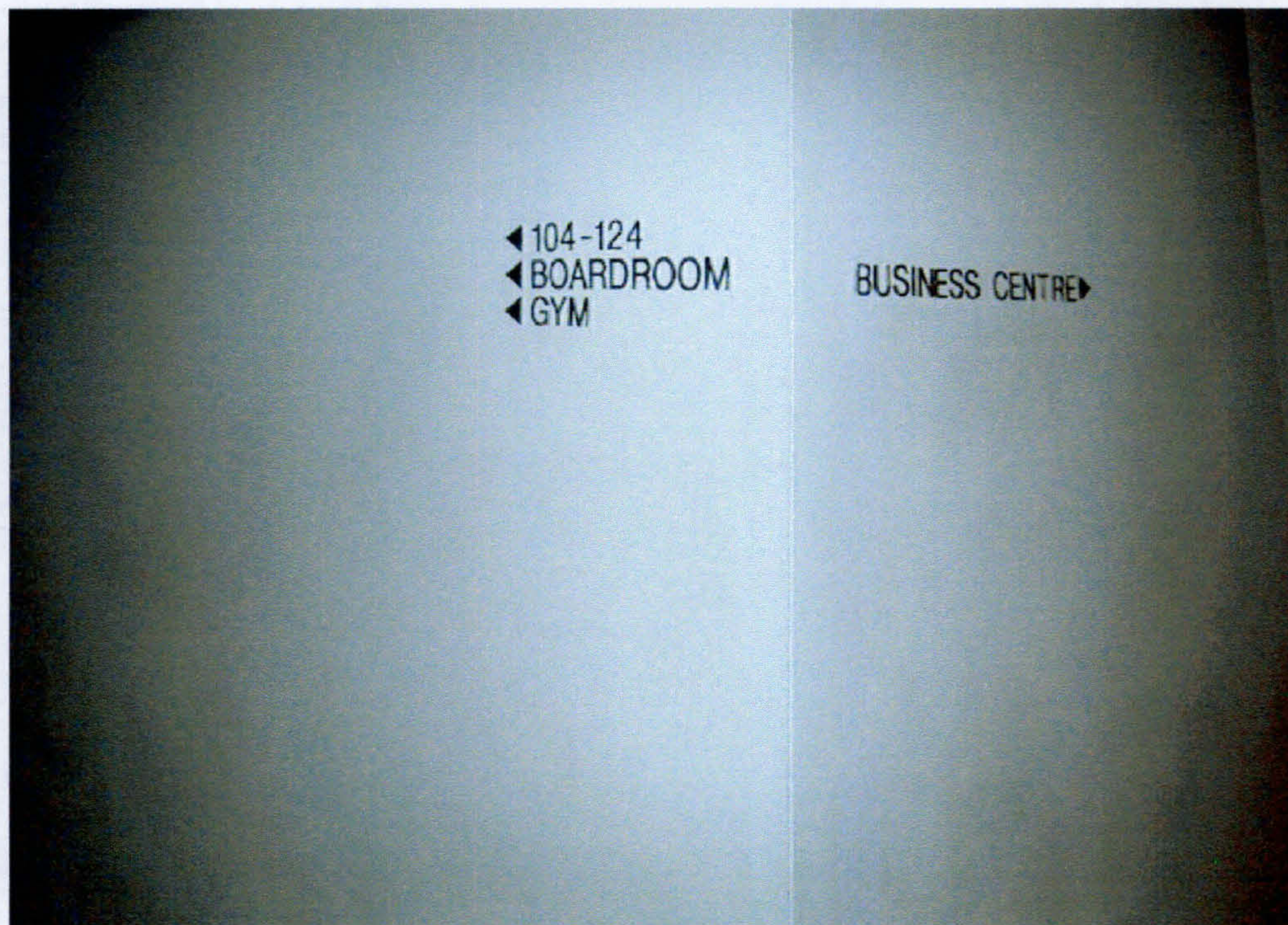


Illustration no. 40, List of rooms, including gymnasium, posted in the hotel.

The gymnasium was located in the St. Martin's Lane Hotel, a large, modern hotel in central London. The gym, located on the first floor, is for the use of hotel guests. Guests are directed to the exact location of the

¹ The transfer of materials/ the transfer of the body; the meaning of the work emerges from the collaboration of individuals within the exhibition space. (Bourriaud, 2004; 46)

gym by a series of signs posted in the elevators and along the hotel corridors. (See illustration no. 41)

SmithBeatty arranged for the use of the gym to coincide with the day-to-day operations of the hotel. Therefore, they scheduled the performance to take place during the hours designated by the hotel as well as their host, the Scope-London Art Fair. Viewers attending the fair as well as guests of the hotel could find the performance by following the signs to the gym.

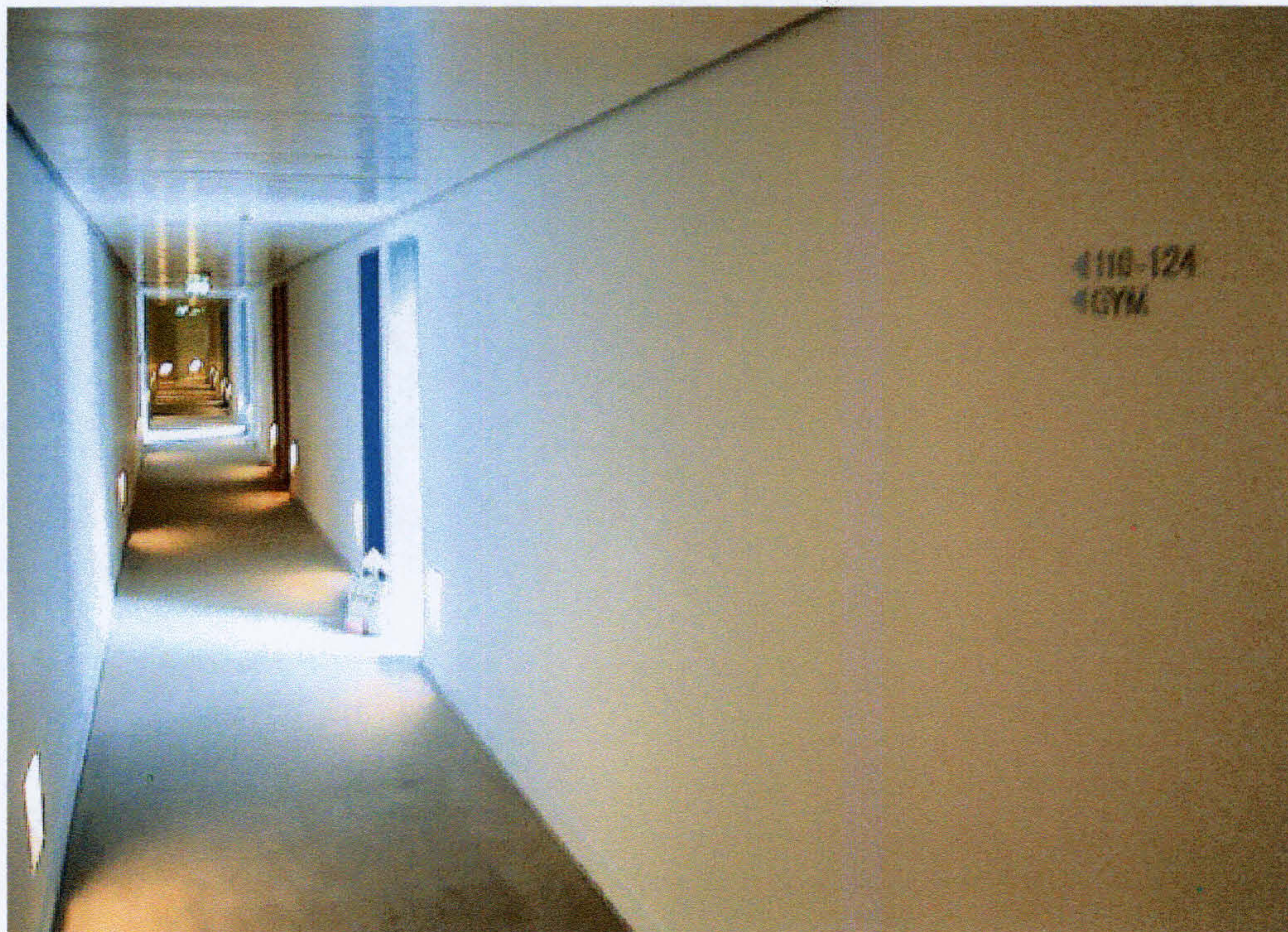


Illustration no. 41, View down the hotel corridor to the door of the gymnasium.

Along the corridors hotel guests and viewers alike could hear and smell the performance. Once at the door of the gymnasium, the phenomenological encounter of the viewer with the artists and objects of the performance would take place. Thus the gym as the performance space was one 'space of encounter,' whereas the hotel corridors were another. This was an effort in the design of *PartnerWork* to combine a 'sensation' of the space in-between locations, such as the space in-

between the hotel elevator and the door to the gym (the corridor) occupied by the viewer, with that of the encounter with the fixed location (the gymnasium).

Time and other formal elements in SmithBeatty's *PartnerWork*

Part Two of this thesis has thus far explored the concept of 'time' in relational art practices and put forth a classification for the actions committed by an artist over time as that called 'durational performance.' Importantly, 'durational performance' is a 'composing' of the physical object by a relational artist in which 'time' is used as a formal element in the creation of this physical object. The artist, and various media devices are also included as formal elements in 'durational performance.' In this section of the thesis the formal elements of SmithBeatty's *PartnerWork* will be listed and described. These elements will include instruments which measure time (or divide duration), objects which the performers construct or install with the artwork and which are visible to the viewer; and the performer's themselves. Thus, 'time' combined with media devices and the body of the artist(s) constitute the formal elements of the 'durational performance' and are included in the structuring of a visible form and physical object through the 'endurance' of the artwork's actions.

The thesis considers SmithBeatty's *PartnerWork* as an artwork designed to illustrate the different formal elements used in a 'durational performance.' This illustration includes the exaggerated length scheduled for the performing of the work (nine hours), the installation of original videos and sound in the gymnasium space and the 'endured' exercise actions of the artist duo SmithBeatty. For *PartnerWork*, it was the endurance of the artists, rather than the endurance of the viewer, that was continuous and on display. This is because of the exaggerated time of the performance (nine hours).² 'Durational performance' as illustrated by

² An example of such 'exaggerated' duration in which audience participation is intended to be carried through the screening of the work is the 1985 documentary film *Shoah*.

PartnerWork therefore refers to the work on display and the 'time lived through' of the artist. The potential of the viewer to live through the duration of the piece is included in the work, but their participation is not required. Thus, like Bakkom, the scorpion who sweats it out through multiple screenings, 'duration' in *PartnerWork* can be that of the artist as well as that of the viewer.

The formal elements of *PartnerWork* have been divided into those which structure the 'durational performance;' time, bodies and media devices. These have been further divided into four groups of 'elements' used in the production of SmithBeatty's *PartnerWork*. The first group consists mostly of objects like exercise equipment which are permanently located in the gym. These are objects that the performers use during the performance. This group also includes the 'training manuals' SmithBeatty created, which instruct them in the ways of operating exercise equipment. The second group consists of physical objects and media devices created for the performance and installed in the gymnasium for *PartnerWork*, such as installed videos. The third group lists the consumable items used in *PartnerWork*, like food and water. The fourth group lists the distinct sound components installed in the gymnasium and played throughout the performance from television speakers located in the gym.

The author of the thesis recommends that the accompanying DVD be viewed while reading this section of the thesis. The author further recommends that in addition to viewing the DVD during this section of the thesis, the reader should consider viewing again the DVD upon completion of the following sections in Part Two. In these two sections the concept of 'time' specifically constructed for and 'during' *PartnerWork* will be addressed. Descriptions of the actual performance in which the formal

Directed by Claude Lanzmann, the duration of the film is nine and one-half hours. Similarly, Peter Brooks 1989 film *Mahabharata* 'clocks-in' at five hours, while many of the early theatrical productions by the director Robert Wilson require endurance including the twelve-hour 'silent' opera *The Life and Times of Josef Stalin* (1973).

elements were used in the composition of a physical object are listed and illustrated with photographs. Many of these elements are included on the DVD as well.

Group One: Exercise Equipment and Training Manuals

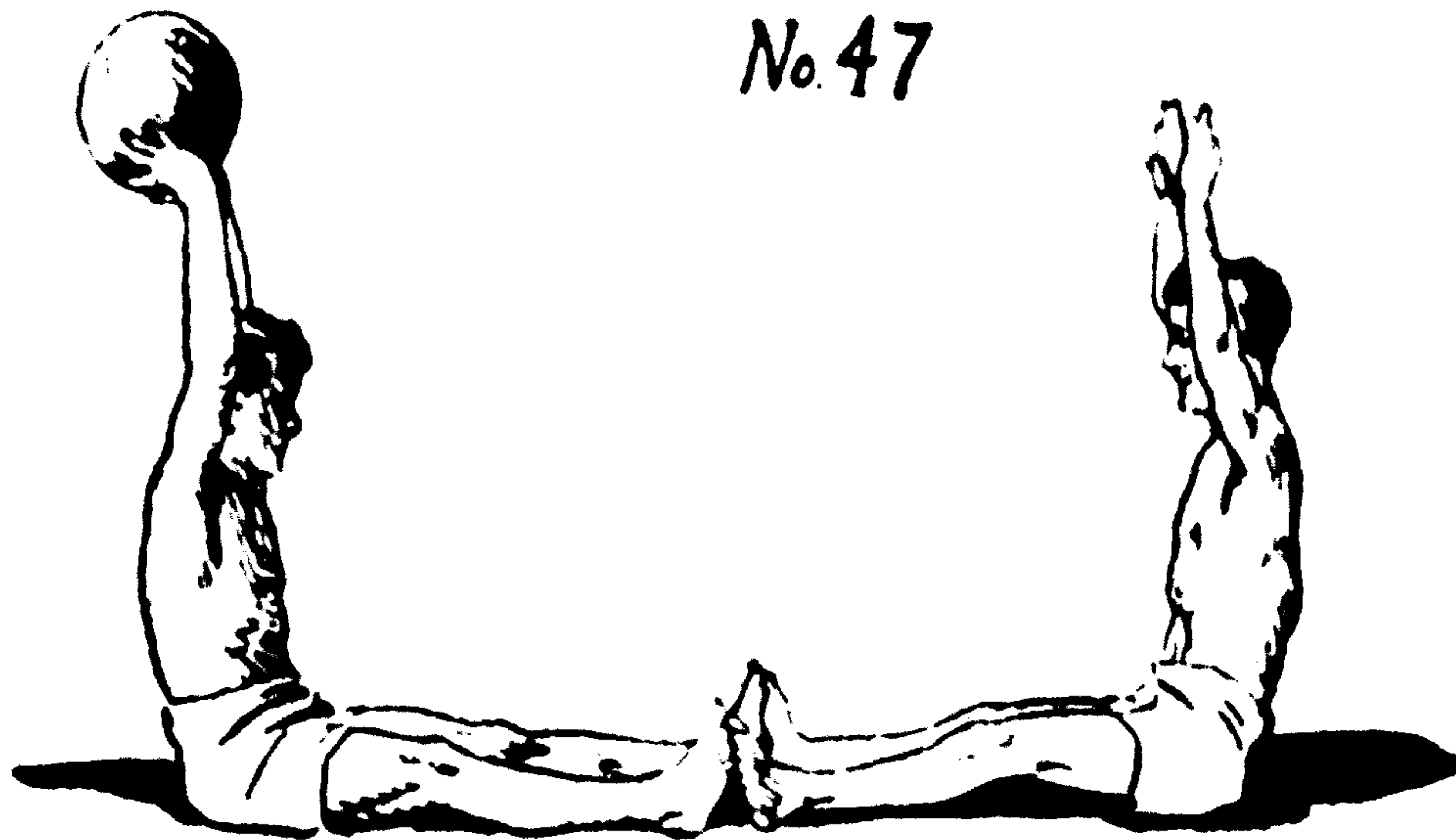
1.1 The Training Manuals

The activities that SmithBeatty performed for *PartnerWork* included physical exercises based on illustrations by the artist Henry Radcliffe Wilson. Wilson illustrated a physical education training manual as well as other books on education and articles for magazines throughout the mid-twentieth century. Most of his illustrations were included in publications concerning sport science, health education and game instruction for young children and adolescents. In 1969, Wilson published drawings in a book entitled: *Guide for Games*, authored by David Cyril Joynson, a scholar of health education who was, at the time of its publication, a lecturer at Claereon College in England.³

The illustrations Wilson created are line drawings reproduced in black ink on white paper with varying degrees of line thickness to accent shading and muscular definition. Line drawings are illustrations prepared entirely with lines of various widths composing the outlines or forms of objects. There are no shades of grey or middle tones in line drawings. Line drawings can range from simple diagrams to finely drawn pen and ink sketches. Line drawings are also commonly referred to as 'line art' and

³ In 1975 Claereon College merged with the Gwent College of Technology and the Newport College of Art, initially creating the Gwent College of Education, which later became the University of Wales, Newport. University of Wales, Newport co-hosted the 2005 graduate symposium "Open Systems" at the TATE Modern Museum in London. Organized by Kathleen Madden, this symposium featured a paper selected from this thesis. University of Wales, Newport is also the school in which Michael Corris, former member of the artist group Art&Language, is a head-professor of Photography.

are a common rendering technique of images intended for graphic reproduction.⁴



47. *Ninepins*. Partners sit facing each other, legs astride. They throw a medicine ball from one to the other in an effort to make the catcher overbalance. The ball should be thrown high, from an overhead starting position.

Illustration no. 42, SmithBeatty's training manual.

Wilson created eighty-eight (88) illustrations for the "Partner Contest and Activities" chapter of *Guide for Games*; each attempting to portray a single exercise that Joynson described in a short, instructional text. An example of Joynson's instructions for how to complete the exercises are given in the following selection:

"Two players adopt the front position side by side and shoulders touching. One rolls over his partners back, sideways and backwards, to drop into the front support position on the opposite

⁴ Line drawings also define any type of drawing which can be mechanically reproduced without the use of halftone techniques. In digital graphics the term line drawing refers to a graphical algorithm for approximating a line segment on discrete graphical media, such as pixel-based displays and printers.

side. The other player immediately repeats the procedure in the same direction.” (Joynson, 1969; 85-6)

Wilson’s two illustrations for these instructions include one illustration of the partners ‘side-by side,’ facing out in front of themselves, eyes open, bodies tense. The second image, presenting the initial ‘roll-over’ taken by one partner and seems to suggest a relaxing of the partner who is rolling-over, while the tension in the opposite partner’s body and face remains.⁵ There exists no eye contact between the partners in either image. In Joynson’s description, one partner “rolls over his partners back, sideways and backward.” Wilson’s illustrations (nos. 42 and 43) show only the sideways stage of the activity, and no further images of the ‘backward’ stage of the roll, nor of the eventual “drop into the front support position on the opposite side.”⁶

Wilson’s drawings are used to illustrate only one chapter in Joynson’s book. SmithBeatty reproduced Wilson’s illustrations of this chapter with a hand-held, 3.2 mega pixel digital camera.⁷ The Joynson texts were copied

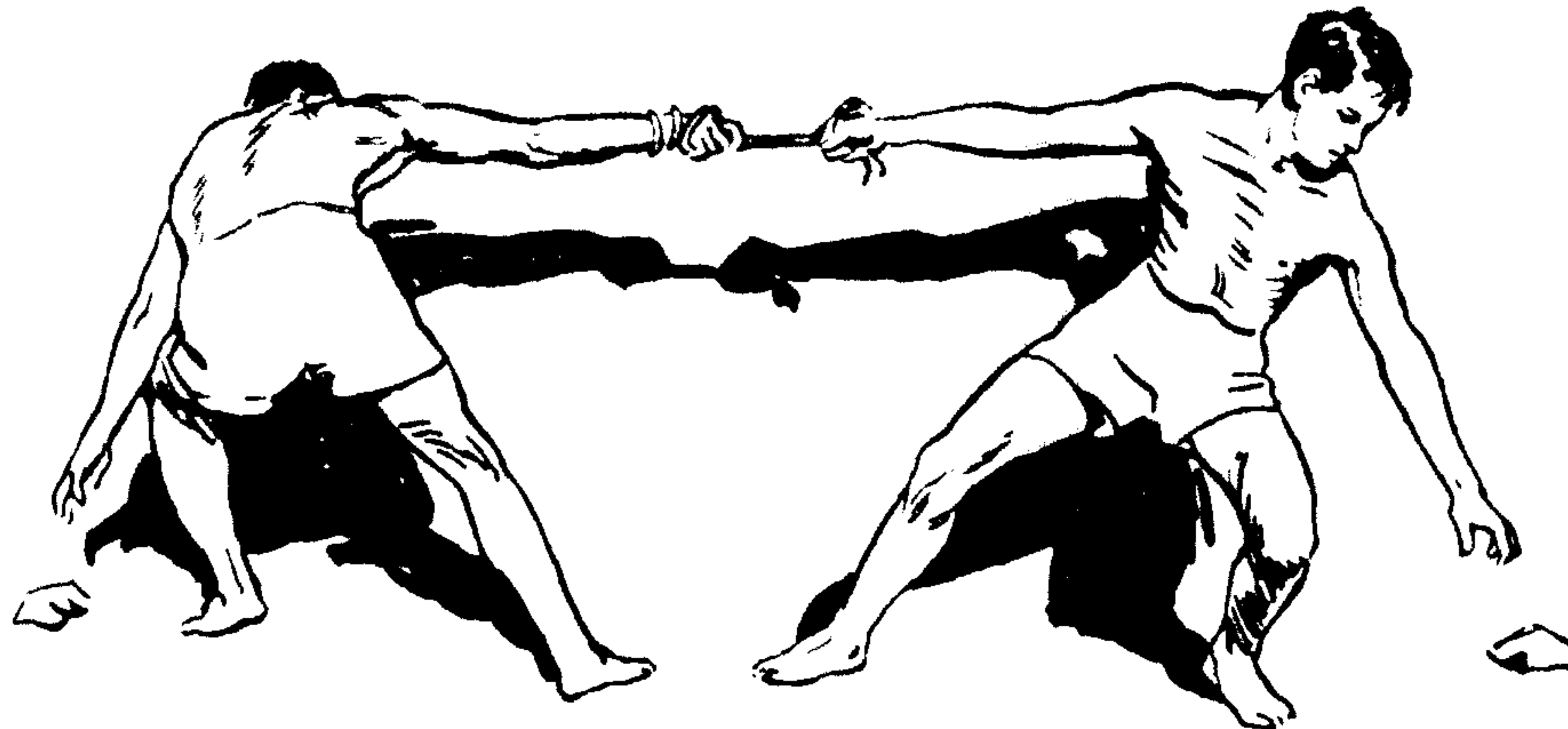
⁵ The pseudo-sexual content of the exercise description and illustration are, I assume, unintended by the author. There are however numerous “sultry” references in the text including: *Ride the Steer* (illustration no. 52, page 82), where one player is instructed to “assume all-fours position, while his partner straddles on his rump.” However, it was not the intention of SmithBeatty to critique or demonstrate overtly the sexuality of the illustrations. For analysis of this type in reference to contemporary art and performance practices see Rosen, Roee. “The Spectacle of the Heroic Masturbator: On Matthew Barney’s *Climb*.” *Studio Israeli Art Magazine* (Tel Aviv), no. 45 (July-August 1993), pp. 20-27. Also see Bonami, Francesco. “Matthew Barney: The Artist as a Young Athlete.” *Flash Art* (Milan) 25, no. 162 (Jan-Feb 1992), pp. 100-01, 103.

