The Presence of Absence and Other States of Space

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Abstract

The Presence of Absence and Other States of Space argues that absence has an underlying presence that links the territorialised space of the non-place and the interstitial space of the border zone. It is posited that disturbed areas are created that interrupt, amongst other things, placial identity. It was also argued that the term 'non-place' has a limited validity in contemporary society. Also, as a fine art, practice-led study, viewing space was continually questioned both with regard to my own practice and to other, mostly contemporary, artists.

The research was multi-disciplinary and used observation and reflection to form the basis of studio practice from which exhibition material was then gathered. Ideas were tested in both conventional and unconventional exhibition spaces, predominantly through installation, expanded sculpture and site-specific. Throughout, theory and practice have existed side by side, each informing and being informed by the other in a circular and reflective manner. The academic and practice research base was international and included the UK, Italy, New Zealand, Australia, Thailand, Laos, Norway and United States of America. Primary authors included Marc Augé, Gaston Bachelard, Homi K. Bhabha, Michel De Certeau and Henri Lefebvre and, later, particular resonances were found in Martin Heidegger and Michel Foucault. Visual references were mainly Western and included Belgium artist, Francis Alÿs (b.1956) and Michael Elmgreen (b. Denmark 1961) and Ingar Dragset (b. Norway 1969).

The main outcomes have been that absence was identified as an underlying concept especially regarding placial identity; that place was seen as a site of memory and experience in addition to being locational; the term 'non-place' was found to be of general limited validity mainly due to the overwhelming presence of genericness caused chiefly by contemporary economic constraint. In the narrow authoritarian space of the border, a pause was identified that occurred in the everyday life of the user that showed similarity to the user of the non-place. Applied to the process of viewing it was accepted that, whilst the white cube mode of viewing was imperfect, no better system was found where the artwork could be idealised in

such a way. As an overall viewing experience for the casual viewer however, it gave a poor outcome. Viewing of art in the everyday created dichotomies that related directly to the duration of display where permanent art could easily become invisible due to its constant presence.

Immediate relevance was found in my own practice especially with regard to art exhibition and viewing. The importance of these findings concerns art and architecture where value has to be placed on social and cultural identity that then contributes to placial identity, thus creating presence instead of absence.

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All artwork and photographic images are my own unless otherwise stated. It must be noted that the images do not necessarily conform to high photographic standards but were taken from a particular perspective that may not allow for good composition or technique. This includes photographs taken at speed from a boat where level horizons are not always possible. Italics in the captions identify images of artwork, photographic images that have an italicised caption indicate a substantial amount of input in the taking of the photograph and thus cross from image to artwork. Film, audio and *Re-Semble* images are on an additional DVD.

Supporting Material on DVD

1. Film and Audio

1. Circumnavigation.mov 2010

2. *Hoard* Sound Track.mov 2012

3. *Taking off and Landing* - short sequence.mov 2010

4. *Flaskepost* loop.wav 2010

5. *Journey.*mov 2009

6. *Shipping Lanes* Laos and Cambodia.mov 2009

7. Grass is Greener (on the other side) ZooArt (FF camera).mov 2010

8. *Meeting Room* clip 1.58mins.mov 2008

2. Appendices Film and Audio

1. New Significances.mov 2007

2. *Exchange* at Vault.mov 2010

3. *LightWave*30sec .wav 2010

4. *Audio Space* 13sec.mov 2010

3. *Re-Semble* Images 2010

Introduction

The Presence of Absence and Other States of Space is a practice-led thesis that explores the relationships between space and place with specific reference to the non-place and border zones and with particular regard to their significance within fine art practice. The starting point for this research arose from personal observation, art practice and subsequent theoretical research from my master's degree that then helped formulate the research questions. This was the basis of my PhD. A first-hand account of how my interest was sparked in 2006 can be read in Appendix One. It includes observations from Hanley Shopping Centre, Stoke-on-Trent, UK where prolonged immersion in the physical space and an exploration of the basic concepts through artwork helped identify the link between the non-place and the border. These formed the basis for my research questions that centred on the observation that the non-place, in this case, a shopping centre, was a territorialised space where particular social and cultural behaviours occurred that could be compared to those within a border zone. Here, territorialisation created the conditions of place and placelessness where absence, particularly absence of identity, was an underlying concept. Thus, in the attributes of the non-place and the border zone, as well as many of the aspects of space and place such as the void and the liminal, absence was a unifying concept and, as such, was used as a keyword that runs throughout the study. Thus the hypothesis posited is that the non-place has a spatial relationship to the border zone that brings other sets of relations with it such as the mental, physical, social, cultural and political. These relationships are created by 'crossings'[i] that occur within a shared interstitial space. Marc Augé states that 'In the concrete reality of today's world, places and spaces, places and non-places intertwine and tangle together' (Augé 1995:107). The aim has been to untangle and explore these spaces and places.