⁶The ‘decisive moment’ is a term often applied to the small-format photography of Henri Cartier-Bresson capturing “everyday” moments. Historian, curator, and Photography Critic Liz Wells describes Cartier-Bresson’s strategy as “laying in wait for (...) the messy contingency of the world to compose itself into an image... a formal flash of time when all the right elements were in place before the scene fell back to its quotidian disorder.” This ‘decisive-moment’ image was one which Cartier-Bresson judged to be “productive visual information and aesthetically pleasing” see Wells, Liz (ed.) *A Critical Introduction to Photography* (London: Routledge, 2000), and Pp. 98-9. On the influence of small format camera and the idea of the decisive moment in 20th century visual imaging see Hirsch, Robert. *Seizing the Light; A History of Photography* (Boston: McGraw Hill, 2000), p. 305. Also see Cartier-Bresson, Henri. *The Decisive Moment* (New York: Simon and Schuster, 1952), unpaginated.

⁷At the time of the work’s production consumer level digital cameras were built with a CCD (charged-coupling device) able to render up to 12 Mega pixels and professional

with a flatbed scanner. The digital files were then used to layout the workbooks. Therefore the content of the training manuals created for *PartnerWork* are completely 'imported' from Joynson's texts and Wilson's illustrations.⁸

20. *Rope Tug*



20. *Rope Tug*. Partners prepare for a one-handed tug-of-war, using a short length of rope. A small object is placed at an equal distance behind each player. The first to pick up the object during the pull gains the point.

Illustration no. 43, SmithBeatty's training manual.

1.2 The Exercise Equipment

The gymnasium in the St. Martin's Lane hotel was equipped with several sets of weights, cardiovascular training machines and resistance training machines.⁹ This equipment was available to guests of the hotel for use during their stay. Thus, this equipment was part of the actual environment

cameras or camera 'backs' able to render images at up to 36 Mega pixels. Thus, the use of a 3.2 Mega pixel camera in *PartnerWork* should be noted for the limited resolution possible, and thus the limitation of achieving a 'true' representation imposed through making reproductions with such a camera. A line drawing would appear slightly blurred in relation to the original when photographed at such low resolution.

⁸ The importing of available documents, like graphs, tables or instructions, was a strategy of conceptual artist practices including those by Sol Lewitt or Mel Bochner. Often the use of such works was a demonstration of their 'immateriality' or lack of form until put into action or followed like a command. See Alberro, Alex and Stimson, Blake (eds.) *Conceptual Art Anthology* (1999: MIT) Relational art however is neither a celebration of immateriality nor a demonstration of institutional power.

⁹ See also R. Murray Schafer's *Theatre of the Senses* (est. 2005) at Concordia University in Montreal, Quebec (Canada); http://ctr.concordia.ca/2005-06/oct_13/09/; as well as: <http://alcor.concordia.ca/~senses/>. Schafer, a composer and educator, has used gymnasiums as spaces of assembly, demonstration and performance.

chosen for *PartnerWork*. However, SmithBeatty added many new 'exercise' elements to the gymnasium for the performance of *PartnerWork*. Many of these were not standard gymnasium equipment. By standard what is meant here is the normal training equipment found in private gymnasiums accessible by hire or by annual memberships, including the weights, machines and resistance equipment listed above.

The day-to-day contents of the gymnasium included four cardiovascular machines. Cardiovascular machines are large, stationary machines designed for use by a single person. In most cases the machines emphasize lower-body movements, like walking, running, climbing or cycling. In some cases, such as in the emergence of electric 'elliptical trainers' in the 1990s, cardiovascular machines create a workout for the upper-body of the user, putting his or her arms, shoulders and lower-back 'into' the workout. The primary goal of use for any of these machines is the training of cardiovascular endurance, the ability to "increase maximal cardiac output, increase stroke volume and reduce heart rate at rest and during sub-maximal exercise."¹⁰

In the St. Martin's Lane Hotel gymnasium there were no elliptical trainers. Therefore each machine was designed primarily for a lower-body workout and cardiovascular endurance training. Two of these were electric treadmills with handrails on their sides and a large touch-face screen from which the user can choose different speeds or inclines for their workout. The screen also included an LED display, which, using cryptic text phrases, would give directions to the user to follow for a successful and safe workout. For example; the LED screen might display a phrase like "slow down" or "prepare to stop and reverse directions." The user working out on the machine would then be alerted to a change needed to be made

¹⁰ See GK22's website for maximizing cardiovascular endurance (<http://www.gk22.com/>). For other information on popular training methods for cardiovascular endurance, especially those combining endurance with power, see Micheli, Lyle J. *Strength and Power for Young Athletes*. Sourcebooks, 2001.

by their body, or a change to be made by the machine, thus affecting their workout. A third cardiovascular machine was a Stairmaster, also with an LED display and touch-face screen from which the user could control their workout.¹¹ The fourth cardiovascular machine was a reclining or 'recumbent' cycling machine. Described by the Bicycle Universe as resembling the riding of a 'La-Z-Boy',¹² recumbent exercise bikes are designed to offer the user comfort while exercising for long periods of time. The recumbent bike in the hotel gymnasium included an LED screen and touch-pad interface from which the user could adjust the speed and resistance pressure of the machine.



Illustration no. 44, Treadmills (and monitors) in the gymnasium.

¹¹ In the film *American Psycho* (2000), dir. by Mary Harron the screenwriter Bret Easton Ellis refers to the obsession with the Stairmaster: "There's always a queue at the Stairmaster."

¹² For information on recumbent bicycles see <http://bicycleuniverse.info/epp>.

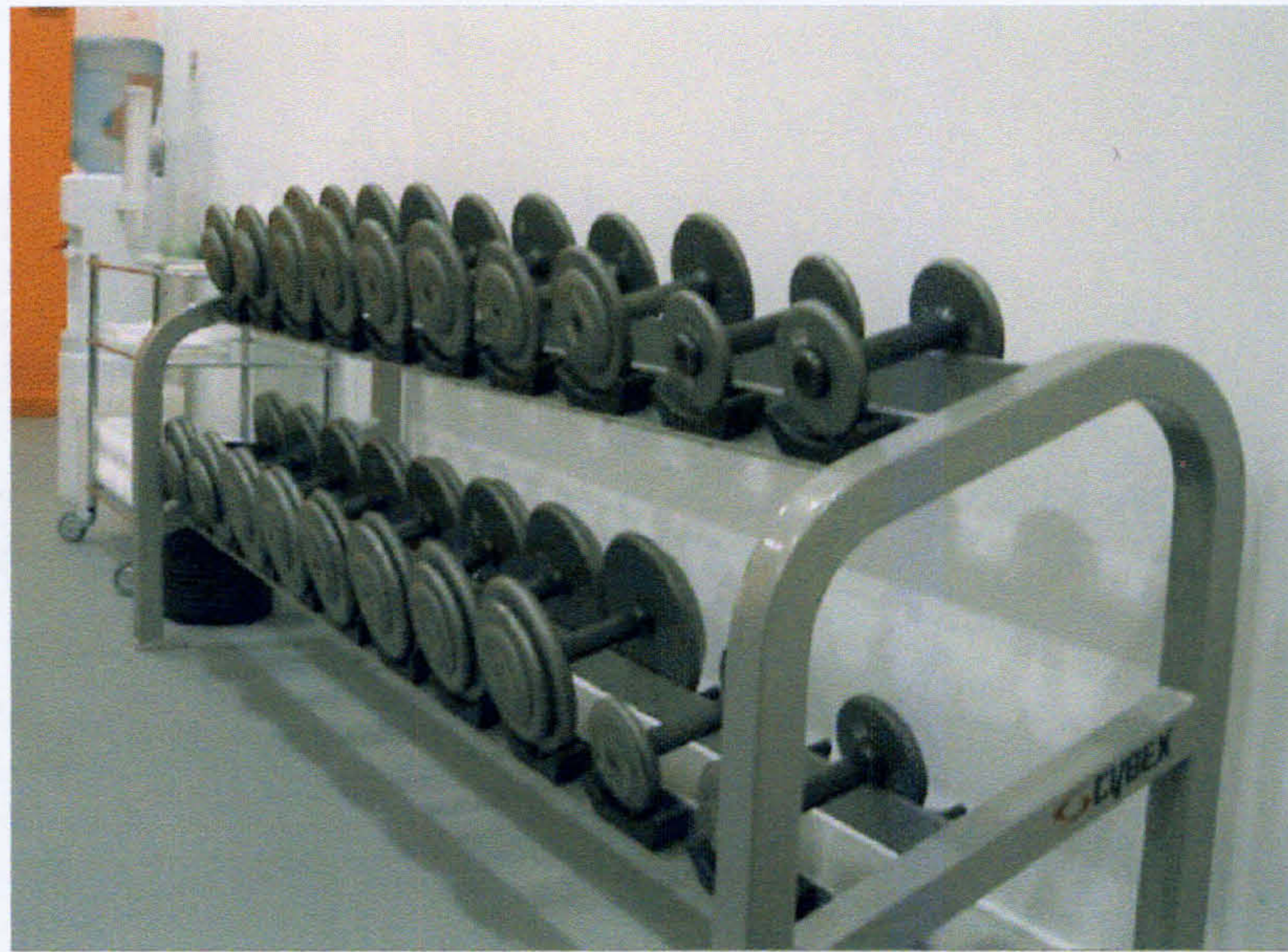


Illustration no. 45, Free-Weights on rack in the gymnasium.

The gymnasium also included a rack of free-weights or 'dumbbells.' The rack and weights were installed alongside one wall of the gymnasium. The rack was built of cast aluminium and weighed approximately seventy kilograms (70 kg) or pounds. The rack had two shelves, each holding twenty (20) dumbbells ranging in weight from one kilogram (2.2 pounds) to forty (40) kilograms- or eighty-eight pounds (88 lbs.) In one corner of the gymnasium was a vinyl-covered tumbling mat, whose dimension was approximately six by six feet or thirty-six square feet.¹³ (This dimension is almost equal to that of two metres by two metres, or four square metres.) Set beside the mat was a Gymnastik ball, or 'swish' ball with a diameter of forty-four centimetres (44 cm).

¹³ Tumbling mats are those used by gymnasts to soften the impact of landing on the floor from various heights. They can also be used to cushion the body when stretching on the ground.



Illustration no. 46, Gymnastik Ball and tumbling mat in the hotel gymnasium.

In the centre of the gymnasium's floor area was installed a large, multi-use resistance training machine. With eight stations, the machine could be used for an innumerable number of exercises. Each station was intended for use by one person. The station's primarily focused on upper-body weight training through the resistance of weights. Weigh selection is done manually by inserting a short, steel pin into a stack of weights. Each weight weighed ten kilograms (10kg) or twenty-two pounds (22 lbs.) To workout against a weight of 20 kilograms, a user inserts the steel pin into the weight marked 20K. When the machine is engaged, the user moves both the weight marked 20k and those weights, which precede it, in this case the 10kg weight. Thus multiple weights are potentially engaged in a

single exercise. The additional exercise equipment which SmithBeatty carried to the gymnasium in two large, black duffel bags included one case of white golf balls, one nylon strap with a length of approximately twelve metres and including a hoop or handle at both its ends, four American baseballs made of leather and soiled with grass stains or mud, two small tubs of Eye Black,¹⁴ a jump-rope, leather gloves used for baseball or golf, two pairs of cleats (or boots), and three baseball bats; one made of wood and two made of aluminium.¹⁵

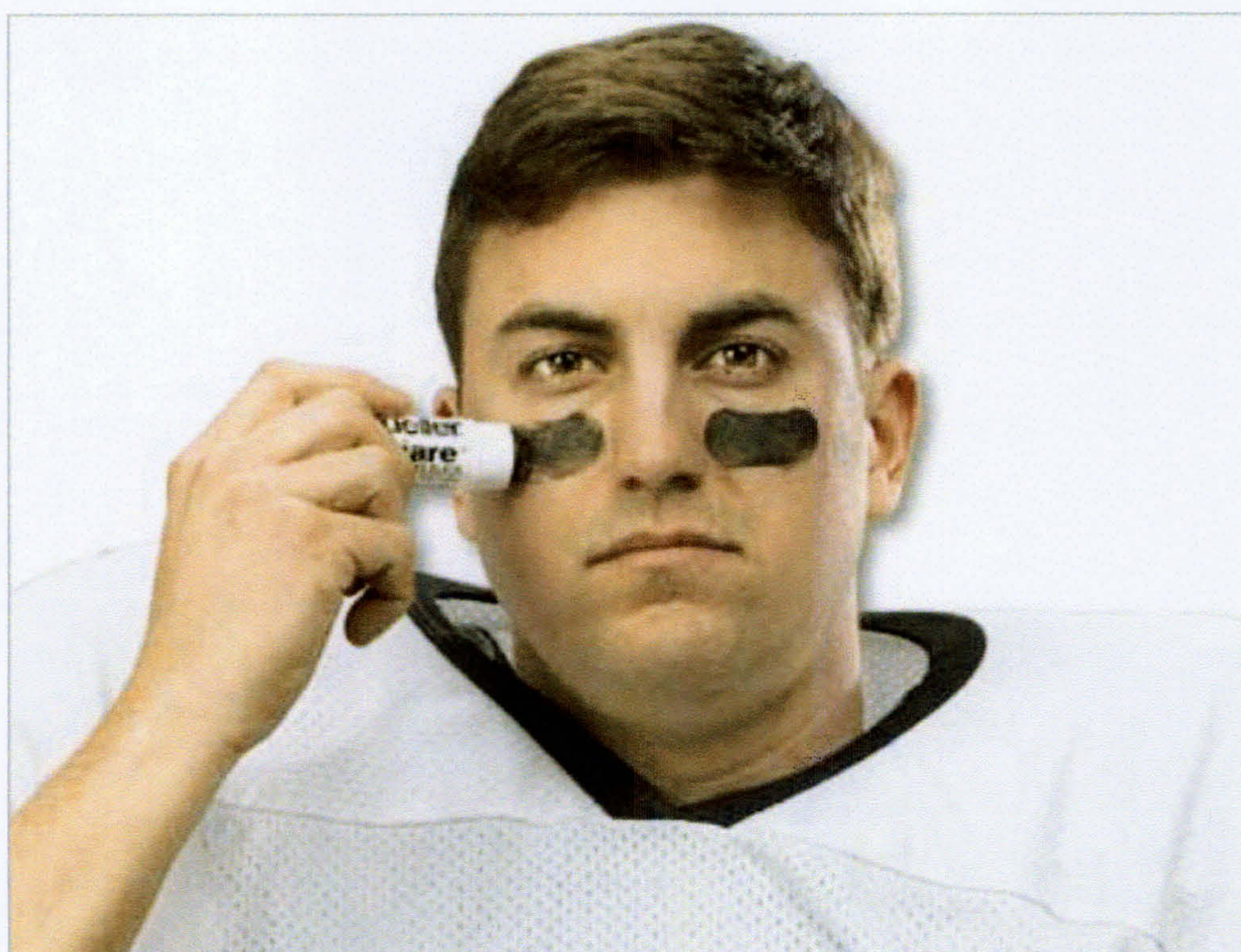


Illustration no. 47, Eye- black being applied to SmithBeatty stand-in.

¹⁴ Eye Black is grease applied under the eyes to reduce glare. It is often used by players of sport (primarily baseball and American football) or persons working outside to reduce glare from the sun or from artificial lights, when such light can impair vision of an airborne ball or dangerous solid. Traditionally the grease consists of beeswax, paraffin and carbon. Information and studies on Eye Black can be found in Powers, Benjamin R. "Why do Athletes Use Eye Black?" University of New Hampshire Inquiry (2005), <http://www.unh.edu>.

¹⁵ Since their invention in the 1970s as durable replacements for breakable lumber, aluminium bats have supplanted wood almost entirely in youth and university-level competitive baseball. Wood-bats are still used in the professional baseball leagues like the Nippon League in Japan and the Major League in the United States.

1.3 Mirror Wall

On the wall opposite the rack of dumbbells was a mirrored wall. The mirror ran the entire length of the wall, with a height of eight feet from the ground. It was then a full-length mirror reflecting the floor to the ceiling. With its length being that of the longest side of the gym, it could be used or seen from nearly any location inside the gymnasium. During the day-to-day use of the gymnasium, the mirror is marked with handprints from users pushing against it while stretching, footprints from users using the wall for balance or scuffs from the sweat of users moving past or along the wall during an exercise or moving in-between exercises. At the beginning of each day the mirror is cleaned of all such marks. Therefore, as the performance of *PartnerWork* began the mirror was clean of any marks.

Group Two: Media and Communication Devices

2.1 The Telephone-The Telephone Calls

The gymnasium telephone was a stationary, handset telephone with tone dial. It had a small microphone and intercom speaker next to the touchpad.¹⁶ When the handset was picked up from the telephone console, a call was automatically dialed to the St.Martin's Lane Hotel operator. Thus the intention of the hotel to place a phone in their gymnasium was to provide the user a way to request assistance, order food, ask for more towels or perhaps request the water cooler to be filled. The telephone could accept incoming calls from both inside and outside the hotel. All incoming calls were routed through the hotel operator.

¹⁶ The emphasis on the type of dialling and interface, which the telephone's design enabled, is noted here as being a landline based system rather than a cellular system. Additionally, the use of an operator to monitor the incoming calls and receive the outgoing requests extends to day-to-day use of the gym to the daily management of space and activity conducted by the St.Martin's Lane Hotel itself. Thus, the gymnasium and the varying communication devices (television and telephone) that were located within were part of the day-to-day operations and activity provided by the hotel. A comparison to the use of established, operational communication devices in the day-to-day management of user activity related to contemporary art is Paul Pfeiffer's utilization of television monitors installed in the former World Trade Centre for his video installation entitled: *Orpheus Descending* (April 15- June 28, 2001) supported by the Public Art Fund of New York.

2.2 Video monitors and stands in the training area.

The St. Martin's Lane Hotel Gymnasium was equipped with four television monitors. Each monitor was a tube-set television with a screen size of twelve inches (12 in.) or 30.48 centimetres. The monitors were assembled on the top of a vertical stand made of brushed steel. Each stand was painted black and was set to a height of five feet and ten inches (5'10") or one and seven-tenths metres (1.7m.) The mid-horizon line of each monitor, or mid-way point of the screen's height was just over six feet (6'0" or 2.0m.) This provided an eye – level viewing height for gym users. Each monitor-stand was placed in the front of, or just beside, a cardiovascular machine for ease of viewing by the machine's user. This is a popular arrangement of an exercise machine with an electronic media component. This arrangement can be found in most contemporary gymnasiums or fitness clubs. The height of the monitor and stand was determined by the average or assumed height of user's and to guarantee ease of view whether the user was standing on the gymnasium floor or working out on one of the four cardiovascular machines.

Each monitor was equipped to play a video and an audio signal, and the volume level could be adjusted for each monitor individually. The SmithBeatty videos played on the four monitors continuously during the performance. As only two of the videos used in the performance were created with sound the volume of the monitor's through which they were played were adjusted or 'mixed' to fill the gym with sound and to be indiscernible from one another. (See Group 4.1 and Group 4.2 in this section).

2.3 Video displays in the cardiovascular training area.

SmithBeatty created four digital videos to be played in the gymnasium for the duration of the *PartnerWork* performance. Each video played from a DVD disc player that was installed in the cardiovascular training area of the gymnasium. (See Group 2.2) One video was written per DVD disc, therefore four separate DVD discs played from four separate players during the performance. Each DVD player was 'spliced' or 'hacked' into the same cables carrying satellite television signals to the gymnasium monitors. Thus, instead of the gymnasium monitors playing international news, sports or the most recent Jamie Oliver cooking special, each monitor played a video prepared by SmithBeatty. The antenna cables feeding the monitor with a satellite signal from, and connected to, a television monitor. The monitor, one of four installed permanently for the day-to-day operation of the gym, was assembled on a vertical stand with a height of 1.7 metres. The monitor therefore was, generally, at the 'eye-level' of the performers and the viewers in the gymnasium, silent, and ran continuously throughout the performance of *PartnerWork*. The complete 'running time' of the video was nine hours.

2.3a Selleck/ Magnum P.I.

The *Selleck Loop* was created by SmithBeatty for the performance *PartnerWork*. It used a short, repeating clip of the actor Tom Selleck in his role as the television detective and Reagan-era playboy Magnum P.I. Magnum P.I. was a programme on American television created by Donald P. Bellisario and Glen A. Larson, and broadcast between 1980 and 1988. SmithBeatty accessed the Magnum P.I. material from a multi-disc DVD collection of Magnum P.I. shows purchased from an online shopping website.



Illustration no. 48, Tom Selleck (left) as Magnum P.I.

Selleck played a Vietnam War veteran turned charlatan detective. Magnum P.I. (the P.I. stands for 'private investigator') spends most of the one-hour shows flying around in helicopters, driving a red Ferrari across gravel roads or through scenic and isolated landscapes, chasing down the villains and sleeping with the show's guest actress, usually a cameo appearance by an established actress from popular cinema.¹⁷ Magnum was normally dressed in a floral pattern shirt, unbuttoned enough to provide a memorable frock of dark chest hair. He wore a full moustache and equally full, dark eyebrows. His skin was tanned to a luxurious ivory tone and his thick, curling brown hair styled carefully just over the tops of his ears.

¹⁷ Including Sharon Stone in the Magnum P.I. episode: "Echoes of the Mind" (1984).

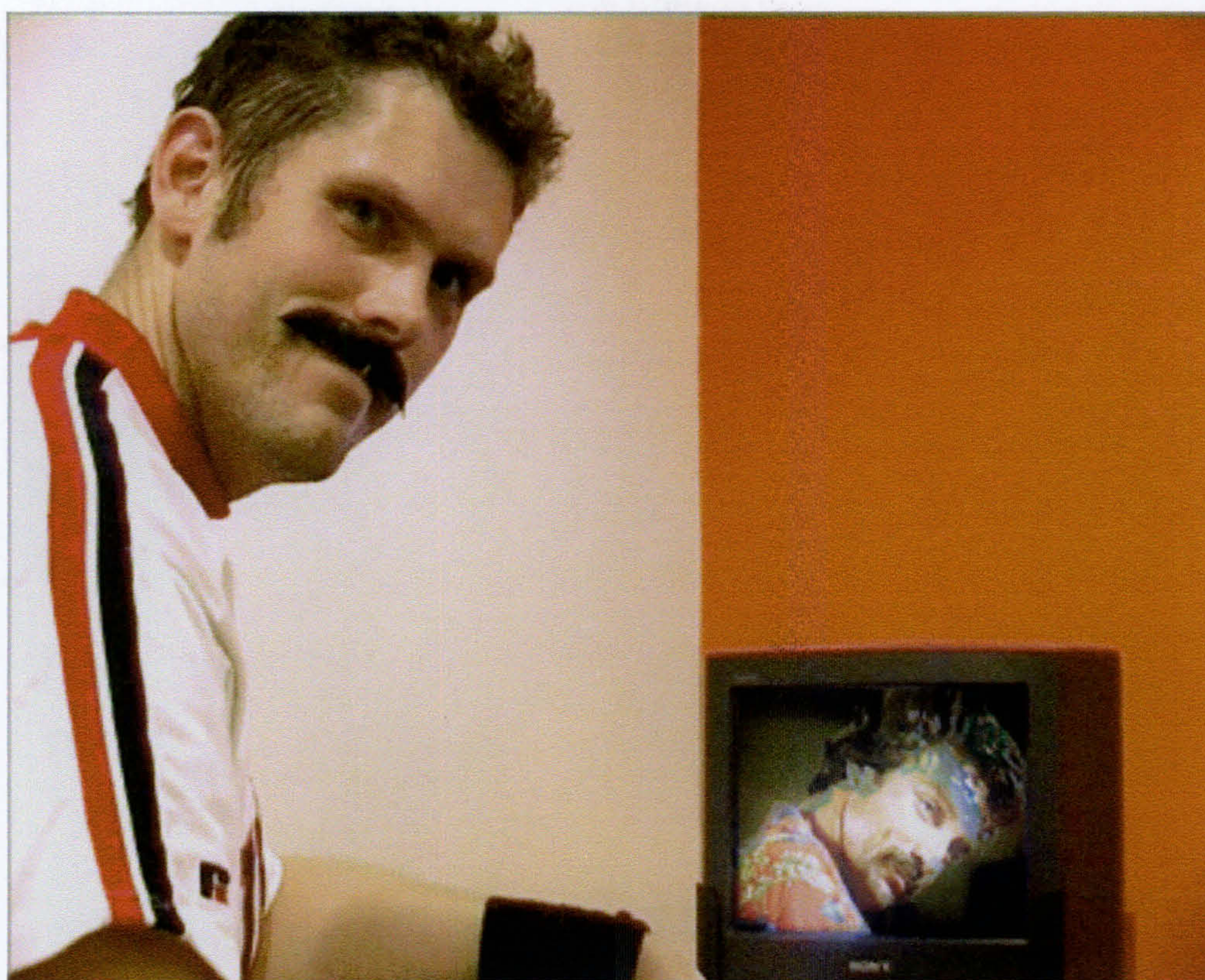


Illustration no.49, Beatty (left) and *Selleck Loop Video*.

The original Magnum P.I. introductory scene and theme music were played at the beginning of each programme. The clip created for *PartnerWork* was a short dub of the show's introduction sequence and accompanying theme music. It featured Selleck in a red, floral patterned shirt with his back to the camera. The bottom edge of the television frame was composed at his mid-torso and the top of the frame neatly cropped the top of the actor's head leaving just a small gap of headspace. In the clip Selleck turns his head to the right, looks over his shoulder, and gives the camera and the viewer a quick, coy, doubled raising of his eyebrows. His moustache is in full view, outlining the contours of his upper lip. For the creation of the clip, SmithBeatty dubbed the scene off of a television monitor and included the clip's original sound. The dub was made with a mini-DV camera mounted onto a tripod and shot directly 'off' the monitor. One video clip was created with the camera. This clip was then 'captured' with a digital video editing application and rendered to create a video

sequence. The sequence was then written to DVD and installed in the hotel gymnasium. It played from a DVD deck 'spliced' into one of the four television monitors in the gym, playing from a monitor placed directly in front of one treadmill.

2.3 The Yell Leader

The *Yell Leader* video featured a head and torso of a young man using hand gestures and upper-body movements. The gestures and movements were each based on an index of American football fan cheers, songs and chants. The gestures and movements were then a cryptic body language used to conduct the group participation of spectators at sporting events in a small town in Texas, United States called College Station. More on College Station and the cheering of large crowds is described in Part III of the thesis.

The *Yell Leader* video is an animated video featuring twelve (12) unique frames assembled together. Each frame features the head and torso of the cheerleader, who is a white male dressed in a crisp, white-collared shirt and with a very short haircut. The head and torso of the man are framed by a red square, and set against a pale green background. SmithBeatty researched the original images from alumni support websites based in College Station. Originally constructed as one image, with each frame assembled together in a grid layout, SmithBeatty re-photographed the image to create twelve unique images, each featuring one body gesture depicting one group cheer.

First laying tracing paper over the individual photographs, SmithBeatty then used soft-lead pencils to trace and colour-in the area of the image that was made up of the Yell Leader's body (see illustration no. 50). The resulting image was that of a semi-transparent, dark shape that matched but abstracted the figure of the Yell Leader's body and his unique gesture in each frame. Thus there were twelve (12) unique photographs of the

cheers, and then twelve (12) traces or semi-transparent 'shadings' of the cheers, for a total of twenty-four (24) images.

New photographs were made of each of these twenty-four images with a consumer level digital camera. The resulting digital files of the image were then edited with a digital image-processing application and saved in a file format suitable for video editing. Each file was then imported into a digital video editing application. The images were then assembled as unique frames in groups of twelve (12); twelve frames of the cheer photographs, followed by twelve frames of the traces of the cheer photographs. The assembled frames numbered twenty-four (24). A transition called 'fade-in/out' was applied through the assembled frames, creating the time-based image of the photographs dissolving into the traces, and the traces then evolving into photographic reproductions. The transition and the assembly of frames were then rendered to create a single video sequence. Once completed, the sequence was copied, and the copy of the sequence 'pasted' onto the end of the original sequence.

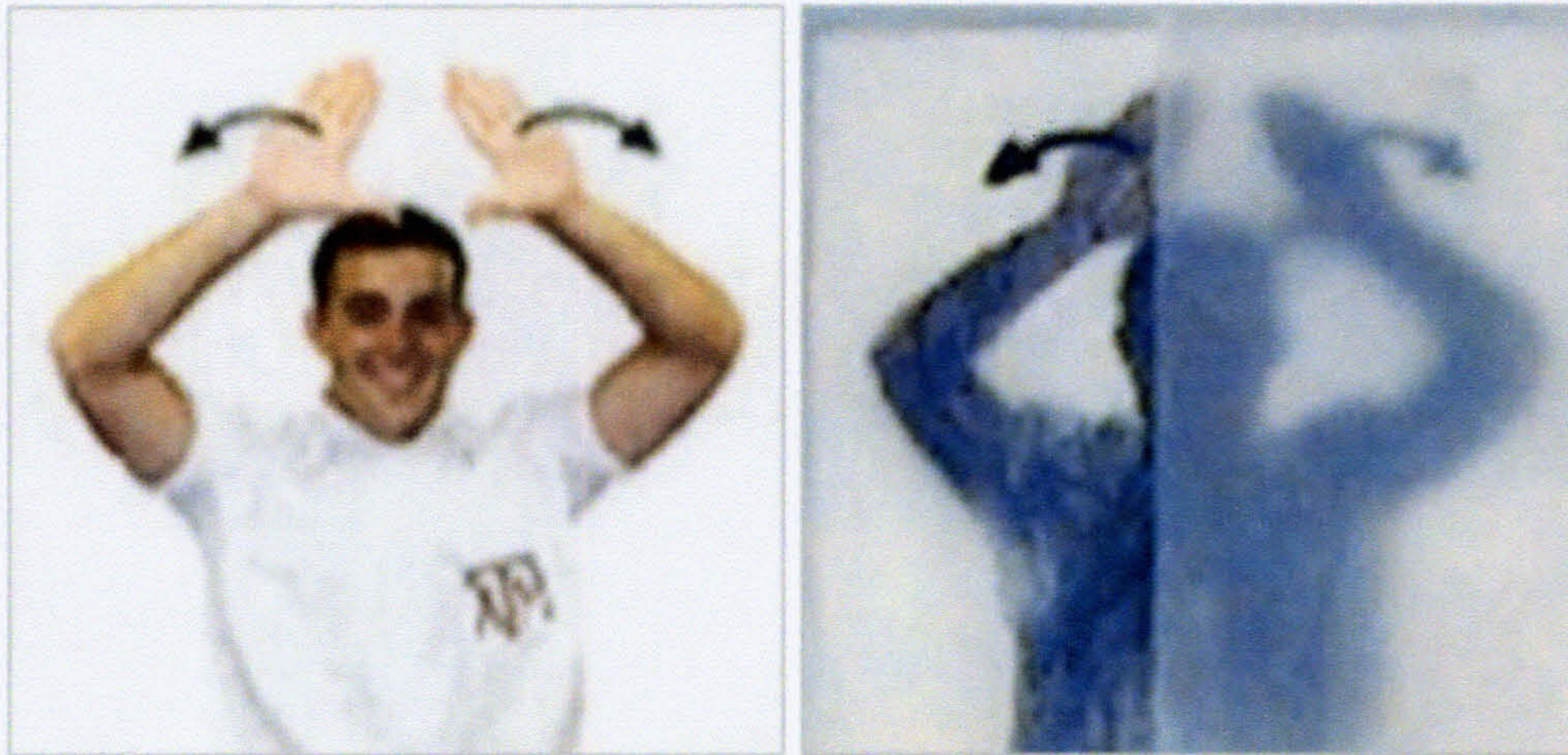


Illustration no. 50, Video stills from the *Yell Leader*.

This step was repeated approximately fifteen (15) times and then rendered, thus turning the 'collage' and running time of the sixteen video sequences back into one unique sequence with the same duration of the

'collage.' This duration was approximately thirty-two (32) seconds and featured the dissolve-evolve dynamic of the cheerleader in seven consecutive loops. The resulting sequence was then written to DVD and played from the installed player and monitor in the gymnasium.

2.3c The Crowd Wave

A third video prepared for the installation featured seven short clips of spectators at European and South American sporting events doing the 'wave.' The 'wave' is a synchronized group activity which can occur anywhere that a large group of people are assembled. The 'wave' is most often found in the stadiums or concert-seating of sporting events, including Centre Court at Wimbledon, the stadiums throughout Germany in the 2006 Football World Cup, American football stadiums and other such events and locations.

A 'wave' normally begins by the coordinated movement of two or more persons. These persons have usually planned their move through physical gesture or verbal communication. Upon an agreed cue, perhaps counting to three or the sound of a whistle, these persons will all stand at their seat, raise their hands in the air, and yell.¹⁸ This 'outburst' will typically be seen and heard by a much larger number of people than who were originally participating.



Illustration no. 51, Video stills from the 'Crowd Wave.'

¹⁸ They yell no word or statement that is decipherable. Rather it is more a strange form of 'vocalese.'

Therefore, the original protagonists quickly cue themselves once again, standing and yelling with hands raised, and at this point, to their immediate left or right, several other persons will stand and yell. This process will repeat itself until finally, like a cold engine in a Ford F150 Pickup Truck, the 'wave' gets started.¹⁹ When it has caught on with enough participating members of the crowd, the 'wave' will appear like a seamless movement across a field of bodies rising up and down. Thus it has the wonderfully dynamic appearance of vertical and horizontal activity in one movement.

The video clips used for *PartnerWork* were downloaded from a study of pedestrian dynamics and crowd movement by a team of Hungarian and German researchers.²⁰ The clips were short segments featuring crowd 'waves' at events such as athletic contests, football matches and possibly an Olympics competition. There are outdoor waves and indoor waves. There is sound in the original video (edited out for use in *PartnerWork*) in which can be heard the chorus of yells as the bodies stand and hands are raised. SmithBeatty assembled the clips as downloaded QuickTime files. Removing their audio tracks, and then rendering them as a unique, silent, video sequence. The total running time of the crowd wave video, installed on one of the four television monitors in the gymnasium was thirty-eight seconds. The video was written to DVD and played from a DVD player. The short duration of the video repeated itself or looped to play throughout the performance.

2.3d The Countdown Clock

PartnerWork was performed for nine continuous hours; starting at Noon and ending at 9 p.m. Two clocks kept the time of partner work. One, a

¹⁹ The metaphor of a cold truck engine here is important. A cold truck engine often needs repeated attempts to 'turn over' or for the engine to start. Once started, the engine stutters and struggles to move fuel and oil through its system. Quickly the engine's temperature rises and its operation becomes faster and smoother. By contrast perhaps we could refer to a lawn mower engine, like a Briggs and Stratton motor, which, once started, quickly charges to a very high velocity, making much noise and burning off a great deal of fuel and oil.

²⁰ See <http://angel.elte.hu/wave/>.

twelve-hour clock hung on the wall of the gymnasium, kept standard, mathematical time. The second clock consisted of a video playing a 'countdown,' like the clocks featured on scoreboards at sporting events,²¹ the twelve-hour clock was hung on one wall in the gymnasium. It included a second-hand and was used by the performers throughout the performance as a way to gauge how much time in the performance had elapsed. From this they could assess the state of their physical condition. The second 'countdown' clock was an animated video consisting of sixty-one (61) unique frames assembled into a countdown sequence. It was installed in the gymnasium and presented on one of four television monitors located in the gym.

The video clock counted down from twenty minutes to zero, in twenty (20) second increments. Each frame constituted twenty seconds of video. Although the time to be elapsed appeared in the countdown to be twenty (20) minutes, the video's running time was continuous throughout the performance of *PartnerWork*. The clock counted down from twenty minutes (20:00) twenty-seven (27) consecutive times during the performance, or for a total of nine hours. Therefore its total running time was nine (9) hours, or five hundred and forty (540) minutes. This total time can then be divided into individual units of twenty seconds or 'intervals' of twenty minutes.

Each frame animated to construct the *Countdown* video included a hand rendered line drawing of a single unit of time.²² The value of each unit of time was divisible by twenty (20). For example, the first frame, that from

²¹ See <http://www.polycomp.co.uk/led-display-clocks.htm>.

²² The terms unit, measure and value will appear repeatedly in this section. These terms will also be applied in subsequent sections of the thesis. The intended definition of these terms includes: a definition of 'unit' as that which identifies "individual or discrete parts and elements into which something can be divided for analysis;" a definition for 'measure' as a "unit in a system that is used to determine the dimensions, area, or weight of something;" and a definition of value to be "a numerical quantity assigned to a mathematical symbol." All definitions selected from the Encarta World English Dictionary.

which the clock initially 'counted-down,' was a line drawing of twenty minutes or (20:00). The next frame was a line drawing of nineteen minutes and forty seconds (19:40), the next frame nineteen minutes and twenty seconds (19:20), and so on. The sixty-one frames included each twenty second increment between and including twenty minutes to zero minutes and zero seconds (00:00).

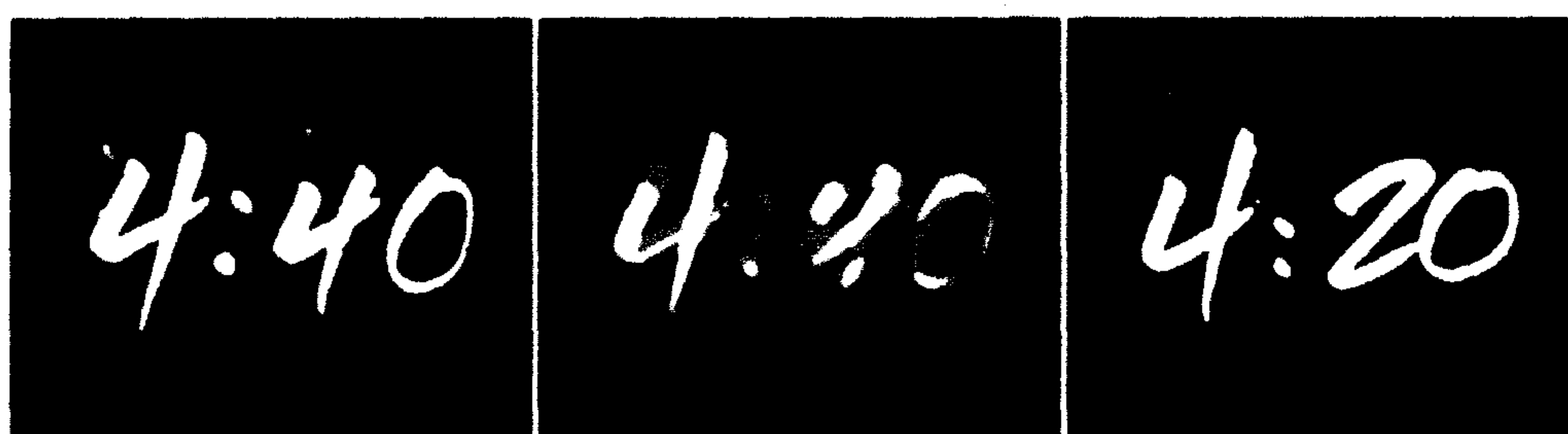


Illustration no. 52, Video stills from the 'Countdown Clock.'

The line drawing for each frame was initially composed with the use of a black ink marker on white rag paper and resembled handwriting or handwritten script. The individual frames were then digitally photographed with a consumer-level, hand-held camera to create sixty-one individual, digital files; or one file per frame. The resulting digital files were edited by a digital image-processing application, creating uniform dimension between each the drawings and also an inversion of their tones. Thus the size of each number, regardless of its original, hand-drawn dimensions, was altered to achieve continuity of appearance in the video. The inversion of each frame's tone was changed from a black line drawing on a white field to a white line drawing on a black field. The frames, still existing at this stage as individual digital files, were then saved in a file format suitable for video editing. Now uniform in dimension, tone and format, all of the frames were exported to a digital-video editing application and assembled, frame-by-frame, into one sequence. Through video editing the individual frames were assembled together, placed in a linear order of descending time units (from 20:00 to 0:00) and then digitally rendered. By rendering this assembly of frames what is created is a discrete, singular

composition of the frames called a video sequence. Video sequence therefore names the state of the frames transformed from an assembly or multiple of frames into a single 'set' called a sequence.²³

Transitions effects ('dissolve transitions') were added in-between each individual frame. These transitions had a duration of eighteen seconds each. The dissolve begins when a frame is full-frame and at 100 percent opacity. Within one second the opacity of the frame begins to drop in value, while the opacity of the succeeding frame, starting at zero percent, simultaneously increases in value. The dissension and ascension of opacity value occurs at the same rate. As the initial frame's opacity drops below fifty percent, the opacity of the next frame has reached opacity of just over fifty percent. This operation continues until final the opacity of the initial frame is zero percent and that of the following frame one hundred percent. For example, if the initial frame was 12:40, the subsequent frame would be 12:20. When 12:40 is in full view, 12:20 (as well as 13:00) are not visible as their opacity is zero percent. From this point the transition will begin, and over the next eighteen seconds the time coming into view will display a value of time twenty seconds less than that which precedes it.