What has emerged from this 'untanglement' has been a gradual process that began with the viewing process, that is, the way art is displayed and viewed which is important within this practice-led thesis. From here, there was a building up of knowledge from so-called empty space to border space, place and non-place before a focussed discourse on the non-place

and border zone connection. Apart from this discourse, critical questions included whether the term 'non-place' was a valid one and, if so, what its position was in contemporary society as well as its future.

Research Process

There were two fundamental questions that I felt the need to answer before embarking on this study. The first concerned the relationship between practice and theory. Whilst the ideal relationship would have been for practice and theory to work side by side, each enhancing the other, in reality, this was not always possible. One was often dominant through the intensity of the theory or studio practice. However, it must be noted that the cycle of practice and theory was always, to some extent, an overlapping one. It was also influenced by professional practice where the time frame of exhibiting work was outside my control. The second question was about the nature of practice-led research. This concerned critique and evaluation and brought forth queries such as 'what is it and how does it work?' It also concerned the nature of evaluating artwork. For example, does it say something new? Or does it confirm existing knowledge? If something new, how does it add to existing knowledge? It seems that whilst practice can be informed by theory, new knowledge can only be gained by practice. This must be identical to any research subject that involves any sort of practice e.g. scientific research. Is art practice any different from scientific research? Science is bound by a complex set of pre-existing rules whereas the artist makes his/her own rules (if rules exist). I realise that the main difference is in the analysis of results. In science, there are supposedly easily verifiable results whereas in art, the results are subjective. Early in my research, I presented a paper at a Fine Art and Philosophy Conference[ii] that looked at the way artists and philosophers approach the same questions. The theme was an exhibition by Sophie Calle that was then being shown at Venice Biennale. My presentation is documented in Appendix Four and outlines the questioning nature of my approach which was consistent with my general methodology. It also showed the variants in ways of thinking between different disciplines. As this research combines both art and philosophy, a short reflective piece on this dual approach will be included in Reflection on Research Methods in the Conclusion.

The process of researching through fine art practice does not easily fall into the usual qualitative, quantitative research methods. Instead, I have referred to Donald Schön and his texts on reflective practice and Gina Wisker's ideas on action research that, although specifically designed for engaging with people, lend themselves well to engagement with

objects and ideas. Key to the success of these approaches was the making of reflective journals which were a first hand account of daily activities. They included unresolved ideas, notes, lists, questions, images, and thoughts on practice and theory that could be taken forward. These journals influenced the shaping of my thesis but also allowed me to be more flexible in the practice/theory relationship.

Wisker writes 'action research' …is a methodology because it is based on a way of seeing the world that invests in practice, engagement, change, collaboration, ongoing development and ownership' (Wisker 2008:228) and uses the 'process of experience, reflection and evaluation' (Wisker 2008:232). This idea can be used in the process of engagement with art practice particularly the type of experimental art practice that I find most valuable. These ideas of reflectivity are similar to Schön's who writes that there are 'four ways to engage in reflective practice' (Schön 1983:71). These are 'frame analysis' - practitioners become aware of their 'frames' that might lead to further reflection in action about own practice; 'repertoire-building research' - a series of actions of accumulation and describing examples of reflection in action' and 'research in fundamental methods of which one way of 'things' that he describes is 'examining episodes of practice that may help others entertain different ways of thinking and seeing', and the 'rise of practice of reflection in others whereby seeking to understand others practice can enable understanding of one's own practice' (Schön 1983:71). Each of these suggests an engagement that extends one's own practice beyond the immediate horizons of an action. These ideas have influenced my own methodology and can be summarised by Wisker who calls action research an alternative to traditional research and calls it a practical, participative, emancipatory, interpretative, critical practice that encourages accountability, self-evaluating and professionalism (Wisker 2001:159). Taking this forward into my own research has led to an inquiring practice that enables a multi and interdisciplinary methodology.