When an individual frame is in full opacity it is the only frame visible. I would like to label this frame as that which is 'purely visible.' Each 'purely visible' frame is preceded and followed by two separate frames. In one the moment, that frame which is 'purely visible' has an opacity value of one hundred percent, while the frames preceding and following that which is 'purely visible' each have a value of zero percent. These preceding and following frames exist, but are transparent. I will label these frames with the opacity value of zero percent 'purely invisible;' and will clarify that

²³ The frames are then classified as belonging uniquely to the individual sequence. A digital video sequence can be further edited, re-assembled and re-rendered for other uses or applications. However, what is important for the relation of the formal component of sequential rendering in the countdown clock is the change from a series of multiple, discrete units to a singular or sequential whole.

'purely invisible' frames' are those, which are immediately preceding or following a 'purely visible' frame, or that frame which has, in the moment, an opacity value of one hundred percent. As each frame is combined through a digital cinema effect called a 'dissolve transition' it should be understood that only the moment of 'pure visibility' and that of 'pure invisibility' denote the unit of time in the countdown clock as distinct. 'Pure visibility' therefore is a mark of the present, and 'pure invisibility' a mark of the past and future.²⁴ Those frames, which are here identified as 'purely invisible', are considered to be always in relation to the present, which is marked by the 'purely visible' frame. 'Pure visibility' and 'pure invisibility' occur simultaneously.

The video sequence is then constructed as a linear assembly of 'purely visible' and 'purely invisible' frames. Starting at the frame with a drawing of twenty minutes (20:00), the sequence proceeds through the next sixty (60) frames.²⁵ The final 'purely visible' frame is a drawing of zero minutes, zero seconds (0:00) and is followed by a frame with a drawing, once again, of twenty minutes (20:00). Thus, the video does not repeat the same sequence of sixty-one (61) frames, but plays through multiple sequences of sixty-one frames. I can thus describe this clock as not a clock at all. It is instead a series of graphic images based on the concept of a clock.²⁶

²⁴ In this sense the present straddles both the past and the present. It requires the past as its precondition. See Grosz (2004), p. 176.

²⁵ Ibid. pp. 176, 183.

²⁶ LED Clocks are manufactured incorporating high brightness LEDs to 1200 millicandellas and are suitable for all-day viewing in direct sunlight and can incorporate ambient light sensors for night time viewing. The LED displays are weatherproofed to IP65 standards. The LED clocks can take their time signal from different sources i.e. GPS satellite time signals or radio time code signals, to ensure complete synchronisation and absolute accuracy. See <http://www.polycomp.co.uk/led-display-clocks.htm>.

2.4 Drawing Boards

Two drawing boards were created in the gymnasium for use in the performance. They were made by covering two large light box photographs, permanently installed in the gymnasium, with seamless photography backdrop paper. The paper was first taped down to the top of one light box with a strong cloth gaffers tape and then unrolled down the full front-side of the light box, approximately eight feet (8ft.) or 2.43 metres. The seamless paper was completely clear of any marks or texture, and was bright white in colour. Both light box photographs were covered in this way, the sides of the seamless paper taped down along the sides of the light box, and also taped down along its bottom edge. The width of the drawing space was approximately six feet (6ft.) or 1.83 metres.

Group Three: The Amenities Station

A set of shelves, rubbish bin and adjacent water cooler were part of the hotel gymnasium's day-to-day contents. It was a station of amenities that a user of the gym might need, and it provided articles not placed in the guest's rooms in the St.Martin's Lane Hotel. The shelves, water cooler and bin were placed next to the rack of free weights, along the wall opposite that of the mirrored wall. Each morning that the hotel is open, the contents of the amenities station are re-stocked and its surface wiped down with a chemical cleaner. Therefore, at the beginning of SmithBeatty's performance, the amenities station was fully stocked and freshly cleaned.

3.1 Food, Towels, Sore-Muscle Rub and Water Cups

The amenities station was stocked with two shelves of recently laundered white, cotton towels neatly folded and arranged in the station. The gymnasium house phone was located on the top of the station (see Group Two, Section One). The amenities station was also stocked with green apples. SmithBeatty and the Hames-Levack attendants supervising the use of the gym, carried in other food items including freshly made

sandwiches, *Powerbars*®, *PowerGels*® and chewing gum. Each of the se food items contained sugar and/ or carbohydrates. The final consumable item added to the amenities station by SmithBeatty was a small tub of *Icy-Hot*®. This is a mentholatum gel rubbed onto the skin. It is used to soothe sore muscles or aching body-parts.

3.2 The Water Cooler

The water cooler is an appliance often considered in relation to corporate offices or open-plan working environments.²⁷ The St. Martin's Lane Hotel supplied the gymnasium's users with fresh, cool water through such an appliance. Attached to the three and one-half litre (3.5 L) water cooler was a plastic tube in which small, clear plastic cups were inserted. Users of the cooler are able to retrieve the small cup with a slight tug on the bottom of an exposed cup and fill it using the water cooler. SmithBeatty used the cups as well as a variety of plastic water bottles furnished by themselves.

Group Four: Sound

4.1 Gymnasium's Ambient Sound

The ambient sound of the gymnasium is that of an eerie, minimal quiet. The thrust of the air conditioning system in the gym's ceiling creates a subtle and husky whir, reminding one of the sound of air circulating in the cabin of "Discovery One."²⁸ When the free-weights, resistance machines

²⁷ The 'office' water-cooler is often used in theatrical productions, television programs and television commercials as a location at which people meet to share gossip, trade secrets, make bets on sports events or engage in collegial networking. For example, in a 2003 ESPN/ABC television commercial entitled: Shelfball, three men in slacks and oxford shirts stand in front of a water cooler located against the wall of a large, open-plan office environment. The three men drink sips of water while verbally taunting one another into a game of Shelfball. Shelfball is an informal game, possibly related to darts or 'Paper Football' in which a number of players from two to six throw wads of paper onto an empty shelf. A mark is used from which each player throws their wad of paper, and the ultimate goal is either for your wad to land furthest back on the shelf without touching the back of the shelf. Alternatively, the game can be played with the goal of creating a 'hanger' which is a wad of paper partly on, but hanging off of, the front of the shelf. With this as the goal, Shelfball resembles the game Shuffleboard. See <http://www.adveractive.com/client/espn/shelfball/>.

²⁸ The spaceship featured in Stanley Kubrick's film; *2001: A Space Odyssey*.

and cardio machines of the gymnasium were in use, the sound created changed from the ambience of a floating space capsule to the anxious grind of Danny Lloyd's tricycle wheels in Stanley Kubrick's film *The Shining*; a constant hum, abruptly softened by a Navajo rug, returning as the three wheels landed back upon the wood floor of the Overlook Hotel.²⁹ This sound was sustained as Danny rode his machine down the hotel corridors and past room no. 237. The constant low-hum in the gymnasium was the sound of the nylon treadmill belt spinning automatically once started by a user. The abrupt, sharp changes in tone were the result of the stammering resonance of the Stairmaster, steps revolving up and down, being made with a sharp bang and rattle of the machine's hardware from the user's exerted force. A hum, a hum continued, a thud, rattle, clank, hum, hum continued, a thud, rattle, clank, hum, etc.

It is possibly valuable to add a short mention of the environmental sounds of the St. Martin's Lane Hotel, which contributed to the soothing drone of the capsule-like ambience. The slight squeak of plastic wheels on a cleaning staff trolley, the subdued 'ping' of elevator cabs arriving at their floor, the murmur of hotel guests and performance audience in the adjacent hallway and the 'twinkling' of ice in their cocktail glasses. While the ground floor lobby of the St. Martin's Lane Hotel is a cacophony of street noises off of St. Martin's Lane, telephone ringing, porters being hailed, human laughter and multilingual conversations; the first floor of the hotel remains relatively quiet, peaceful and almost comforting. This quiet was sustained until the moment the performers engaged the machines in the gymnasium.

²⁹ Stanley Kubrick's film *The Shining* (1980) is based on a book by the novelist Stephen King. The story features a married couple and their son Danny who look after a resort hotel in Colorado for the winter. Jack Nicholson and Shelly Duvall play the married couple, named Mr. and Mrs. Torrance. The child actor Danny Lloyd plays their son Danny. The resort hotel, in the film identified as the Overlook Hotel, is (supposed to be) empty during the family's stay. Thus, Danny's tricycle sound is a poignant and undisturbed by guests of the hotel, etc. Thus the film's audio during scenes of Danny's riding begins with only that of the sound produced by his wheels on the hardwood, rugs and painted concrete or carpeted floors.

4.2 Prepared Sounds

SmithBeatty used two sounds in the gymnasium, both of which were played from DVD discs and through the audio speakers of the television (see DVD track: *Partner Work Rough* for an example of the sound in the gymnasium including that playing from the DVD discs.) Both tracks were examples of theme music or soundtracks used in television and film programs. The first was the theme music to *Magnum P.I.* played in the introductory and closing credits of each weekly program. In *PartnerWork*, a short dub of *Magnum P.I.* (recorded from a television set in the studio of SmithBeatty) provided the sound. There was no alteration of the sound by SmithBeatty. The sound included the theme of *Magnum P.I.*; an instrumental musical piece not different than many of the mainstream American television programs on the three major networks (ABC, NBC and CBS) at that time. Shows like *Dynasty*, *Hart to Hart* and *Miami Vice* all featured instrumental theme music in their introductory and closing segments.

The second audio track used in *PartnerWork* was a collage of several tracks from the NFL (the National Football League) Films soundtrack. NFL Films is a documentary film production wing of the National Football League, the professional American football league. NFL Films are used in weekly television programs to show highlights of the games played prior in the week. Most of the films are narrated by Pat Sabal whose baritone and resonant voice quickly became a recognisable part of NFL Films productions.

In *PartnerWork* two tracks from the NFL Films collection are featured. One, the "Power and the Glory," is sampled two times. One sample has been altered to play at a speed exactly one-third the speed of its original playback speed. The sample features an echo of trumpets sounding off in the first four bars of the composition. At their normal speed the trumpets have a high-frequency pitch, a call-to-attention provoking the awareness of

the viewer. Playing at just one-third of its normal speed, the trumpets are physically transformed into a sagging, morose deliberately downtrodden pulsation of swollen brass and tympani.³⁰ The transformation is like that of taking a walk along a lovely English path in the Yorkshire Dales; on a dry, sunny morning with the earth packed solidly beneath your feet, the walking is brisk and quick off the mark; however if the rain pours down or has been occurring over the night prior to your walk, the path is a soft, sticky suction of mud and grass that pulls on your boots, weighs you down and dampens your spirits. This was the effect of slowing down the sample from the “Power and the Glory.”

However, the second NFL Films soundtrack, entitled “Up They Rise” is played back from the DVD at normal speed and has been ‘mixed’ to play at a higher volume than the “Power and the Glory” sample. “Up They Rise” plays continuously throughout the performance, whereas “Power and the Glory” plays every four to five minutes. With this continuous sample played alongside a discontinuous sample what is created is both euphemistic and triumphant theme music like that of a television program’s introduction. Every few minutes, a powerful interruption occurs in which the morose fervour of “the Glory” transforms the soundscape, temporarily, into a suspension between high-thrusted power and downtrodden exhaustion and despair. This passes back to a seemingly continuous triumphalism when the “Power and the Glory” sample fades out.

There is one additional element to the sound of both the Magnum P.I. sample and the NFL films sample. This is the utterance(s) of speech. In the former, each repeating clip includes the voice of a man saying: “There it is.” When combined with the video, the utterance occurs just as Tom Selleck has turned and just as he is about to raise his eyebrows.

³⁰ The triumphant mannerism of the music and title of the track can be compared to the theatrical design and thematic scoring of Stanley Kubrick’s 1957 film *Paths of Glory*. Intermixed with the sound of the performance, the NFL Films soundtrack echoes the whistles and sounds of firing rifles in Kubrick’s film.

Experienced only as sound, the man's short statement precedes a cadence in the music that has reached a high note and energetic conclusion. The sample from the NFL films tracks includes the voices of a coach and the players spitting euphemisms in a derogatory tone. Recorded on the playing field of actual American football events, the voices are 'mixed' into the music to signal breaks or changes in the rhythm. The utterance of a coach or player includes the sounds of the crowd at the matches. You can hear the swarming applause, gulps of air and renegade boos used by those in attendance. They provide a backdrop to the voices of the player's and the coaches; a completion of the scene capture on magnetic audio tape.³¹

4.3 Smith's Whistle

SmithBeatty created two other distinct sounds during the performance. The first was handclapping, which they used to signal the beginning of an exercise and to celebrate the completion of an exercise. The clapping was open-palmed contact between their own hands and normally consisted of three single claps in quick succession: "clap, clap, clap!" The other sound created was that of a short blow on a silver whistle worn by Smith. Like the clapping, short bursts of the whistle were used to signal both the beginning of an exercise and the end of an exercise. However, the euphemism of the hand clapping was countered by the shrill command of the whistle. While both sound forms have an analogy to sports play on a field, one an umpire's whistle, the other the celebration of spectators and cheerleaders encouraging both the players and themselves to perform well.

³¹ See Hayles (1999), "The Materiality of Informatics," pp. 192-221. Hayles looks at the topics of 'incorporation' and 'inscription' of the human body by the example of the use of magnetic tape recorders to record the human voice by the author William S Burroughs.

Time as Durational Performance

In the nine hours that *PartnerWork* was 'endured' by SmithBeatty, each of the objects discussed above were included as elements in the formal structuring of the artwork. Some of the objects were used individually. Others, like the sound in the room were integrated into the emotional motivation and physical exercise of every action conducted during the performance.

The performance started at Noon on the scheduled date³² and ended at nine o'clock in the evening on the same day. The times of the scheduled beginning and end of the performance were not arbitrary. Instead, they were based on the hours 'of operation' conducted by the host of the performance. In this case, the Scope-London Art Fair and the Hames-Levack Group were scheduled to be 'open' for visitors at noon and close at 9pm. As part of the fair and in an attempt to be integrated into the 'day to day' operations of the institution hosting the artwork, *PartnerWork* adopted the Noon to 9pm duration as its own. Thus the 'hours of operation' define the formal use of 'time' in *PartnerWork*. The hours, which structure the institution and therefore those, which structure the possibility of viewers being present with the work are integrated into the structure of the artwork. These are formal elements designed by the artists to guarantee an encounter with the viewer, and an attempt to evoke an awareness or response of the viewer to the artwork's duration.

This is what, for the purpose of this thesis, is to be defined as 'durational performance;' an artwork that combines the artist, objects or devices and the viewer, in a time 'lived through' and on-display. A durational performance like *PartnerWork* can attempt to attract, but not guarantee, the physical presence of a viewer or group of viewers within the scheduled

³² *PartnerWork* was part of the Scope-Art Fair in 2005. See <http://www.scope-art.com> for information on fairs and image archives of previous performance events including SmithBeatty's *PartnerWork*.

time-period of the artwork. In 'durational performance' the artwork continues to operate in real-time regardless of the length or manner of the viewer's visit.³³ An example of 'durational performance' includes the time of the film screening in Bakkom's *Intimacy Machine*, as well as the time of the encounter between a painting hanging in a museum and the viewer. The duration of this encounter has effects on both the artwork and the viewer, the painting that fades over time or the meaning of which is developed over time and successive thesis papers. The effect on the viewer is accumulated over the time of their encounter with the work, which might be as short as two or three seconds or as long as the opening hours of the museum in which the painting is hung.³⁴

The thesis considers the concept of 'durational' performing to be a necessary quality of the structure for *PartnerWork*. Because of the exaggerated length scheduled for the performing of the work, it would not be reasonable nor clever of the artists to force nor anticipate that any individual viewer or group of viewers would be willing to be present for the entire duration of the work. 'Durational performance' therefore refers to the work on display and the 'time lived through' of both artist and viewer in the example of *PartnerWork*. It was the artists' endurance, rather than the physical presence of the viewer, that was designed to be continuous. The design of *PartnerWork* assumed that viewers would be in attendance for short periods of time; perhaps as quick as a glance in through the doorway or perhaps as long as needed for a viewer to run a kilometre on the treadmill.

Thus the 'time' of the viewer's encounter with the work could be variable, and its effect characterized by what the viewer could see, hear or smell in

³³ By real-time I am referring to the unfolding of events in linear time. In this sense, 'real-time' can also refer to the 'instantaneity' of perception, viewer-response and feedback. See Gere, Charlie. (2006) *Art, Time and Technology*. Pp. 1, and 113-138.

³⁴ One exception to this statement would be to a show in which 'timed' tickets are sold to viewers by the museum. In this case, the ticket will provide a specific range of time during which the viewer can enter the exhibition and view the painting. In most cases it is only an entry time that is listed and not a time by which the viewer must depart the exhibition.

their 'time lived through with the work. Since SmithBeatty anticipated short 'bursts' of viewer engagement, but could not guarantee or force such engagement, the design of *PartnerWork* made necessary the ability of the performing to be a self-organised system. In this way the performance of *PartnerWork* could be completed without engagement from the viewers. *PartnerWork* had to be able to 'work' without viewers; it had to be able to run without the presence and commands or interaction of a user. SmithBeatty achieved this 'self-organized' operation of *PartnerWork* by producing and installing the dynamic range of print, video and sound discussed in the preceding section. Like the water in the River Thames which moves according to the gravitational flow of a tidal clock, *PartnerWork's* movements, physical challenges, changing rates of speed, and movement of the performers continued ceaselessly and with variation.

The Performance

The performance of *PartnerWork* began at noon. The videos were turned on, the volume of the sound adjusted at a high level and the performers dressed in baseball uniforms, nylon jackets and cleats. In the gym were assembled all of the formal elements discussed above. SmithBeatty began the performance with the Training Manuals. They conducted a series of stretches illustrated in the manuals by first viewing and studying the illustrations and then proceeding through the stages of each 'stretching' activity. The performers carried the training manuals around the performance space. When they found a location in the gym to perform one of the manual's listed exercises they would leave the books open. The illustrations and instructions thus remained visible to the performers, as well as to any viewers who might have entered the gymnasium. Although SmithBeatty performed with one another, there were moments and exercises which were completed by an individual performer.



Illustration no.53, Studying the manuals and stretching.

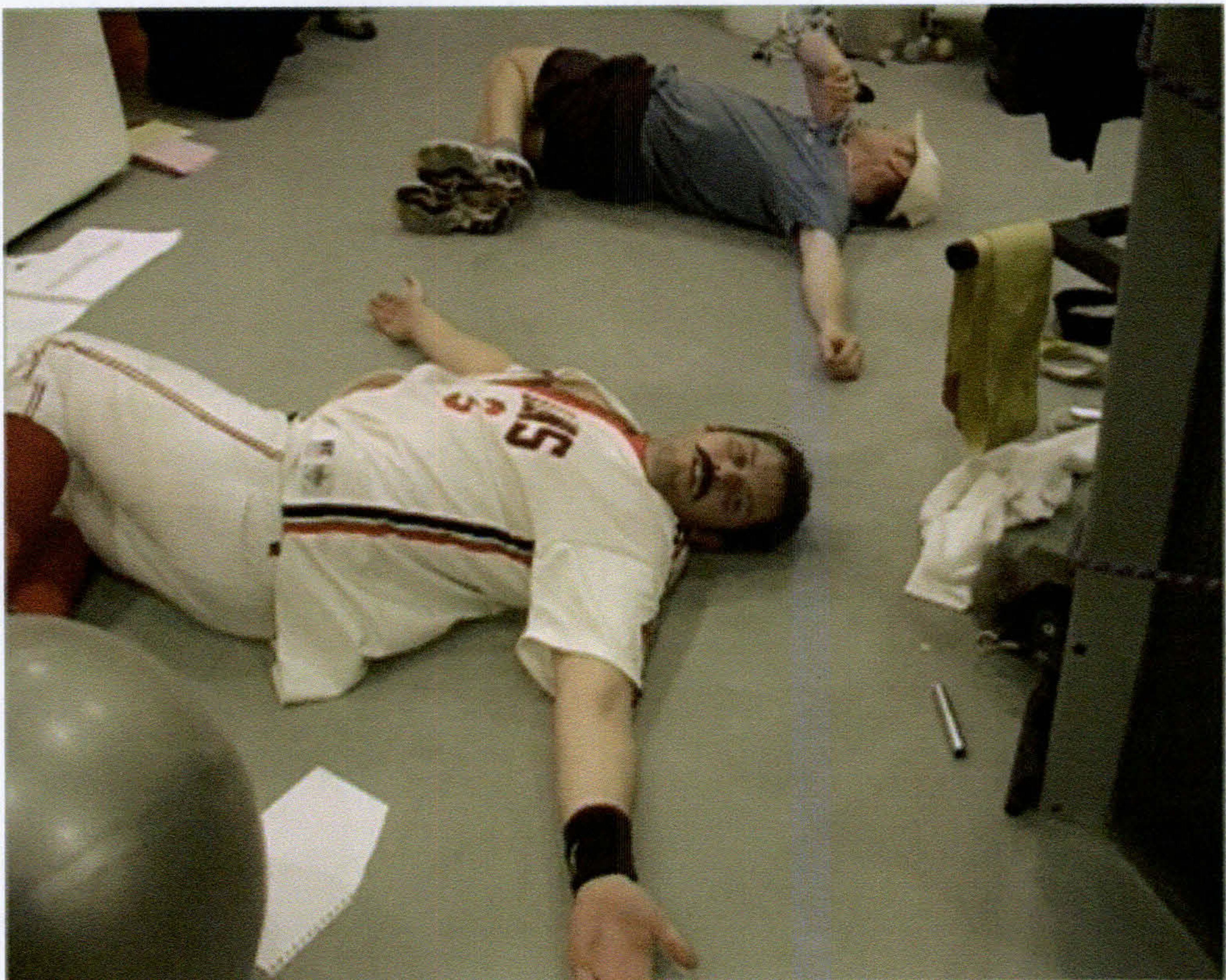


Illustration no. 54, SmithBeatty stretching.