This methodology, however, did not answer certain questions such as how the criteria for success were to be met. Whilst the reflective nature of practice provided a means of answering the questions, the criteria was harder to apply to theories. Initial queries were

discussed as part of the comparative study within the Postgraduate Certificate in Research Methods whereby my research methods were compared with economist Marjan Petreski 's study 'Investigating and Modelling a monetary policy regime switch from exchange rate targeting to inflation targeting, with particular reference to Macedonia' (working title). Petreski's work had precise, easily defined objectives with verifiable outcomes as opposed to my own subjective results where the validity of such research is questionable. There can, however, be no doubts as to the validity of Petreski's study. It could be said that Petreski's linear model is verifiable, closed-ended. Its validity is based on scientific research that can be questioned only in the correct analysis of the facts. The interpretation of my results could be called scientifically weak, the results unverifiable, subjective and open to further discussion. There is no right answer, only hypothesis; it raises as many questions in its results as it answers. Nevertheless, it is necessary to have this type of research with its intrinsic knowledge. The question of how the results were evaluated, therefore, was interpretative and a personal methodology through which results could be interpreted on a less subjective basis. This methodology is outlined here and can be seen to have a loose affinity to Schön and Wisker's concepts of reflective practice.

My own personal reflective processes included both studio development and exhibition. Exhibition spaces were wide-ranging and included white cube spaces as well as non-traditional spaces such as the warehouse. Different methodologies were determined by intended outcome. These were: purely illustrative, that is, an examination of an existing theory; an exploration of an idea that was based on an existing theory but that had an alternative approach that would potentially lead to new theory; partially speculative in that it posited an idea that had yet to be tried and tested but where the outcome could be suggested; completely speculative and was experimental in practice, process and theory. These speculative approaches became the most common as time went on and as I became more confident of both my own practice and of the theoretical angle. They were also the most exciting as they developed both theory and practice. Accepting the premise that previous experience always has an influence on the present, the approaches were informed by what had gone before, whilst simultaneously looking to the future. The success of the ideas was

not relevant per se. Studio practice was a testing ground and here, the success or failure was irrelevant to the theories that were tested or posited. In the end result, both success and failure of the work was deemed successful. The importance lay in the process and knowledge gained during the process. However, professional success was tested in many cases by proposals to galleries. That is, by a professional methodology that enables success to be measured publicly, in terms of exhibiting and in funding, which is often how success is determined in artistic practice[iii]. It has been important that opinions were sought from viewers, curators and other artists during these exhibitions. Thus, from this methodology, theories were tested and conclusions made that contributed to this thesis.

The distinctions between art and research are often ones that overlap. The subjective nature of fine art research allows for ambiguity and, in this study, the distinctions are not necessarily obvious at the start of any artistic process. One school of thought is that anything that an artist produces is art. Here, however, distinctions have been made within the text that relate to outcome and thus are defined by the research process. Within the text and in the captions to images, the convention of italicising artworks has been used. This serves to identify whether a work is art or research although there is inevitably a crossover. My own methodology shows that all is research but for a work to be art is not necessarily defined at the outset. It is a process that relies on the relationship between theory and practice. This is often expanded in the appendices where a more thorough account of a particular thread of research is shown. This then reveals the line of thought that determines the value of any particular concept.

The basis for the theoretical reflection aspect of this research was fine art theory and philosophy as well as critical and cultural theory. However, public space has a particular relationship to architecture and references have been made throughout the thesis that reflects this. Whilst a certain amount of research has been undertaken that references architecture and the design of public space, it should be noted that it is not a major part of the research. The viewpoint is purely from as an artistic perspective. But, in addition to the primary texts of Augé, Gaston Bachelard, Bhabha, Michel de Certeau and Henri Lefebvre and latterly Martin