For example, in illustration number fifty-three (53) Beatty is reading the manuals by himself and performing a stretch different than that being completed by Smith. At other times the performers completed the same exercise together. This is the case in illustration number fifty-four (54) where both performers are engaged, simultaneously, in the stretching exercise chosen from the training manuals. Relations between the performers and other formal elements in the gymnasium were quite varied. Beatty could be engaged in the loosening of a tight hamstring, while Smith could simultaneously be popping his knuckles or stretching his lower back.

As the stretching by the two performers moved into the performing of “Partner Contests and Activities” the manuals were continually left open to the page listing the exercise being endured. For each of these exercises, which were performed throughout the nine hours of *PartnerWork*, SmithBeatty worked together. They read the manual and considered the line drawing, then attempted the exercise themselves. A relation between the bodily mass and dimension of the two performers become immediately noticeable. Beatty is approximately six inches or fifteen centimetres taller than Smith and weighed approximately twenty-five pounds more than Smith. In the Joynson book, the exercises described ‘contests’ for partners who, in the accompanying illustrations, appear to be the same size and weight. The partner contests reproduced in the training manuals therefore had to be ‘adapted’ by SmithBeatty within the duration of the performance.³⁵ Thus, the actions and objects produced in *PartnerWork* are not a copy of the formal elements they are based on, but an adaptation of those elements necessary for their ‘successful’ or ‘correct’ engagement in the time of the performance.

³⁵ These can be compared to what Wiebe Bijker calls the ‘technological frame,’ that which provides the goals, ideas and tools needed for a person to take action and meet that goal or idea. A technological frame, like the training manuals, involves actors who go through actions and reactions and are ‘subjects’ of the overall structure of the work. See Bijker (1995), pp. 191-194.

In some cases, such as the performance of 'Tug of War,' the difference in body-size was too much for the performers to overcome. In 'Tug of War' the two performers were connected together by a nylon strap wrapped around their midsections. The exercise included the performers, once combined by the strap, reaching in opposite directions to pick up an object placed just out of reach.



Illustration no.55, SmithBeatty performing 'Tug of War.'

The objective is to be the first person to pick up the object. To accomplish this one person must overpower the other person by pulling him in backwards. For SmithBeatty this favoured the taller and heavier Beatty. In another example called 'Ball Takeaway,' the objective was to wrestle the large Gymnastik ball away from the partner. 'Ball Takeaway' begins with both performers wrapping their arms around one ball. Then, upon the blow of a whistle, the exercise proceeds to the stage where each performer is trying to rip the ball out of the other's grasp. Here too the difference in

body-size between Smith and Beatty proved too much to copy the Joynson instruction and Wilson drawing. Beatty consistently pulled the ball away from Smith within seconds of starting the exercise.



Illustration no.56, SmithBeatty performing 'Ball Takeaway.'

What SmithBeatty learned from this discrepancy between the display of the exercise they performed, and the display of the exercise they had produced in the form of the training manual, was that by incorporating additional formal elements into the exercise the two performers could 'even out' or 'equalize' some of the physical differences between one another. The example pictured in illustration number fifty-seven (57) is an effort to do just this; an application of the experience gained in the past exercises applied to the exercise completed in the present.³⁶ This

³⁶ There are two models in separate texts by Henri Bergson, which help to describe what SmithBeatty have learned in the duration of the performance. One is that both Smith and Beatty are overcoming different moments of duration individually experienced; they are undergoing what Bergson describes as a 'mental synthesis.' (See Bergson, *Time and Free Will*; p.120) Alternatively, each performer may be considered to continuously

exercise, entitled: 'Ninepins,' includes the performers sitting on the ground with their legs kicked forward and the bottoms their feet touching. They then hold the large Gymnastik ball overhead and toss the ball back and forth to one another. By sitting on the ground the size and weight difference between the performers was lessened. They were then able to conduct the exercise with more control and over a longer period of time.



Illustration no.57, SmithBeatty performing 'Ninepins.'

This adaptation by the performers was conducted in relation to the instructions and illustrations in the training manuals. It brought together the two performers during the performance, organizing and synchronizing their movements and the distribution of their body-size into a productive display of coordinated movement. Thus the objective of completing the exercises

experience his own duration, and within that duration experience the dynamic between their own duration and that of another person's duration. Bergson describes this as 'instinct.' (See Bergson, *Creative Evolution*; 176-179.)



Illustration no.58, SmithBeatty perform 'Leg Wrestling.'

and what was physically necessary from the performers to do this have equal significance in the execution of the exercises for *PartnerWork*. The initial attempts of the performers to conduct themselves through the exercises, and the later, adapted movements by the performers took place over time, as individual moments within the duration of the artwork.³⁷ For Bourriaud this process of adaptation is significant for the production of form from the relational artwork. Bourriaud writes that relational artworks 'get together' formal elements which are otherwise (or without the artwork) 'held apart;' and in doing so relational artworks produce form through the encounter of these elements.³⁸ The act of merely 'receiving' the instructions of Joynson creates the possibility that the adaptation of the

³⁷ This arrangement of concept and physical art object is what art historian Alexander Alberro describes as the 'various guises' of conceptual art and its relation to art objects. The objects, for Alberro, are given equal significance to that of the concept. They are presented together to the viewer; "communicated verbally, constructed physically or materially documented." (Alberro 2000: 152) This is a further co-joining of 'durational performance' with its 'conceptual art' premise.

³⁸ See Bourriaud (2002), p. 23.

instructions can take place. This is, to follow the remarks of Bourriaud, because adaptation is establishing an exchange or because “Partner Contests” is going to take place.

Adaptations of the Exercise Equipment

The adaptation of the exercises to ‘bring together’ the formal elements of the two performer’s bodies was also applied to the uses of equipment in the gym. SmithBeatty did ‘operate’ much of the gym equipment by ‘instruction,’ but in some cases they used the equipment in ways that were not pre-determined by any instructional image or text. This was the case with the use of the Gymnastik ball and the mirror. SmithBeatty performed a repeating ‘relay’ race throughout the performance by rolling the ball to each another across the surface of the mirror. By placing the ball between one performer’s body and the mirror, and the other performer standing immediately beside him, the performer with the ball (we’ll call him the ‘ball handler’) rolled the ball to his right in a ‘figure 8’ motion. Halfway through the motion the performer passed the ball to his partner, who completed the final movement of the ‘figure 8.’ As the second ball handler completed the ‘8,’ the performer whom had first rolled the ball to his right was now, empty-handed, and on the ‘ball handler’s’ right side. In this way the ‘ball handler,’ completing the ‘figure 8,’ could immediately pass the ball to his partner, who continued movement with the ball into a subsequent ‘figure 8’ motion.

To mention briefly what the ‘figure 8’ motion is, and to what relevance in contemporary art forms it might be assigned, the figure can be described in the following way: as a movement which, in a single motion, follows the shape of a spiral into that of an inverted spiral. To clarify, in rolling the Gymnastik ball, SmithBeatty were each completing one-half of the ‘figure 8’ movement, which was one turn inside of a curving line, or a spiral. As the ball was passed the movement was continued but inverted, above or below, the previous half of the ‘figure 8.’ Once the ball had been passed

between the two performers and each performer had completed his spiralling motion, one 'figure 8' movement had been completed.

To follow-through in the complete 'figure 8' movement required both performers to alternate between applying a positive, pushing force and a pulling or a negative force. These forces were exerted upon the ball and up against the mirror. The positive force was applied when the ball needed to be pushed up and around in the first spiral motion of the 'figure 8.' The negative force was used when the ball was passed to the next performer, and was allowed to roll down the mirror to the counter-spiral shape and completion of the 'figure 8' movement.³⁹



Illustration no. 59, SmithBeatty in the hand-off stage of a 'figure-eight.'

³⁹ A similar exchange of negative and positive forces, or hitting and receiving, can be found in the performance and installation Open Score by E.A.T. (Robert Rauschenberg and Billy Klüver) in which a tennis 'rally' was the primary movement of the performance.

Upon reflection, this practice of the spiralling motion in *PartnerWork* can be compared to the design elements of Robert Smithson's 'Earthworks,' which included spirals in artworks like *Spiral Jetty* (1970). In *Spiral Jetty* the positive force or 'extension' of the initial spiralling motion proceed from a fixed geographic point on the banks of the Great Salt Lake in Utah, United States. The *Spiral Jetty* extends out into the lake from this fixed point. It is a material realization of this extension, consisting of rocks, mud, salt and water.⁴⁰ However in Smithson's work the spiral turns in itself. It 'coils' and 'flexes' into a constant, spiralling effort to return to its original point. It turns in on itself continuously in repeated cylindrical motions until no space is left for the structure to re-coil any further.

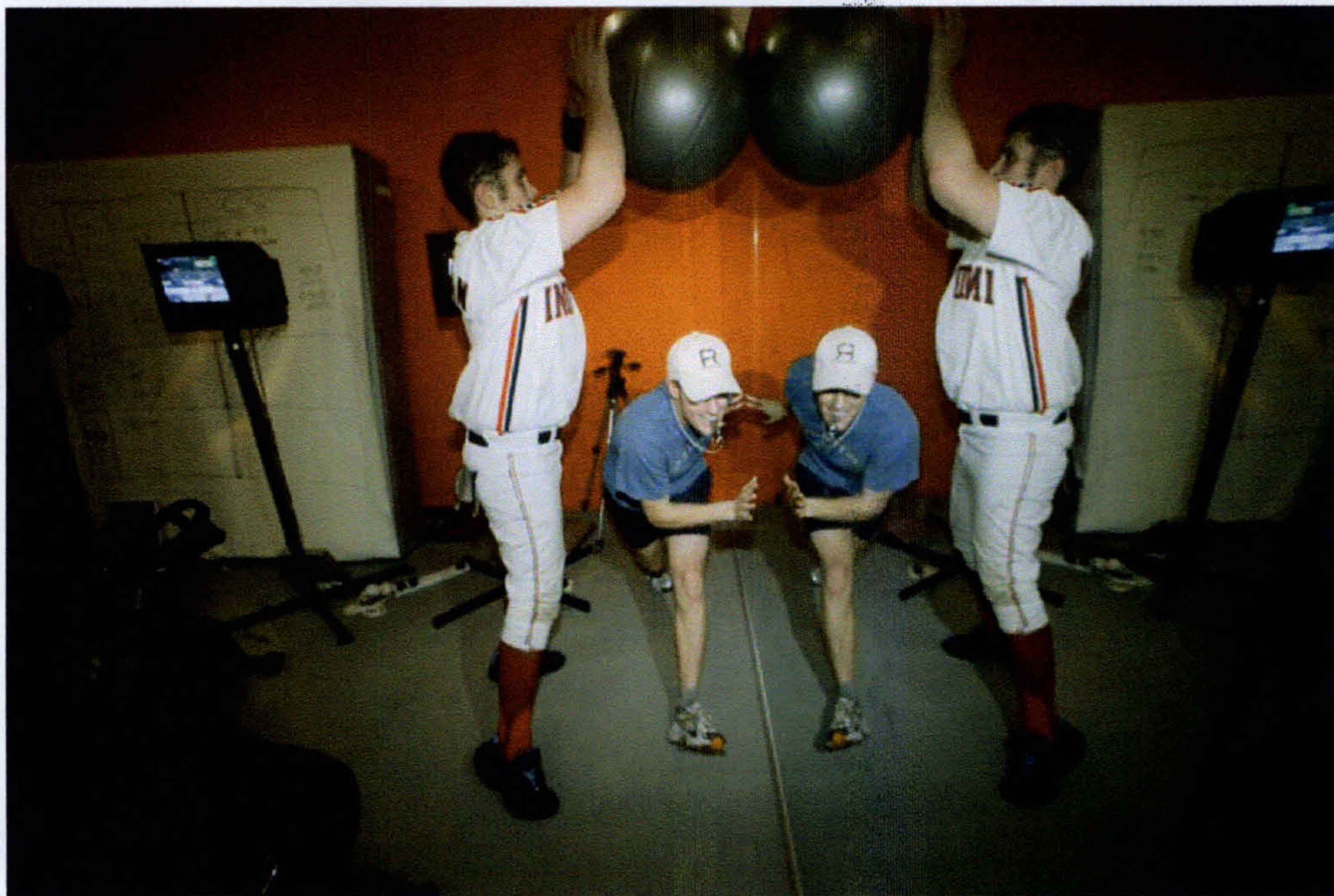


Illustration no.60, SmithBeatty in a 'figure-eight' action against the mirror.

Whereas Smithson's *Spiral Jetty* is based on a design which directs this inward or 're-coiled' state of the work, SmithBeatty's *PartnerWork* (some thirty years later) engages in an adaptation of the spiral applied against the

⁴⁰ See Holt (1979), pp. 109-116.

reflected surface of the mirror.⁴¹ SmithBeatty let the 'spiral' reflect itself through the successive moments that the spiral is used as a 'movement' or exercise. In each hand off between the performers the spiral is reversed and thus completes the 'figure 8' motion. The positive force 'extension' moves the ball up, over and around the performer's head, while the flexion movement instigates a negative force in the movement. It receives the ball in a downward direction, crossing its direction as the performer moves the ball through the bottom half of the 'figure 8.' Thus the 'figure 8' proceeds through successive movements combining positive and negative applications of force. It is a coordinated use of forces, a composition of 'flexion' and 'extension' in equal parts.

In addition to the Gymnastik Ball, SmithBeatty used the resistance machine and free-weights located in the gym throughout their performance. In some cases they integrated the use of weights to the exercises described in the training manuals. In other cases the performers used the weights in combination with running on the treadmill, or doing 'curls' while standing next to the water cooler. From this position they could greet viewers as they looked into, or on rare occasions entered, the gymnasium.⁴² In *PartnerWork* the opportunity for a viewer to enter the work is a designed element within the structure of the work. Using a

⁴¹ I am making the claim of Smithson's prominence based on his recognisable name in relation to art and the use of the 'spiral.' Smithson employed the spiral in many works in addition to the *Spiral Jetty*, and his influence on the type of art which is made out of the studio (or 'post-studio practices') and which has become fully engaged in the cultural landscape, can be attributed to numerous exhibitions of his work and publications of his collected writings in 1979 and 1996. For more on the impact of Smithson's influence on contemporary practice see Tsai, Eugene. "Robert Smithson: Plotting a Line from Passaic, New Jersey, to Amarillo, Texas." Los Angeles: MOCA (2004), Pp. 10-31.

⁴² In the 2004 film *Anchorman; the Legend of Ron Burgundy*, the comedian and lead actor Will Ferrel is featured in a scene with a free-weight doing 'curls' in his office. When his colleague Veronica Corningstone played by Christina Applegate, walks in on Burgundy doing curls, his reply is to ask for her patience as he 'sculpts his guns.' Certainly the appearance of Beatty in *PartnerWork*, at a height of 6'7", a free-weight and a cup of water, would have had just as ridiculous or absurd an appearance. However, the author of this thesis believes that it is not possible to apply descriptive terms or qualify works as 'absurd' by the producer of the work. Indeed, it would only be through audience response and subsequent discussion of the work with the audience that such a label as 'absurd' could be applied. Therefore, while the author can apply the label 'absurd' to the cinematic work of the performer Will Ferrel, he will not do so for his own production of *PartnerWork*.

gymnasium, whose day-to-day operation is that of a gymnasium, SmithBeatty increased the likelihood of *PartnerWork* being entered by a person who was not intending to be part of an artwork. By talking to viewers in the doorway and by hanging signs in the doorway that described the planned activities of exercise and duration, SmithBeatty were trying to express an invitation to the viewers to come inside and engage the work. The door to the gymnasium remained open throughout the performance, and the space of gymnasium could be used by any guest of the hotel or viewer of the artwork in any means desired. Therefore the work was available to persons who came to 'see art,' but also those who may be guests staying in the hotel and using the gym as part of their daily exercise routine. In the latter example there would be no 'conscious' decision to participate with the artwork made by this person, they are only coming in to 'work-out.' For SmithBeatty this inclusion of the viewer was a goal, but not a necessary objective, of the artwork.



Illustration no. 61, SmithBeatty exercising with the resistance machine.

An example of this occurred in the first hour of the performance. A hotel guest arrived at the gymnasium while SmithBeatty were stretching on the padded mat and looking at themselves in the mirror. The videos were playing on the small monitors and the sound of football coaches barking orders and the repeating cadence of television theme music played at a loud volume. When the guest arrived, she walked through the door unimpeded by the performers and turned towards the cardiovascular training area. As she made her turn inside the door she slowed down slightly, casting a stare and a bit of a grin at SmithBeatty. SmithBeatty, who were dressed in a baseball players uniform and wearing cleats, nylon jackets and whistles, continued their stretching without appearing to notice the hotel guest.



Illustration no.62, SmithBeatty stretching and the guest on the treadmill.

The performers must have appeared a bit odd to the guest, perhaps suspicious and inauthentic in relation to the location in which the guest

encountered them.⁴³ The guest continued into the gym and across the space towards the treadmill. She stepped on to the treadmill and attempted to change the channel on the television monitor. This monitor was playing the *Yell Leader* looping video. Quickly the guest realized that her attempts to change the channel were not possible. She cast another glance at the performers, who at this point were standing against the mirror stretching their calves. She let out a bit of a laugh and started to run on the treadmill.



Illustration no. 63, Beatty and the hotel guest running on treadmills.

⁴³ Beatty actually wore a fake moustache during the early stages of the performance, but this fell off as the performers began to heavily sweat in the latter half of the first hour of exercising.

The guest ran on the treadmill for nearly one-hour, during which time SmithBeatty began exercises from their training manuals. Approximately forty minutes into her run, the hotel guest found Beatty running on the treadmill next to her. Wearing his baseball suit, fake brown moustache and cleats, Beatty tried to run at the same speed as the guest. He watched the *Selleck Loop* playing on the monitor adjacent to his treadmill, attempting to copy Selleck's eyebrow gesture. Sweat quickly formed across his forehead and ran down the sides of his face. His feet, now only in socks as the cleats were too painful to run in, created loud thuds against the belt of the treadmill. Beatty made an exaggerated attempt to make the guest aware that he was trying to follow the video; implying that there was an instructional or combined element being provided by the video. The observation of the thesis is that the hotel guest had realized the videos playing on the monitors were not live television programmes, and it is also assumed that she may have been watching the *Selleck Loop* and had noticed his sly crinkle of the eyebrows each time he turned around to face the viewer. What the hotel guest would have noticed now was Beatty attempting to copy Selleck's gesture while running on the treadmill. Over and over, as the loop repeated itself, Beatty looked over his right shoulder and crinkled his eyebrows. Conveniently, Beatty's right shoulder copied Selleck's gesture and allowed him to look towards his temporary running partner.

The guest did not stop running and only made eye contact inadvertently when she and Beatty caught each other in the reflection of the mirror. When the guest had finished her workout she stopped the machine and stood a few moments longer to watch the *Yell Leader* video; the starched white shirts and hand gestures passing by on monitor's display. She looked over at Beatty, grinned and stepped off from the machine. As she walked out of the gymnasium the artists called out to her, thanking the guest for her 'participation.'



Illustration no. 64, Beatty and hotel guest on the treadmills.

This aspect of *PartnerWork's* design stresses Bourriaud's characterization of relational art practices as those, which use a specific 'procedure' to realize the concept of the artwork. The 'relational procedure' consists of the necessary formal elements needed to create a physical object in or through the artwork. This physical object is based on the concept of the artwork. Therefore, the 'durational performance' which combines the artist, time and devices used during this performance is a specific 'procedure' used by SmithBeatty to conduct an illustration of Bourriaud's concept for time in relational art practices.

For example, in *Relational Aesthetics* Bourriaud stresses that the physicalness of the artist's body can be considered a 'material' in the artwork.⁴⁴ Thus the physicalness of the artist's body is formal element of the procedure or performance in *PartnerWork*. The altered state of the

⁴⁴ See Bourriaud (2002), p. 43-47.

performer's body, its break-down or conditioning as a result of the exercises, is only achieved through the endurance of the work. Thus this physical-ness itself is one object created in the procedure or 'durational performance.' For Bourriaud, the object created through the 'relational procedure' included something as "immaterial as a phone call." (Bourriaud 2002: 47) He followed this description of the object with that of how the time of the artwork could itself be "as material as a statue." (Bourriaud 2002: 47) Therefore, for Bourriaud the use of the defined period of time 'endured' by the artists in the gymnasium, are the necessary formal elements or 'relational procedure' of *PartnerWork*.

Cardio-Video

The combination of the cardiovascular equipment and video media in the performance created further 'compositions' of differering formal elements. The videos were made to obstruct and thereby alter the use of the cardio machines by the performers and by any participants. Each video monitor featured 'hacked-in' video; the *Yell Leader* and *Selleck Loop* played in front of the two treadmills standing side-by-side one another. The *Crowd Wave* played on the monitor positioned in front of the Stairmaster and the *Countdown* video played on a stand placed near the front of the recumbent bicycle. On the bike, one performer could sit in the bucket seat and extend their legs forward towards the television monitor in an effort to reach the pedals. The cycling could begin once the performer's feet were in the pedals. The force of pedalling turned the recumbent bicycle machine on. When sitting on the recumbent bicycle, the performers pulled a long nylon strap between them. The performer sitting and pedalling on the bike would wrap the strap around their torso and shoulders and pass one end of the strap to the other performer. This end of the strap was taken by the opposite performer and pulled with an aggressively strong force against the weight of the sitting performer, who pedalled with as much force as he could generate. There was no competition with this exercise. Rather, it was a strengthening movement for both performers. It was sustained by

the coordination of two formal elements, the strap and the recumbent, stationary bicycle. Importantly the constant peddling by one performer while restraining the physical force exerted by the opposite performer marked the 'state' of the bicycle as stationary, providing the movement of the exercise by the performers with a type of 'fulcrum.' The constant peddling was another force extended in this exercise. This extension of force was into and through the machine itself.



Illustration no. 65, SmithBeatty on recumbent bicycle and Stair Master.

Tele-Present Viewers: Instructions by Telephone

Telephone calls from participants were received in the fifth and sixth hours of the performance. Each phone call occurred while SmithBeatty were engaged in exercises. Thus, upon the sound of the ringer alerting the performers to the incoming phone call, the exercise being performed would be stopped and the phone call taken.

The calls were partially scripted in that SmithBeatty had posted, emailed or sent by facsimile a request to their colleagues across the world to call in during the performance. The request included the time of the performance and the concept of the work's duration. There was no explicit exercise listed on the request, but the request did include instructions for the caller. The two key instructions were to call during the time of the performance, and to give the performers a task in the form of an exercise to add to the exercises already planned and illustrated in the training manuals.

In one case, a caller phoned from Pulau, Pangkor; an island just off the coast of Malaysia. The call came into the gymnasium during the fifth hour of the performance. Smith answered the telephone and greeted the caller. The caller replied with instructions for an exercise that would involve both performers and a series of repeated, coordinated moves executed between them. As the caller described the exercise Smith repeated the instructions to Beatty who was standing nearby gripping a golf ball and eating a PowerGel. The instructions were for one performer to raise a heavy object over their head and run in a circle. They should run until the other performer intercepts them. At this time they should pass the heavy object off to the 'interceptor' and continue to run in a circle. This should be repeated until the performers fall down or drop the heavy object.

Smith repeated all of these instructions to Beatty, thanked the caller, and hung up the phone. Smith picked up an aluminium bat, what seemed to be most appropriate formal element available with which to execute the exercise instructed by the caller. He began to run in a circle until he met up with Beatty, who took the bat and ran in a circle but in the opposite direction. The performers kept the bat over their heads the entire time, and repeated the exercise thirteen times when, accidentally, Smith dropped the bat. Another call instructed the two performers to stand facing one another with their toes touching. They were to look at each other and count up from zero to ten as fast as possible. There was no rule about laughing

or grimacing, and the performers found themselves doing both when attempting to perform the exercise.



Illustration no. 66, SmithBeatty performing the telephone caller's directions.

If SmithBeatty were to have been able to amplify and broadcast the process of thought enabling them to follow the call-in directions in this way for the duration of the exercise, a viewer might have heard the direction, coupled with SmithBeatty's application of the instructions in their specific location and with their props, repeatedly. There is a resemblance to the final film shot of Robert Smithson and Nancy Holt's documentary film of the creation of the *Spiral Jetty* in which Smithson repeats indefinitely the geographic coordinates of the Jetty:

“From the centre of the spiral jetty-North: *mud, salt crystals, rocks, water;* North by Northeast: *mud, salt crystals, rocks, water;* Northeast by East: *mud, salt crystals, rocks, water;* East by North:

mud, salt crystals, rocks, water; East: mud, salt crystals, rocks, water; East by South: mud, salt crystals, rocks, water; Southeast by East: mud, salt crystals, rocks, water; Southeast by South: mud, salt crystals, rocks, water; South by East: mud, salt crystals, rocks, water; South: mud, salt crystals, rocks, water; South by West: mud, salt crystals, rocks, water; Southwest by South: mud, salt crystals, rocks, water; Southwest by West: mud, salt crystals, rocks, water; West by South: mud, salt crystals, rocks, water; West by South: mud, salt crystals, rocks, water; West: mud, salt crystals, rocks, water; West by North: mud, salt crystals, rocks, water; Northwest by West: mud, salt crystals, rocks, water; Northwest by North: mud, salt crystals, rocks, water; North by West: mud, salt crystals, rocks, water.” (The Spiral Jetty, 1970)

Like Smithson's serial emphasis on the location and extension of the *Spiral Jetty*, the exercises dictated to SmithBeatty by the telephone callers needed to begin in a certain area of the gymnasium and then follow a unique procedure consisting of the integration of materials and bodies. The spiralling pattern followed by SmithBeatty can enjoy the intra-art world relation to the Smithson work, but only to the performers themselves and any viewers who happen to know the history of 'Earthworks' from the early 1970s.

This is then a possible gap between the creation of a physical object in the 'durational performance' and conceptual information, which structures the performance itself. If what the physical object is based on remains unknown to the viewer then there is no apparent relation of the object to the piece. What would remain within such a gap is the assumption by the viewer that the movements (the spiralling pattern) of the exercise were something unique to *PartnerWork*. The assumption that it was an encrypted gesture that could be, or should be, deconstructed by the viewer. Thus implying that there is a clear signifying operation in the

performance. For *PartnerWork* this is not the stated intention or concept of the work. The exercises performed by *PartnerWork* are intended as physical objects based on a simple conceptual structure, nine hours of continuous exercise. This gap therefore is an error in the application of the Bourriaud's principles in the performance, driving a wedge between the viewer's awareness and the conceptual premise of the work.

Instructions by Video

The videos prepared for *PartnerWork* and installed in the hotel gymnasium were not intended by SmithBeatty to be video art. Instead, the videos were designed by the performers because they could be 'naturally' accommodated by the devices of the gymnasium space. That is that the monitors feeding television signals were affixed to the cardiovascular training machines. Like Bakkom's *Intimacy Machine*, the proximity of the person working out, who is also the person watching the media, is exaggerated by its 'close-ness' in *PartnerWork*. While Bakkom's artwork was a 'machine that runs on film,' the treadmills and other cardiovascular machines in *PartnerWork* were machines themselves. They controlled the primary running or lower-body work of the performers whereas the videotapes playing on the monitors directed the upper-body movement of the performers.⁴⁵

⁴⁵ This is how the video works as a 'necessary' formal element in the 'durational performance.' As a relational procedure, the 'durational performance' is dependent upon necessary formal elements to be successfully realized. Video as time-based and repetitive media form suits the 'duration' of the performance very well. The looping of the DVDs is continuous, and thus implies an 'internal duration' within the space and time of SmithBeatty's performance. See Deleuze, Gilles. *Bergsonism*. (1988), p. 37.



Illustration no. 67, SmithBeatty performing on treadmills.

SmithBeatty physically copied the gestures featured in the videos.⁴⁶ The videos were not signifiers; they were visual instructions to be followed by the performers. To the viewer there was both the video image of shading and tracing of the cryptic arms and hand gestures of the Yell Leader, as well as the attempts by SmithBeatty to recreate the gestures live in the performance. Both performers needed to anticipate the sequence, as the movements of images in the video were passing too quickly to be 'read' or followed in real-time. By following the instructions of the video through its repeated 'loops' the performers could learn the fixed pattern of the video

⁴⁶ Deleuze's structure requires that the process of signifying is indeed a step-by-step advancement upon the signified. With different origins, the series progress continuously and independently of one another. This independence is complicated by the thought that they will converge at some interval in their signification, however, this interval is not a part of either series and therefore they remain disjunctive. Like conquest, signifying is achieved progressively, from one source of energy to another, from one object to another. For Deleuze, this is a model implying a steady and anticipated movement from differing origins, through signification, and on to an all-encompassing system of references for the logic of sense. See Deleuze. *Logic of Sense*; "The Eighth Series: Structure." (1988), Pp.48-51.

sequence. After several attempts they could visualise the moment that they 'learned' the sequence by smoothly, almost effortlessly, mirroring the video display with their bodies.

For example, the *Yell Leader* loop included twelve (12) unique photographs of the "Yells," and then twelve (12) traces or semi-transparent 'shadings' of the "Yells," for a total of twenty-four (24) images. The resulting image sequence presented to the viewer was that of the cleanly shaven and shirt-pressed Yell Leader in the video with the dark, hulking and sweat-immersed bodies of SmithBeatty gesticulating wildly into the air. The upper bodies of the performers, just as the screen of the television monitor, was a constantly shifting sequence of body movements articulating the instructions on the television screen.

I want to turn now to a further description of the *Countdown* video created for *PartnerWork*. This is in order to describe this clock as not a clock at all. Instead, the countdown clock is a formal, media component installed in the gymnasium and constituting a physical object based on the performance's conceptual structure. The *Countdown* video consists of real-time transition through a series of graphic images depicting measurable units of time. The countdown clock therefore, is itself based not only on SmithBeatty's concept of nine hours continuous exercise, but also on the concept of a clock itself as a standard for the mathematical measure of time. Like Lawrence Weiner's *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Can*; *PartnerWork's* countdown clock can be said to do nothing but be a physical object based on the conceptual statement. It is a physical object in that it is a monitor-based video installation, as well as being composed with electronic, digital means. Thus what both the performers and the visitors to the gymnasium have available to them at all times is the conceptual information and that which it constitutes; the physical art object.

Through the video editing the individual frames of the clock were assembled together, placed in a linear order of descending time units (from 20:00 to 0:00) and then digitally rendered. By a rendering of this assembly of frames what is created is a video sequence. By sequence what is being named is the transformation of a multiple frames assembled together into a unique set.⁴⁷ Therefore, the *Countdown* video was not actually 'counting down' multiple frames, but was instead 'playing across' multiple twenty-minute sequences.

An illustration of this concept are the scoreboard clocks used in professional and college-level American football games. These games are played across the entire continental United States and Hawaii. Professional football games are normally played every Sunday, weekly, for a total of sixteen weeks. College-level games are normally played on Saturdays, weekly, for a total of twelve weeks. Both professional and college-level football games are played for one complete hour or sixty (60) minutes. This hour is divided into four quarters of fifteen minutes each (15:00). Play begins at the mark of fifteen minutes (15:00) and from this moment the time counts-down until the end of the quarter is reached at zero minutes, zero seconds (0:00).⁴⁸

⁴⁷ For more on the use of a discrete numeral for philosophical analysis see Alain Badiou's work on 'set theory.' 'Set theory' is a mathematical principle, which posits for a set of numbers, for instance primary numbers, an internal relationship. This internal relationship is defined by the set itself, and thus any number external to this set would be a number or unit not included in the set. However, these internal relations within sets produce a relation to separate sets of numbers called 'sub-sets.' Badiou, *Being and Event*. (2006: Continuum).

⁴⁸ The fact that the clocks countdown distinguishes American football from other popular sports, including the most popular spectator sport in the world, which is soccer (called football everywhere in the world except the United States). In soccer for example, time accumulates; it counts up from zero minutes, zero seconds to a total of ninety minutes (90:00). This is the official time of regularly play, although it is normal for 'penalty' or 'stoppage' time to be added. This time accumulates in addition to the ninety minutes, thus a match may end on the ninety-third minute (93:00) or a time close to this. A further distinction of sport accumulating time rather than "counting down" is American baseball or cricket, which accumulate innings or wickets respectively. In the former example, multiple games of nine innings are played between two opposing teams in a 'series,' whereas in the latter example, multiple days of play are carried out to complete a 'test.' These can include up to five days of play, and are only appreciated by the most astute of spectators, or those with many days off of work who are able to follow such a grand magnitude of

As addressed in Part Two of this thesis, Alexander Alberro's articulation of the concern for conceptual art practices with regards to time is for that which the viewer or user is directed towards the conceptual information from which the physical object is constituted.⁴⁹ Thus, *PartnerWork's* concern with regards to the countdown clock is as a formal element in the overall work, which is, in part, constituting the physical objects of the performance; including the performing bodies of SmithBeatty but also the accumulating detritus, which these bodies produce through their actions. I will also state here that the physical object of concern for the countdown clock should include the gymnasium itself as the space in which *PartnerWork* 'takes place,' the weights and cardiovascular exercise machines in the gymnasium,⁵⁰ as well as the training manuals which SmithBeatty use to compose their actions.

However, the *Countdown* video is not privileged in this concern for the physical objects. The other video sequences, referred to in separate sections of this thesis, share in the relay operation of concept and physical object. The training manuals, detritus, weights and food bars strewn throughout the gymnasium also share this concern. Thus, my argument is that these physical objects share equal significance in relation to the conceptual information presented by *PartnerWork*. To restate what that concept is; the completion of nine hours of continuous exercise without breaks. They (SmithBeatty) knew this conceptual information and they performed it. The viewer, upon reading the written communication of this concept posted on the walls of the exhibition space, also knew of this nine-hour duration. It is not a concern for what they thought of it, what it meant to them, or if they viewer 'gets it.' It is simply a primary or originary impulse

duration in sport. The author personally recommends attending a one-day test in the Oval Cricket Ground in South London.

⁴⁹ See Alberro (2000), p. 152.

⁵⁰ See Gere (2002), pp. 81-85.

to state the obvious.⁵¹ To combine the physical object displayed with the concept communicated.

The time of the 'relay' is the time established in the 'immediacy' of the viewer's encounter with the artwork. Seeing Weiner's mound of paint on the floor is the same as reading its title. As Alberro has suggested, the work's many 'guises' should all enjoy "equal significance." (Alberro 2000: 152). Such a practise presents no obligation to the viewer to decode a long chain of signifiers to understand or discover the work.⁵² The work is the act, the act is the concept, and the concept is the title. Therefore, when a viewer enters the gymnasium at three in the afternoon, and spends thirty minutes at the performance, they will only experience the performance of *PartnerWork* for this period of time. Their experience will be affected by the 'state' of the gymnasium location and the bodies of the performers at this particular moment of the performance's duration. If the concept is available to the viewers, by printed sign or address of a gallery attendant, the work can be considered as a 'whole' in the moment of the viewer's encounter.

Drawing Boards

SmithBeatty used the drawings boards on either side of the gymnasium to 'keep score' and to 'document' in graphic marks and images the exercises completed during the performance. One board was used to keep the score of impromptu competitions the performers staged for one another. The board had been divided into a grid of two columns and six rows. At the top of each column were the names Smith and Beatty respectively. The rows were left blank as any game or competition recorded on this board was to be created during the performance. The competitions were short and

⁵¹ See Lewitt, Sol. "Paragraphs on Conceptual Art." *Artforum* no. 5 (Summer, 1967), p.80. Also see Alberro, Alex and Stimson, Blake (eds.) *Conceptual Art; A Critical Anthology*. Cambridge and London: MIT Press, 1998.

⁵² Alberro further 'qualifies' the relevance of this art making practise by characterizing work like Lawrence Weiner's *Two Minutes of Spray Paint Directly Upon the Floor From a Standard Aerosol Can* (1968) as "graphic activity," an operation of "mark-making without signification." See Alberro (2000), p. 149.

involved a creation of the rules between the two performers based on their understanding of the game's goal and their physical capacity to realize such a goal.⁵³ For example a competition during the fifth and sixth hours of the performance consisted of SmithBeatty 'long-jumping' from a standing position. The standing position was marked on the floor with a short piece of black adhesive tape; a wide and industrial strength tape used on film and television productions. The performers took turns jumping forward from a standing position. Their landing point was marked by the use of another strip of black adhesive tape, this time marking the back or heel of the back foot of the jumper (see illustration no. 69). The competition consisted of five to seven jumps per performer. The performer with the longest jump 'won' the competition, and a mark was added to the drawing board.



Illustration no. 68, SmithBeatty using the drawing boards.

⁵³ Bourriaud describes this use of an action in order to define or interpret a graphic mark the "postulating (of) dialogue as the actual origin of the image-making process." See Bourriaud (2002), p. 26.

The other drawing board was located near the door to the gymnasium. This board was left blank until the performance began. It was then used to create drawings of the exercises taking place during the performance. These exercises were based on the studies and physical recreations of the training manuals. SmithBeatty worked through the manuals during the entire performance. An exercise would be chosen by the performers based on the image and text reproduced in the manual. SmithBeatty would follow the graphic instructions for how to begin and execute the exercise. As most of these exercises had never been practised or previously used by the performers, there was often a great struggle and sometimes a trip or a fall from the position taken in the performance of the exercise. Eventually, after repeated attempts, the performers would complete the exercise successfully.



Illustration no. 69, SmithBeatty marks from 'long jump.'

Once the exercise was completed, the illustration of the exercise was torn out of the training manual. From this 'tear-sheet' the performers would

then create the documentary drawing.⁵⁴ They did this by placing a thin sheet of 'carbon' between the tear sheet and the white surface of the drawing board. Then, using pencils and ballpoint ink pens, SmithBeatty traced the outer edge of the illustration, applying the pen directly to the image. The pressure of the pen-tip on the image was exerted through the carbon paper and then onto the drawing board.⁵⁵ This resulted in the transfer of carbon itself onto the drawing boards. As the pressure was being exerted from the action of tracing the original illustration, the resulting image in carbon was that of a line drawing of dark blue to black, depending on the amount of pressure exerted. There were a few exceptions to the action of tracing, including the shading of the original image, which created a lighter, more blue carbon image with broader strokes. Also, the addition of writing with the ballpoint pens was used, drawing arrows from image to image and also writing the names of the performers next to the graphic depictions of the exercising bodies made from the carbon transfer.

In *Relational Aesthetics* Bourriaud most directly attributes the importing and recreation of graphic documents or marks to the gestures and activities of artists like Gordon Matta-Clark, Robert Smithson and movements such as Minimalism. He cites these references as a precedent for the 'relational procedure.' The 'relational procedure' defines the formal needs or demands of the work, its requirements to be realized as a physical, visible object.

⁵⁴ This is called a 'tear-sheet' in advertising and graphic design; the literal 'tearing' of source material from its original format, such as a magazine, newspaper or in the case of *PartnerWork*, a training manual.

⁵⁵ Carbon transfer, or 'carbons,' was a popular way to create copies of receipts for retail or wholesale transactions. I remember my grandmother's apparel store in Oklahoma using carbons between sheets of lined paper onto which directions for sewing and requests or orders were written. This then made a 'carbon copy' of the original which could be used for records, tax purposes or given to the customer as a receipt.



Illustration no. 70, Beatty tracing illustration onto the drawing board.

Like the designation of an artist's practice as that which 'locates' the spaces of the artwork, the 'relational procedure' specifies a form through which the activity of the artist can result in a physical object. In *PartnerWork* this activity can be most clearly seen in the exercises endured throughout the day. However, the creation of the drawings and scorekeeping in *PartnerWork* must also be considered a 'relational procedure' in SmithBeatty's *PartnerWork*.⁵⁶ Making the drawings was a physical challenge endured by the performers. The drawings themselves were not media specific, but process specific. They were tracings of the actions of the artists, documents of individual moments of duration.

⁵⁶ The visual image here is the transition of the relations to and through the becoming of a collective. See Badiou (2004), p. 36.



Illustration no. 71, Traced drawings on the drawing board.

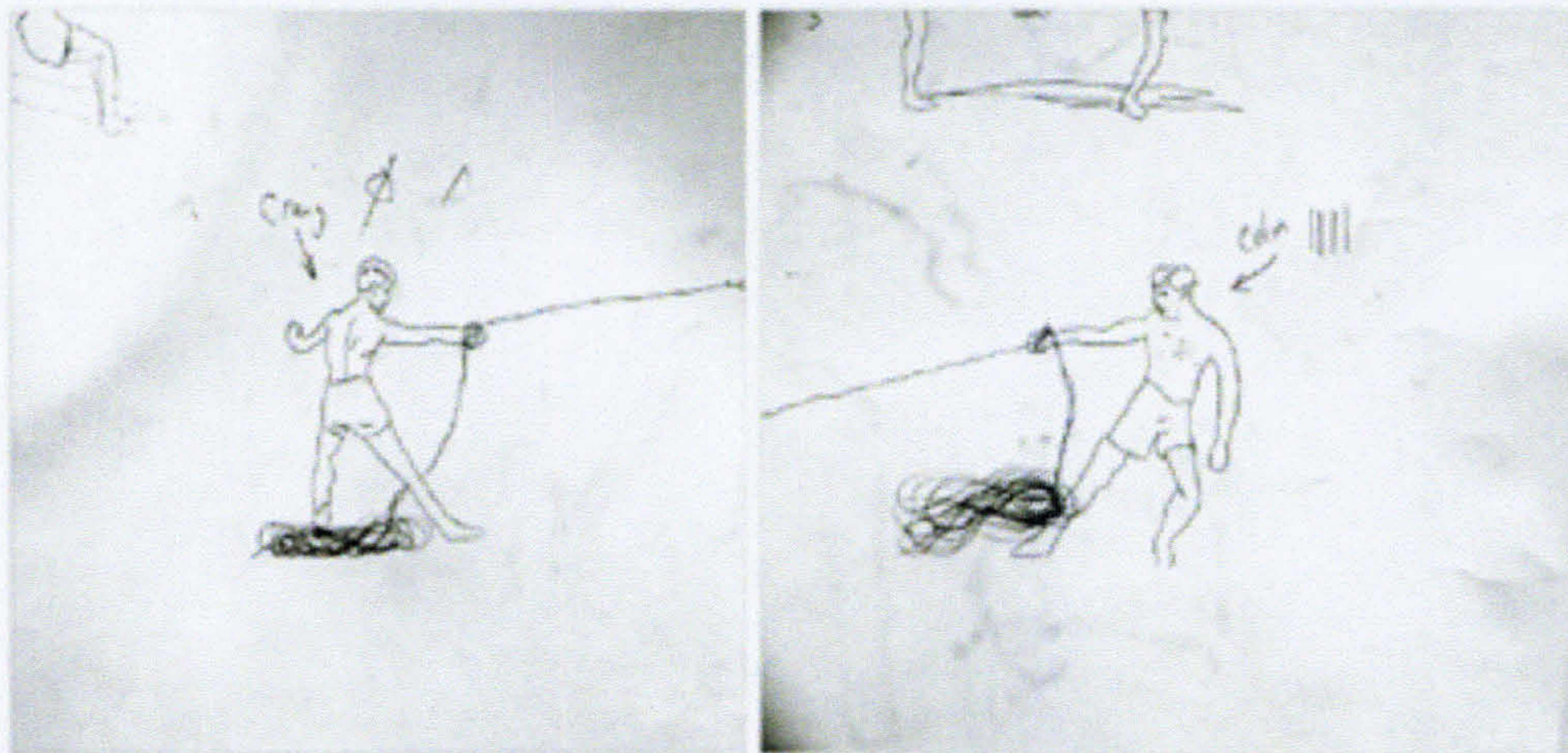


Illustration no. 72, Detail of traced drawings from the drawing board.