Heidegger and Michel Foucault that looked at specific aspects of place, some architectural texts have been referred to. These include Hans Ibelings and Hensel, Menges and Hight's texts as well as crossover texts such as those by Elizabeth Grosz and Jane Rendell. These contexts relate not only to the theoretical side of the research but could also be applied to fine art practice, both in looking and in making. Contemporary artists referenced Francis Alÿs, Michael Elmgreen and Ingar Dragset, Ceal Floyer, Liam Gillick and Anthony McCall. My own practice base uses installation, expanded sculpture and site-specific work through a variety of media. Photography, film and sound are also used extensively both as documentation and medium. Particularly important is the use of temporary, ephemeral and provisional interventions, which I call interruptions, to locate, re-locate and re-contextualise territory referencing what has been, what is or what could be. That is, the past, the present and the future where it intersects with the human relationships such as the viewer. Therefore the methodology reflects the interdisciplinary nature of practice-led research and draws some reference from psychogeography[iv] and the dérive[v], as proposed by Guy Debord and the Situationists. Field research and observation were visually documented through sketchbooks using drawing, text, photography and film that became the basis for studio practice. From these sources, exhibition material was gathered and ideas tested in both conventional and unconventional exhibition spaces. Re-contextualised and analysed, these experiments created an empirical body of knowledge that used contemporary artists as reference points. Throughout this period, theory and practice existed side by side; the theory informs and is informed by the practice, in a circular and reflective manner. The theory has a critical engagement with the practice throughout. However, the research has created new questions and possibilities particularly in regard to contested borders that cannot be answered here.

The academic and practice research base has been international with the United Kingdom, Italy, New Zealand, Australia, Thailand, Laos, Norway and United States of America visited. It has included more mundane visits to Milton Keynes whose layout, influenced by Melvyn Webber, an early exponent of the nonplace[vi], has an absence of central focus[vii]; a Tesco superstore in Bangkok, Thailand; a nineteenth century shopping centre in Sydney, Australia and numerous motorway service stations, airports, motels, bus and railway stations as well as

physical and political border zones. These have created a broad spectrum of research sites. Gallery visits, artist talks and art conferences have been a constant together with relevant contextual material.

Whilst space and place and their relationship to fine art are the foundation upon which this study is based, the chief aims were to look at the non-place and border zones. However, two concepts[viii], which are inherent and intrinsically linked to the ideas posited within this study but not explored in their own right, are included here for further clarification. These are absence as an identifiable and underlying theme, and time which is implicit within spatial practice.

Concepts

Absence

Absence and, by extension, presence, was a concept that was found to be the underlying theme that runs through many of the ideas posited within this study. The definition of absence (Chambers 1990:5) is 'the state of being away, not present' whilst presence is defined not only as 'the fact[ix] or state of being present' but also 'something felt or imagined to be present' (Chambers 1990:1155). There is an immediate dichotomy between these two statements. The definition of presence as 'something felt or imagined to be present' highlights the absence of the physical presence of the 'something'. This brings in a condition of perception or an affect that 'something' is missing. The awareness of something, or indeed, someone, being physically present, where the mental, that is, the human experience, intersects with the physical, is significant. It points to a liminal space where the limen, the threshold, is that of human experience, beyond which is absence. Closely linked to the idea of nothing, Francis McKee[x] writes 'Often 'nothing' is no more than something imperceptible to our senses or beyond the reach of our technologies' (Gussin and Carpenter 2001:24). The link between the sensation of presence and the sensation of absence can be reversed creating an absence that can be seen as possibility as well as lack. This is illustrated most simply by thinking of excavations as in a building site.

The building site (Fig. 1) shows the possibility but not the actuality[xi]. Presence and absence thus exist side by side. It would also be logical to presume that absence could be 'something felt or imagined to be absent', which implies an absence of presence or a presence of an absence of presence. Completing the negation, 'nothing felt or imagined to be absent' and 'nothing felt to be present' assumes a totality of the states of absence and presence. So the states of absence and presence can each be seen as complete with their own inherent properties but also inter-relational with perception of those states. This also supposes equality between absence and presence with no hierarchical structure.

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Fig. 1 Building site, Birmingham, UK 2008. Photograph.

The excavations of a building site imply an expectation about absence. It implies 'nothing', 'not here', but by this token, there is an inference that something has been here; that something one expected to be present is missing but also that something will be here in the future. This indicates a temporal aspect to the state of absence. This is further explored through this image of a transport café (Fig. 2). At this moment, there is nobody visible although the tables are set. It is as if a stage set. There is a physical sense that someone should be there or that someone has been there or is going to be there[xii]. It is an inauthentic experience that gives the appearance of the authentic. These notions can be explored through Jean-Paul Sartre and his planned meeting with Pierre[xiii] in the café.

On entering the café, Sartre observes that Pierre is not present. That is, Pierre is absent. The café is full of the necessary attributes of a café, said to be a 'fullness of being'. Sartre lists other people who aren't there, but they weren't expected to be there thus their absence is unsurprising. However, on the fact of Pierre's absence, Sartre writes 'my expectation has caused Pierre *to happen* as a real event concerning this café' (Sartre 1969:10). Absence is as much an event as presence created by that expectation.