The importance of the drawings as a 'relational procedure' is primarily rooted in what Bourriaud sees as the dominant operative mode of relational art. Bourriaud's considers the realisation of the physical object, based on conceptual information, to be the overriding factor for the creation of the relational artwork.⁵⁷ I believe that through this

⁵⁷ See Bourriaud (2002), p. 46.

contextualization of the 'import' and physical rendering of a conceptual premise, *PartnerWork* has clearly defined relational art as a type of practise, which is inherently and innately 'interdisciplinary' with regard to media and other forms of objectification.

The Form of Time

As SmithBeatty created the carbon transfer drawings, they simultaneously transformed the neatly bound training manuals into a set of scattered, torn, crumpled and traced sheets of paper. These illustrated pages covered an increasingly large area of the floor immediately in front of the drawing board. Pages stuck to the bottom of the performer's cleats or trainers were dragged around the room, transferred to new areas of the gymnasium in the same manner as a thorn migrates tangled in the hair of a dog. The pages were also slippery under the feet of the performers and the viewers. They could cause someone in the gymnasium to lose their sure footing, and could also be pushed to the side with a brisk sweep of the foot by a passer-by.

Other materials that accumulated over the 'time' of the performance were towels from the amenities station. These were used by the performers to wipe sweat off of themselves or off of the machines throughout the day. As the performance continued more and more towels appeared unfolded, wadded or otherwise tossed on the floor, underfoot and derelict. All of the towels used in the performance had been stocked in the amenities station prior to SmithBeatty beginning the performance. The towels were not returned to rack after use. Instead they were left on the treadmills, padded mat or resistance machines, seemingly forgotten. Thus the accumulation of towels in the gymnasium is not a quantitative change of the materials but a qualitative shift in the towels undergone within the duration of the performance. Water cups also accumulated around the gymnasium. The six-ounce (6 oz.) cups could be seen across the top of the amenities

station, on the floor, stacked and empty in front of the drawing boards. Many of the cups were accumulating in the 'coozy' cup holder affixed to the treadmills, a type of trough just under the LED screen that could hold cups, water bottles or twelve-ounce (12 oz.) cans.

Empty water cooler bottles were removed from the refrigerator base of the appliance once they had been completely consumed. A full bottle was then lifted, inverted and inserted into the base of the cooler. The empty bottles were left sitting on the floor near to the amenities station. As the performance continued, the number of empty bottles increased, occupying a large area of the floor near the gymnasium's doorway. Also littering the doorway were food wrappers from the high-carbohydrate chocolate Powerbars eaten by the performers. The performers began to eat these bars in the third hour of the performance, and continued to do so until the end of the performance. The torn, chocolate stained packaging accumulating on the amenities station and on the floor attracted rubbish from the viewers visiting the gymnasium.⁵⁸ The viewers left water bottles on the station, or set down their glasses of wine upon the water cooler, or disposed of their banana peels on the ground with reckless abandon. As the day continued and performance proceeded through its duration, the accumulation of all of these materials together designated an inner-transformation of the work. A stacking, scattering and collecting of material bits and pieces throughout the gymnasium space.

The accumulation, like the exercise, was continuous. Accumulation was a visible example of the gym being temporarily and physically transformed by the composing of accumulated materials by the performers and the

⁵⁸ In this example, viewers are copying or participating with a physical object they encounter in the space of the performance. Trash on the ground garners the response of viewers to add more trash. In a sociological study by John L. Heywood and William E. Murdock, littering was found to be a clear example of an intense behavioural norm while littered conditions were clearly defined by a highly crystallized and intense condition norm. See Heywood and Murdock (2002) "Social Norms in Outdoor Recreation: Searching for the Behaviour-Condition Link," in *Leisure Sciences* Volume 24, nos. 3-4 (July, 2002): Pp. 283 – 295.

viewers. The increasing number empty water cooler bottles did not define distinct moments of duration into precise mathematical units, but instead 'traced' an increasing intensity of the composition of physical objects. Accumulation gave 'time' a form.

Accumulation without Form

There was however an accumulated element that had no form. That was the accumulation of odour in the gymnasium. The odour included that of the sweat of the performer's bodies. Even in the early stages of the performance the performers were sweating, partially due to the stretching and exercises, and partially due to the jackets and baseball uniform they were dressed in. Once they began to break a sweat, the jackets were taken off and the exercises continued.⁵⁹ The sweat had been fully absorbed by their clothing and hair. Smith's aqua-blue t-shirt was dark with sweat in a large patch across his chest and back. White stains of evaporating sweat framed the dark, wet areas of his shirt soaked with perspiration. Thus the performers were always wet with perspiration. Beatty's red socks began to sag away from his body with the weight of the sweat being absorbed in his stockings. His red undershirt beneath the baseball player uniform he was wearing also bore the stains and stress of the sweat. The sweat had a slow and heavy smell. It gave the same sensation as the smell of grass and mud in a field as morning fog hides the ground and blurs the landscape. The performer's faces wet with perspiration, flush and stressed with increasing exhaustion emphasized the conceptual framework of the performance; the physical challenge of nine hours of continuous exercise on display for the viewers.

There were other smells, like that of the cigarette smoke blown in the hotel corridors by passing viewers and the strong smell of mentholatum produced when the performers rubbed IcyHot sore muscle cream on their bodies. IcyHot contains a solution of mentholatum and lanolin. It is a

⁵⁹ Clothing was therefore also an accumulated material in the performance.

topical cream rubbed onto the skin to relieve aches and soreness in the body. By the sixth hour of the performance the performers needed the IcyHot to ease their muscles and overall stiffness occurring in their bodies. The IcyHot is applied by fingers or hand. It is taken directly from its tub container and rubbed onto the skin of near the area of soreness. When the rub makes contact with the skin it emits a strong odour of mentholatum. It is a sharp, high smell that opens nasal passages and makes the eyes water. Like the sensation of biting into fresh horseradish, the effect of the smell is brief but strong. As SmithBeatty applied the rub, the heavy smell of sweat in the gym changed to a more erratic set of aromas, a more industrial, chemical smell.

Late in the performance, during its seventh hour, a viewer entered the gym. She was close to eighty (80) years old and wore a dark petticoat and carried a green hand-purse. She carefully read the conceptual statement hanging on the inside of the door and turned to the amenities station to study the mixture of fresh supplies and detritus accumulating on top of and around the station. Beatty greeted her, offering a cup of water that he was filling from the water-cooler. She politely refused and then asked: "Why does it smell like Germany in here?" Both performer's stared at her and then began to laugh. "Germany?" Smith asked. "No, Germaline!" the viewer answered. Not knowing what Germaline was, Beatty showed the viewer the tub of Icy-Hot, which she immediately took into her own hands and turned to look at the label listings its contents. "Menthol. That's it. That's what smells like Germaline," she stated with an astute confidence. "When I was young we used Germaline to soothe sore chests and throats when we suffered from the flu or were ill with a cold," she explained. And with that explanation, and a polite refusal to the invitation to do sit-ups with the performers, the viewer quietly left the gym.

Performing with Physical Objects

SmithBeatty's performance of *PartnerWork* is set in contrast to the three elements that the installation artist Ilya Kabakov lists as the theatrical elements of a total installation.⁶⁰ For example, the artwork used only the available lighting. This meant that neither the light fixtures nor the wattage or colour of their bulbs was altered. The lights remained in their everyday 'state' or condition' preserving the appearance of its normal, day-to-day operation as a hotel amenity.⁶¹ In terms of reading a script, SmithBeatty's use of the training manuals was more of a reference. Rather than an oratory produced from the reading of the written word, *PartnerWork* was a physical recreation of the written word in combination with the graphic image. Thus, like a theatrical presentation, the bodies of SmithBeatty carried out directions from a printed page, but lacked the spoken word or speech act in response to the script.

Thus, by being designed as a 'durational performance' *PartnerWork* is an attempt to 'visualise' time for the viewer. Each formal element used in *PartnerWork* contains the 'visualisation' of nine hours of endured time as the reason or pretext of their inclusion in the work. For example, the training manuals had enough illustrations and instruction to keep the performers busy for nine hours. The performers copied the illustrations of the manuals onto the drawing boards after performing the exercises. Documenting or tracing their engagement with an object while creating another. Thus the concept of the artwork and the physical object created and on display are 'carriers' of the same meaning. It is the concept of exercising for an exaggerated duration of time that the training manual is based on. The manual directs the nine hours of continuous performing. There is no further signification intended by the display of the training

⁶⁰The theatricality of Kabokav's installation aesthetics included an emphasis on size and site-specificity. See Bishop (2005), pp. 16-20.

⁶¹ Available lighting is a term often used in the making of photographs to differentiate the use sunlight (filtered by scrims, bounced from cards or directly shining on the subject being photographed) from the use of strobe-flash units or digital editing to create the desired exposure.

manuals. They are not intended as metaphors nor are they encrypted symbols illustrated in order to be deconstructed. They are simply, in themselves, the complete artwork. They are the programme of the artwork, its planning and its layout. They operate in the same manner as the blueprints of new residential tract housing spread out over the desks of young architects in Holborn, London. They are plans for new houses. They are drawings of concepts. They are specific forms yet to be recreated through a variety of physical materials.

Performing with Sound

Thus, instead of leading a viewer to the successful understanding of a plot, the addition of sound by SmithBeatty leads the performers through to the end of their exercises. It taunts them, teases them, soothes them and frustrates them. It is the interval, which is realized by the viewer, for the performers are too immersed in the continuous time of the performance to change phase with the successions of the interval. Thus, the use of the interval is a formal criterion in the presentation, rather than the operation of the work. Within an interval, or 'as' an interval 'phase,' sound 'appears, in succession, to the viewer. This is because the aural reception of the sound is combined with the physical and perceptual encounter with the performers. As the performers 'appear' to be working towards a goal, so the sound in the space seems also to be directed towards that goal.⁶²

The caustic bursts of the performer's whistle were used to signal the start and end of exercises throughout the performance. From the blow of the whistle at noon to start the exercises, to its final blast at nine o'clock in the evening to signal the closing of the performance, the whistle's aural marking of the performance became *PartnerWork's* most distinctive yet

⁶² The conceptualization of what the viewer 's experience ' is' with regard to sound and the performers in *PartnerWork* is problematic. However it is necessary to make these arguments and in order to attempt a description for the operation of sound in *PartnerWork*. This leads to the application of formal elements in the artwork to the reaction in thought or deed by the viewer. It also relies on the optical dimension of the viewer's reception of the work.

invisible trait. The whistle could be heard outside of the gymnasium and down the corridors of the St. Martin's Lane Hotel. During the middle and later stages of the performance, Smith sometimes used the whistle to emphasize their laboured breathing, blowing the whistle with each exhale and completion of a repetition of exercise on the resistance machine. The labour of the breath could be heard in the varying tone and intensity of the shriek of the whistle, sometimes a high pitched 'call to arms,' other times a dwindling, exasperated 'hum and rattle' of the ball inside the whistle shifting only slightly. Like the empty water cooler bottles, the blow of the whistle provided a continuous marking of stages or scenes in the performance. As a corollary to measured time these scenes, marked by the burst of the whistle, operated as intervals.

Therefore, what the thesis is arguing is that use and creation of various sounds, like the antagonistic tone of the coach's voice from NFL Films and the euphemistic signal of the whistle, help to combine the location, activity and conceptual structure of the performance for the viewer. Sound can affect the optical dimensions of the work that are experienced by both the performers and the viewer. In relation to time, Rosalind Krauss posits sound as that which blurs the "figure-ground" relations of the work of art. Sound cancels the optical "separation of figures from their surrounding spaces." (Krauss 1999: 75) Sound then is the nailing down of figures to a background with such force that the figures dissolve into the background.⁶³

⁶³ A comparison to this would be the photographs of crowds by Thomas Struth and Andreas Gursky. Struth's large, colour photographs of crowds in museums in major cities across Europe, Asia and North America compose the architecture of the museum as distinct from the artwork, which it displays, and the viewer's assembling to experience the work. The images provide a clear separation of location, image and viewer. In contrast to this, the large, colour photographs of Andreas Gursky of crowds at outdoor concerts or winter sports events abstract the figures composed across the horizon of the image, forcefully integrating the bodies into the environment of which the photograph is composed. Although the photographs of Struth and Gursky do not include installed sound, the implied sound of the crowds and spaces imaged by the photographs might help to explain their distinction or combination of figures and background. In the Gursky example it is possible to imagine the slash of snow off of downhill racers, or the raging volume and percussive structure of music causing a crowd of music fans to move and dance. However, the somewhat more sterile or clinical museum environments in the Struth photographs imply a silence or hushed tone of cautious and polite movement.

Thus, sound, physically installed or implied through the depiction of an environment, determines how effortlessly a viewer might feel they can combine the disparate elements available to them in scene. The aural sensation encountered when entering the gymnasium assisted the viewer's perceptual coordination of the large number of formal elements comprising *PartnerWork*. Sound adds and subtracts from the experience of the viewer's perception of the work. This is not a transcendent, 'entering into' of the work. It is instead what Krauss describes as a "purely optical movement" where viewers "slide" or "glide-into" the movement itself rather than the picture. This optical movement is into the relations of the physical objects and conceptual structure on display in the exhibition space with which the viewers are engaged.⁶⁴

By "purely optical movement" Krauss has named the relay the viewer endures, passing between the concept of the work and the work as a physical object. The viewer passing back and forth between reading and awareness of the title of the work and seeing, hearing and smelling the action on display as an artwork. A relay induced by the viewer's reading of Dr. Joynson's physical exercise description on the left facing page of the training manual and Wilson's graphic drawing of the exercise on the right facing page.

Finally, rather than using sound to express key narrative elements of a plot, the sound in *PartnerWork* was used to call attention to the formal use of the 'interval in the performance. Related formally rather than functionally to the theatrical staging of a plot divided into scenes, the interval produced by the inclusion of sound in *PartnerWork* operated like a coach. It was motivational, challenging, supportive and damming. Each of these expressive phases were included in each interval. The duration of

There is a 'stand-back and away' from the artwork feeling about the Struth's, whereas the Gursky images seem to be those of the participant-observer engaged, analytically, in the immediate environment.

⁶⁴ See Krauss (1999), p.75.

the sound interval was approximately seven minutes (7:00). Therefore *PartnerWork* included close to seventy-eight (78) complete intervals. This obese number of repetitions distinguishes the use of sound in *PartnerWork* from Kabokov's 'total installation' in that it is not 'signifying' any information to the viewer while working through the performance's duration.⁶⁵

In the viewer's perception of *PartnerWork* as an artwork, a 'purely optical movement' refers to a virtual movement of the viewer, not to that of the artists. It is a movement in which the viewer combines each of the visible and invisible elements of the work to one another. These are elements that are apparent to the viewer's senses in the present and in addition to, but including, sound. For example, the smell of the artists, the time on the face of the clock, the detritus accumulating in the gym consisting of Powerbar wrappers or used cloth tape. Each of these elements are composed into one single experience through 'optical movement.' Not through a 'reading' or 'decoding' of the work, but through the 'slide' and 'glide' of entering the continuum of the artwork. The artwork's formal contents are the various elements, which exist, prior to perception, as unique parts. This is what sound 'cancels.' It stops any further separation of the work's formal components into unique parts or 'figures.' It 'cancels' the distinction of SmithBeatty working out from the colour of the walls, or from the clock on the wall; it ties together the black scraps of plastic tape marking the floor with SmithBeatty performing a *long Jump*. Every burst of SmithBeatty's whistle has the privileged role of accumulating every element present in the work.

SmithBeatty's *PartnerWork*; Interactivity by Design

The American motor company Ford features a slogan in its advertising of 'pick-up' trucks on television: "they're built FORD TOUGH!" These slogans are narrated by a male voice full of grit and bravado, which resembles the

⁶⁵ See Bishop (2005), p. 17 and Kabokav, Ilya. *On the Total Installation*, Bonn, 1995. P. 275.

classic, sports commentators of American football and baseball. The slogan also appears as text across the screen. In the background a stunt driver rams the truck through muddy creeks, up the incline of boulders stacked in a neat pyramid, around the hairpin turns of a coastal highway, all before the final scene in which the truck is seen parked in front of a two-car garage, which is attached to a four bedroom suburban home. Thus you can have an adventure in this vehicle and still get home in time to have dinner with the wife and kids.

This advertisement presents the viewer with a situation, or sequence of situations, in which the Ford Motor Company anticipates the viewer will want to 'participate.'⁶⁶ The design of *PartnerWork* followed a similar formula. SmithBeatty presented the viewer with a location and a set amount of time within which the viewer could join the performers. The gymnasium was as it should be, weights, treadmills and sweat. The noise of excited sports players chanting and chiding one another on to victory, playing from the videos, creating the illusion of a busier, perhaps even larger and more animated workout environment. Media tools like telephones and 'hacked in' video signals were included and synchronized with the repeating sound. At the end of the nine hours, it's done, and the viewer, if they are still around, can go home or out for a nice meal with their friends. Nothing from the work goes with them, no scars, no big muscles, and no 'germaline.' Signs on the wall describing the goal of working out for nine hours were available for the viewers. No instructions were given for how to 'use' the work, nor were there any rules posted for viewers in the gymnasium.

⁶⁶ For instance, user-technology relations define a concept of sociological research bordering on market research and the psychologies of consumer behaviour. The objective with such research is often to study the impact users have on the development of the technologies they are consuming. In this research users and technology are seen as two sides of the same problem, as 'co-constructed.' See Oudshoorn and Pinch (2003), p. 3.

Prior to the performance, requests were sent to SmithBeatty's colleagues to 'interact' with the work. By post, facsimile and email, colleagues of the performer's were requested to make a telephone call to the hotel gymnasium on the day of the performance. The content of their call was to include only the verbal description of an exercise or other physical activity for SmithBeatty to perform.⁶⁷ The duration of the performance, its date and its location were printed on the request, as was the telephone number of the hotel. Approximately fifty requests were sent. The phone calls, use of the gymnasium and the length of time for constant exercising were all intended to 'provoke' responses of the viewer that would define a concept of interactivity for relational art. Based on the 'theoretical horizon of human interactions' in Bourriaud's *Relational Aesthetics*, SmithBeatty's *PartnerWork* set itself the goal of demonstrating this horizon through the engagement of present and tele-present viewers with the artwork.

Partner Work; from the design model to the performance

By considering Nicolas Bourriaud's *Relational Aesthetics* to be, in part, a theory of interactivity, I run the risk of pigeonholing his criticism to the realm and language of New Media.⁶⁸ While this is not a stated intention of other such claims about Bourriaud,⁶⁹ it is my view that the labelling of an aesthetic category as that which provides a 'theory' of interaction must come to grips with the field of contemporary art practices where this term

⁶⁷ For a structural analysis of such 'pre-emptive' design strategies in works of art see Eco, Umberto. (1989) *The Open Work*. Pp. 11-18, 44-83.

⁶⁸ See Bishop (2004), pp. 51-79 and her chapter on "Relational Aesthetics" in *Installation Art* (2005) London: Tate Publishing, Pp. 116-122.

⁶⁹ Bishop's use of the term interaction is in reference to what she sees as Bourriaud's attempt to model artworks and artists discussed in *Relational Aesthetics* as bumping up against, or actually producing, demonstrations of democratic representation as a political objective in their work. See Bishop (2004), pp. 75-78. While this thesis is not concerned with Bishop's critique of the political potential in *Relational Aesthetics*, the thesis author does wish to point out that Bourriaud specifically classifies any democratic characterization of the 'spaces of encounter' in relational art as an 'illusion.' See Bourriaud (2002), pp. 26, 30-32. The thesis claims that Bourriaud, if portending a democratic assembly, is doing so only through literary metaphor rather than the creation of real-space or political action.

is given the greatest mileage.⁷⁰ Since Bourriaud does not provide a concrete foundation for the term or application of 'interactivity' to art and the aesthetic categories of art, I will attempt to do so here.

SmithBeatty's *PartnerWork* was an artwork designed or pre-determined to be interactive. The durational performance's use of a location in which exercise occurs everyday attempted to 'flow' with the expectations of viewers, to be part of the everyday operations of the hotel. SmithBeatty added several sports elements to the gym, like balls of different size, Eye Black and a referee's whistle. Elements which might not be normally found in a gymnasium, but were intended by design to emphasize the 'sporting' nature of the performance taking place. For example, each exercise in *PartnerWork* starts and ends with a blow of the whistle. The sound of the whistle signals the engagement of the two performers with one another. The exercises are on display for the viewers as they enter into the gym, hear the tirading coach's words from the installed video or smell the mentholatum.

In a similar way to the tennis rally played in Rauschenberg's *Open Score*, discussed earlier in the thesis (Part Three), the composing and alteration of the formal elements of the artwork are 'played' out in front of an audience in real-time. Both *Open Score* and *PartnerWork*, though performed for different time periods and installed in different locations, are there to be viewed by an audience, yet neither performance needs the audience to achieve 'interactivity.' Therefore the 'horizon of human interactions' which for Bourriaud frames the interactivity of relational art establishes the difference between interface and interactivity. *Relational Aesthetics* helps to describe what can exist as an interactive process between the formal elements of an artwork.

⁷⁰ The term 'greatest mileage' is often used by automobile manufacturers in the United States to describe a car which succeeds in meeting the economic and perhaps environmental concerns of the customer by providing more driving miles per gallon or litre of gas consumed than the competition. Thus, the greatest mileage gets the most distance from the established volume of the automobile's gas tank.

While not omitting the viewer, the 'horizon of human interactions' can be conducted within the structure of the work, by those performing it.⁷¹ In *Open Score*, the viewers were seated in bleachers around the perimeter of the tennis court. The game being played was on display to the viewers. The sound emitted and the lights triggered to shut down were also on display to the viewers.⁷² In this example then, the interactivity of *Relational Aesthetics* is that of the demonstration of an exchange between the players. The players are two of the formal elements in the artwork. Interface is based on the mechanical elements effecting the sound and lighting. Instead of interactivity being an endpoint or formal objective of the work, it is merely one formal element among others in the artwork, an operation or procedure that takes place between elements and is necessary for the full realization of the artwork.

SmithBeatty's *PartnerWork* is an example of a human-machine system,⁷³ one based on the concept of humans as not only sociable persons but also physical machines.⁷⁴ The artwork keeps a space 'open' for the viewer, sets up multiple 'times to be lived through' by the viewer through the

⁷¹ *Open Score* also included the use of infrared video cameras, the footage from which was projected onto large cloth screens hung over the court and the audience.

⁷² The example of interactivity in *Relational Aesthetics* as that of human-interaction is different than that of interaction in digital aesthetics, which is traditionally based on a user's engagement with a technological device. If *Open Score* was to be discussed with a concept of interactivity as it pertains to digital aesthetics, the formal elements constituting engagement with the work would include the impending blindness of the viewer plunged into darkness by the electronically signalled alteration of power grids in the Armory.

⁷³ A human-machine system is described in Lev Manovich's "Labour of Perception" as "an equipment system, in which at least one of the components is a human being who interacts with or intervenes in the operation of the machinic components of the system..." (Manovich 1996: 184)

⁷⁴ The graphic displays included as developed and as installed formal elements of SmithBeatty's *PartnerWork* point to what Lev Manovich calls the post-industrial society in which the human, both at work and at play, "functions as a part of a human-machine systems" where vision acts as "a main interface between the human and the machine." (Manovich 1996: 184) This is the human not bound 'in' relation to computers but combined into the conceptual and technical development as well as the physical use of machines. Both Matthew Bakkom's *Intimacy Machine* (a machine that runs on film) and the sets of weights and machines engaged in *PartnerWork* are examples of Manovich's statement. Manovich is quoting Alphonse Chapanis, *Man-Machine Engineering* (Belmont, CA: Wadsworth Publishing Company, Inc., 1965. Page 16). Even though artworks make a space for the viewer, they can remain operative without the viewer. This claim is meant to exceed the purely mechanical referral of proper operation.

display of human's exercising with workout machines, and does this in a location that such actions with such objects are 'planned' and 'expected' to occur. But only a handful of viewers 'participated' with the work. Late in the performance a French gallery owner ran on a treadmill next to Smith,⁷⁵ and earlier in the performance a hotel guest completed her daily as if nothing, no performance, was happening.⁷⁶ Yet, even with this 'lack' of participation with the work the performance remained operative. It did not need 'participation' to more fully realised itself nor to be completed. Instead, it used a concept of 'interactivity' which is based on the artwork as a goal-oriented activity; one which has the ability to alter the formal structure of the work, and which uses 'interactivity' as a process through which to organize itself. If no one viewer comes to the show, if no one viewer lifts or rides 'the machines,' the artwork can still operate.⁷⁷ As an example of an artwork utilising both the operation of machines and the sociability of human persons, *PartnerWork* prioritizes the 'space of encounter' and the 'times to be lived through.' But both of these relational concepts end up as the encounter and endurance of SmithBeatty only, not the viewer. The location results in nothing more than an 'interface,' one which displays information to the viewer without effecting the viewer with the sentiment or cause to attain the (conceptual) goal of the work.

I believe that the lack of viewer-participation in *PartnerWork* points to a problem with the concept of 'interactivity' in Bourriaud's *Relational Aesthetics*. Bourriaud claims the 'realm of human interactions' is the aesthetic sphere of relational art. And yet, what is produced from these

⁷⁵ On the DVD accompanying this thesis the French gallery owner can be seen running and drinking water in the final scene.

⁷⁶ This hotel guest did notice the performers and attempted to turn off or 'change the channel' on the *Selleck* video. However, none of the performance's formal elements prohibited this person from completing her workout as normal. This hotel guest was a regular guest of the hotel, travelling between London and Montréal on business every fifteen days.

⁷⁷ This is not to imply non-participation or no attendance as a goal for either of these works. Both works reach a more dynamic realization faster when viewers are present and participating. However, the conceptual information of a 'machine that runs on film' or 'nine hours of continuous exercise' do not include the necessity of a viewer.

human interactions other than a space and time in which viewers 'temporarily' gather.⁷⁸ This was the result of *PartnerWork*; viewers temporarily gathering in the doorway or just inside the doorway to smell and see the artwork, then turning around to leave. The immediacy of the exchange between the artwork and the viewers does not produce any recognisable shift in the work. The discussions of information between SmithBeatty resulting in the performed exercises does conduct a process of interactivity between these two performers. However the design of *PartnerWork* as an interactive artwork was pre-determined to be an interaction occurring between the artwork and the viewer. With this example the thesis confirms that 'interactivity' as a goal 'by design' is misguided. What such a design can produce between the work and the viewer is, I would argue, participation.

The results of *PartnerWork* make clear that Nicolas Bourriaud's theory of interactivity is meant as an application to the behaviour or responses of audiences and viewers as a structure of the work, rather than a theory to be applied to the art object itself, unaffected by the viewer. If this is the case it can be stated that only the 'relational procedure' is necessary for interaction to occur. Instead the artwork is a protagonist, a space and a time within which interaction occurs. This is perhaps an effort by Bourriaud to rebuke the conventional notion of a picture that affects the 'beholder.' Such logic would follow from his use of Michael Fried's term 'theatricality' to describe the relations of an 'art-less-ness' or 'objecthood' of artworks. Reducing artworks to location, shape and a phenomenological encounter, with all concern applied to the response or reaction of the viewer in such a presentation.

⁷⁸ Claire Bishop describes this as the bringing together of 'temporary communities.' See Bishop (2005), pp.116-132. Also see Bourriaud (2002), p. 26 where he describes a "society of extras" where everyone finds "...the illusion of an interactive democracy in more or less truncated channels of communication." (Bourriaud 2002: 26) Thus the relational art object, like the shape of a line across a geometrical plane, has countless correspondents and recipients.

Rethinking Interactivity in SmithBeatty's *Partner Work*

In Peter Halley's *Cell Explosion* the last screen displayed is the 'finished' drawing created by the viewer with the computer program. This is the same screen, which allows the viewer to take the step of adding his or her signature next to that of the artist's. The finishing step of the process joins the viewer with the artist by the co-signing of the drawing. By calling this work 'interactive' the web-host (MOMA, New York) uses the co-signed drawing to materialize the viewer as a co-author of the work, to bring them into equal standing with that of the artist as elements in the production of the artwork. I would make the claim that in this case 'co-authoring' is participatory rather than interactive. This is based on several aspects of the process, including the fact that the programme running *Cell Explosion* does not make it possible for the user to sign the drawing itself, but instead to sign 'the bottom line.' This is a constrained, limited and closed exchange. It's like being offered a deal you can't refuse. As this thesis has already demonstrated, such 'participation' with artworks, although classified by their hosts as interactive, cannot achieve the goal of interaction set out by this thesis, that of a change or alteration to the formal elements structuring the artwork. Therefore, signing your name on the 'bottom-line,' whether on a pixel-based computer screen or on a banknote is not inherently interactive. Instead, as this thesis has also claimed, such an action is a technologically mediated form of 'viewer-participation.'

Many of the 'exchanges' designed for SmithBeatty's *PartnerWork*, although intended to be interactive, achieved nothing more than 'participatory' engagement of the viewers as well as the performers. For example, SmithBeatty used the gymnasium as a gymnasium. They did not alter its ability to be used as a gymnasium, or significantly change any object in the location to accommodate the idea and activity of some procedure other than exercise. In response to the Selleck Video, SmithBeatty attempted to copy in real-time the gestures displayed on the television monitor. They did not create new gestures based specifically on

the Selleck model, nor were they able to alter the video's presentation in the gymnasium in any way during the performance. Similarly, SmithBeatty's exercises based on their training manual explicitly displayed the two performers attempting to read, understand and recreate the exercises in their manuals as described by the printed instructions. They marked the beginning of each exercise with a sharp blast of the whistle, and finished each exercise with a shrill blow on that same whistle. While these are examples from the performance and installation they created, they are not examples of interactivity.

Interactivity would have turned the gymnasium into something else, used it in a way different than it is used 'everyday.' Perhaps it could have been turned into a mechanic's garage for repairing automobiles, with the Selleck video being integrated into the LCD monitors of the car's headrest or playing over the cash register in a oil-stained reception area. SmithBeatty could have used the Joynson-Wilson training manual as a guide for repairs to the sickly vehicle, applying the physical activities to the mechanical structure of the vehicle. Perhaps the car would not have been repaired. But interactivity, as goal-oriented, is not necessarily obligated to apply the formal elements structuring the artwork to an expedient or 'winning' goal. Instead, the goal is stated by the concept and visualised in the activity the performers endure over a period of time. This duration, in a specific location, has the potential of interactivity. It provides the elements necessary for interaction to occur, but it is not interactive in itself and therefore cannot be pre-determined or designed to be interactive.

Rules and Instructions in SmithBeatty's *PartnerWork*

In SmithBeatty's *PartnerWork*, the performers 'repeated' their work throughout the time of the performance. They were always working out, always taking directions and always tracing the diagrams of their movement. There are then the multiple movements of one exercise, just as there are multiple exercises. The performer's learn skill for the

exercises, and through repetition develop this skill as well as the physical strength and endurance the body makes necessary in anticipation of the next exercise.⁷⁹ The movement of the exercises in *PartnerWork* can be described as repetition of the 'same;' a repetition of the shape outlined by the Wilson illustrations and transferred to the drawing boards by SmithBeatty. The movement now called 'repetition of the same' is goal-oriented- it has a motive. Like a motif, it follows a pattern, the pattern of the physical exercise pictured in SmithBeatty's training manuals. It does so repeatedly.

Between the referee's whistle, which starts the exercise, and the whistle that ends the exercise, the movements articulated by Joynson's writings and SmithBeatty's bodies are processual steps. They are a visualisation and display of the repetition needed for physical development, a realization of the time necessary to 'work out' or provoke a noticeable, physical change in the body. This change will be 'recognised' as that which has been brought about by physical exercise. This is the recognition of interactivity. A retrospective application of the concept, title and practice to the exercises already completed. For *PartnerWork* repetition and the display of repetition are meant to excite the viewer, to demonstrate what the viewer might be able to do if they wish to physically engage the artwork.

⁷⁹ Alain Badiou has written that no multiple has the capacity of forming a 'one' out of everything it includes. Thus, the repetitions of one exercise do not result in only one exercise, but in the many repetitions of the exercise. This is the premise for using the repetition of weights when developing muscles and tissue in the human body. 'Reps' as they are called usually occur in 'sets' of two, three or five repetitions of a single exercise movement. It is only one exercise, moved through multiple times, towards the development of a certain muscle group. Badiou defines this structure of the one and the multiple in relation to repetition in Meditation #7; "The Point of Excess" from *Being and Event* (2005: 81-92). In this section he proposes that a mathematical model called *The Power Set Axiom* guarantees that a set of multiples included in belonging or subsets (inclusion) is indeed a new multiple. He continues that this allows for the characterization of a special gap between the structure of belonging and the metastructure, which counts 'as-one' the sub-sets of the sets for inclusion.

SmithBeatty designed a non-physical, tele-present engagement for the viewers 'calling in' to the gymnasium. These viewers worked like a coach and directing the performers through exercises. Without the call of the tele-present viewer, SmithBeatty would not have performed these particular exercises. The gymnasium telephone, with its tone-dial, small microphone and intercom speaker, could accept incoming calls from both inside and outside the hotel. All incoming calls were routed through the hotel operator. When one of the performers answered the telephone, the caller gave instructions for an exercise that would involve both performers and a series of repeated, coordinated moves executed between them. Thus, the effect of these 'called-in' exercises on the muscular, digestive, cardiovascular and neural 'elements' of the performer's minds and bodies is a direct result of the tele-present viewer. The call itself can in this example be retrospectively classified as interactive, while the viewer making the call cannot. The call is interactive because it provoked a physical alteration of the performers, who are considered to be formal elements of the artwork. The viewer making the call is not interacting because they have been instructed to make the call, responding to a request. This request is part of the design of the work, a preparation stage, no different than SmithBeatty drinking a lot of water the night before the performance to prevent dehydration.

Conclusion

The position I have argued for in this thesis is that 'interactivity' is not solely predicated by nor achieved through the engagement of viewers (users) with the artwork. Instead, the argument of this thesis is that 'interactivity' is something that has already happened. It is the changed form of the work or the alteration of the viewer's body. It is a description of the affect on the artwork, the exchange between formal elements of the artwork; or the alteration of the viewer's bodily organs, bones or appearance. In particular, I have attempted to describe the theoretical model of 'interactivity' as that which is conducted by the artist as a 'relational procedure.' In such a case, the interactive function of the relational artwork reorganizes the functions of each formal element in the artwork in order to include the viewer within the structure of the work, and by effect, create recognisable changes in the structure and/or form of the physical object of art on display.

The thesis has proposed that 'interactivity' is a process structured by the location of the artwork. Viewers and artists are assembled or composted together in the location of the artwork. This is what Michael Fried has described as the inherent theatricality of minimalist sculpture, and what Nicolas Bourriaud has defined as a 'space of encounter.' The thesis has argued that a process of 'interactivity' is conducted through spaces in which humans can engage the artwork or the artist. Alternatively, the thesis argues for a type of 'interactivity' that is conducted in a space, like the 'stands' at Kyle Field, in which viewers can engage one another.

Secondly, the thesis has attempted to demonstrate the 'form' of time. This has been done with the application of Bourriaud's concept of 'time' in relational art practices by the production of SmithBeatty's nine-hour performance. For Bourriaud, and for *PartnerWork*, 'time' is that which is 'lived through' by the artist, artwork and viewer in relational art practices.

The 'form' of time is a physical object, which accumulates 'over time.' In the example of *PartnerWork*, this accumulation is stated as the result of a 'durational performance,' one that satisfies Bourriaud's model of the 'relational procedure' for the realization of physical objects in relational art.

The thesis has asked the question; how do we recognize 'interactivity'? 'interactivity' has been defined by the thesis as a 'goal-oriented' process; the result of a timed situation, taking place within a specific location or space. The thesis has described Lev Manovich's concept of 'closed interactivity' as an example of viewer participation conducted within the rules or program of engagement. Examples of the physical engagement with the formal elements in an artwork, such as Paolo Pivi's *Grass Slope* or Walter De Maria's *The Lightning Field*, have been cited as a process of 'interactivity'. In Part Three my response to the question: How do we recognize 'interactivity' (?) has been to recount alterations of the rules governing viewer conduct and the change affecting players of a game by the noise and physical activity of viewers supporting or challenging the players. It follows then that my argument in this thesis is also that the question that 'interactivity' cannot be pre-assigned, pre-meditated, or designed 'to be' interactive. This argument has been made in an effort to propose that the application of a term like 'interactivity' should be retrospectively made and based on the 'results' of an artwork. In relational art practices, this application of 'interactivity' is based on the composition of space, time and the rules of engagement structuring the artwork and on the concepts of the artwork put on display.

This argument for the retrospective application of the term 'interactivity' to altered structures of the artwork follows from Michael Fried's description of the inherent theatricality of artworks, which designate a space of the encounter, and Nicolas Bourriaud's adaptation in *Relational Aesthetics* of Fried's 'theatrical' model to describe a time lived through by the artist or viewer in relation to the artwork. Thus, rather than the term 'interactivity'

being used to describe a viewer 'working' on a computer program or 'entering into' a series of finite and successive options (pre-determined by software or interface device), viewers and artists can effect the outcome of an artwork with unlimited variability. In relational art practices this means an expansion of the 'horizon of human interactions' to include the interactions of persons, such as SmithBeatty, who constitute themselves as formal elements in the structure of an artwork.

'Interactivity,' this thesis has argued, is a process regularly utilized in relational art practices. This process includes the immediate exchange between the formal elements of an artwork and any change of these elements' appearance or function as a result of its process. The process of 'interactivity' can affect a pre-existing object or it can anticipate and affect an event that is about to take place. Interactive effects are accumulative and can be classified as taking place in the 'real-time' of live performance or the 'game-time' of sports. In *PartnerWork* this is achieved by the visual result of physical engagement over time with the instructions and human engagement with the work. SmithBeatty's 'interactivity' could be applied, after the completion of the performance, to the significant change in body mass experienced by the performers, or to their dehydration and exhaustion. Thus SmithBeatty's *PartnerWork* is an example of an 'alteration' of the formal elements structuring an artwork through interaction.

The thesis has argued that the process of interaction and the desired effect of 'interactivity' are to be considered as formal elements in the structure of relational art practices. These are practices for which Nicolas Bourriaud has prioritized the conduction of relationships between people as the ultimate, defining criterion. Relational art practices are traced, in this thesis and in Bourriaud's *Relational Aesthetics*, to early 20th Century installation and performance strategies, which incorporate 'viewer-participation' in their staging or display. As this thesis has argued,

'interactivity' is a term applied to 'viewer-participation' in artworks. Through a reading of the emergence of 'art and technology,' the thesis has depicted a corollary emergence of the term 'interactivity' used to describe artworks and artist practices concerned with electronic art and digital aesthetics. In these works and for these artists, the thesis has claimed that 'interactivity' is nothing more than 'viewer-participation.' In addition, the thesis has argued that 'interactivity' and 'participation' are often predetermined as the defining characteristic of an artwork. The thesis has argued that a concept or application of 'interactivity' that describes nothing more than 'viewer-participation' with artworks is, as described by Lev Manovich, a 'closed' or 'branching' 'interactivity'.

In contrast to a 'closed' interactive artwork, the concept of 'interactivity' that this thesis has argued for is a concept of 'interactivity' that is based on the alteration or change of the formal elements structuring a physical art object. Alternatively, the thesis has described a concept of 'interactivity' that is based on the conduction of an exchange between formal elements within the structure of the artwork. Both of these forms of interactive process in relational art practices have been supported by example, including the alteration of institutional rules of viewer behaviour in Olafur Eliasson's *The Weather Project* and the simultaneous participation and 'interactivity' conducted between the formal elements of the "12th Man" in Kyle Field at College Station, Texas. Based on these examples, the thesis has argued that 'interactivity' is a concept which must be 'retroactively' applied to artworks whose structure has been altered by 'interactivity;' or an artwork whose formal elements have conducted through a process of 'interactivity.' It is the latter of these two concepts that is demonstrated by SmithBeatty's *PartnerWork*.

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Appendix I: SmithBeatty's *PartnerWork* (DVD)

The DVD includes as a part of this thesis features SmithBeatty's performance and installation entitled: *PartnerWork*. There are seven (7) tracks included on the DVD.

1. *PartnerWork*
2. *PartnerWork* (Unedited excerpts from the performance)
3. *Selleck Loop*
4. *The Yell Leader*
5. *Crowd Wave*
6. *Countdown Clock*
7. *Chalk Talk*

The first is a synopsis of the performance and installation set to music. Its running time is five minutes (5:00). The video footage was shot by several assistants during the performance and edited by Craig Smith. Thus music synchronically added to this track is from the NFL Films Soundtrack. A discussion of the use of music on the DVD and the use of sound in *PartnerWork* is taken up in Part Two of the thesis. The second track on this DVD is a series of clips taken from the original video and assembled by Craig Smith for further documentation of the performance. This is a more comprehensive collection of the exercise moves used by SmithBeatty throughout the performing of the artwork. The clips have not been altered in any way, and include sound from the actual installation and performance rather than any overdubbing of sound effects or addition of music. The duration of track two is fifteen minutes (15:00). It is this assembly of clips that was used in the subsequent demonstration of *PartnerWork* by SmithBeatty (entitled: *Chalk Talk*.)

Tracks three through six (3-6) are individually prepared video pieces spliced into the cable feeds of the St.Martin's Lane Hotel Gymnasium's

television monitors. Each piece ran as a unique DVD and from a separate DVD player. Tracks three and five include the original audio used in the performance. Each track features a short segment or series of loops from the video.

Track Seven (7) is a single shot of SmithBeatty's *Chalk Talk*. The track is unedited, with the exception of titles added to the initial frames of the video. The sound of this track has been recorded as 'ambient' sound, that which fills the entire space of the gymnasium. Therefore, it is this 'composed' aesthetic which the author is seeking, rather than clearly delineated voices that would be captured via individual lapel microphones.

Appendix II: Filmography

Almost Famous

Year: 2000

Directed by: Cameron Crowe

American Psycho

Year: 2000

Directed by: Mary Jarron

Anchor Man; The Legend of Ron Burgundy

Year: 2004

Directed by: Adam McKay

The Glenn Miller Story

Year: 1953

Directed by: Anthony Mann

Magnum P.I.

Years: 1980-1988

Created by: Anthony P. Bellisario

The Shining

Year: 1980

Directed by: Stanley Kubrick

The Spiral Jetty

Year: 1970

Directed by: Nancy Holt

2001: A Space Odyssey

Year: 1968

Directed by: Stanley Kubrick

Zoolander

Year: 2001

Directed by: Ben Stiller