Fig. 2 Transport Café, Willoughby, Northamptonshire, UK 2011. Photograph (Image: Michael Hobson).

To take Willoughby Café as if it were Sartre's café, the expectation is for somebody to be present. In Sartre's café, there are people present, many people, but not Pierre. Willoughby Café appears empty, only the furniture contributes to a 'fullness of being'[xiv]. Is this enough though? Sartre expresses disappointment but this is attributable only to his expectation. Here, there is only the expectation that the café will have 'fullness of being' that includes people, it is part of its nature, it is the authentic mode of a café. Sartre's café is authentic but disappointing, here the café is disappointing as it pertains only partially to the requirements of a café. However, the absence of Pierre would have the same effect because the meeting between Pierre and Sartre was planned, Pierre was expected. The absence that surrounds the expectation is similar to that of the building site, which can be seen as possibility[xv] rather than lack[xvi]. This indicates a perception of what should be present rather than the actual physicality of what is absent.

These states relate to time and duration. This relationship to time cannot be ignored but the scope of this study does not allow for in-depth analysis. Nonetheless, the following brief study indicates some of the problems that are inherent within the concept of time.

Time

The importance of the concept of time asserted itself through the investigation of space and place and questions occurred naturally. For example, can space exist without time or, conversely, can time exist without space? What is the relationship of time to non-place and place? Is time just a measurement of duration? Whilst these discussions are short, they serve as a constant reminder as to the fragility of the moment.

Aristotle states that 'since time is the measure of change, it will be the measure of rest also' (Aristotle 1993) :48) which recalls the marking of time, by a metronome or analogue clock. Here, time appears as measurement. This is in opposition to Henri Bergson who used the word 'duration' (la durée) for a processional measurement of time. This is moments[xvii] in process, not discrete moments indicating flow. Gilles Deleuze examined Bergson's ideas using the analogy of a lump of sugar. He writes 'It has a spatial configuration. But if we approach it from that angle, all we will ever grasp are differences in degree between that sugar and any other thing. But it also has duration, a rhythm of duration, a way of being in time that is at least partially revealed in the process of its dissolving, and that shows how this sugar differs in kind not only from other things, but first and foremost, from itself. This alteration, which is one with the essence or the substance of the thing, is what we grasp when we conceive it in terms of Duration' (Deleuze 1991:31-32)[xviii]. This is an apt description that also ties in with the concept of presence and absence. Other ways of looking at time include very specific cultural meanings such as the Japanese ma[xix]. This is described as an interval in both time and space creating a pause that enhances the whole. The Portuguese saudade is described by A.F.G. Bell as a lack of engagement with the present, 'a vague and constant desire for something that does not and probably cannot exist, for something other than the present, a turning towards the past or towards the future' (Emmons & Watkins Lewis 2006:402) thus linking time and space with human affect. Time, therefore, in its multiplicity of understandings, can be seen as pertinent to absence as well as all aspects of space and place.

The relationships between these ideas of time and place link to the human response to space. Cicero writes 'For walk where we will, we tread upon some story' (Cicero 1914:xxix 511). We tread, however lightly, but we cannot tread without experiencing the presence of the past, of social and cultural interaction. It implies journeys and an unintentional stumbling over past actions by persons or events unseen. This hints at a potential curiosity that is implicit within an artistic practice. It is, nonetheless, the perception of presence and, therefore, absence that is inferred. There is an implication of a spatiotemporal shift[xx] that is embedded within notions of non-place and borders as much as in space[xxi]. The layering of time and space is inherent the fabric of the building and, for example, the history of the art. In other words, it is in the holistic archaeology of a space where possibility can occur. This possibility is inherent within the border as a place of transit but primarily relates to the flux that happens where time is intrinsic within its structure.

Temporality is implicit within journeys and, consequently, with the practice of the flâneur, an activity of strolling used by the Situationist movement[xxii] (discussed earlier with reference to the dérive and psychogeography) whilst experiencing and observing the urban landscape. Practiced by Baudelaire, discussed by Walter Benjamin, it is also used by contemporary artists such as Richard Wentworth and Francis Alÿs to encounter first-hand everyday activities. De Certeau says about walking 'To walk is to lack a place. It is the indefinite process of being absent' (De Certeau 1988:103). It could be seen either as the constant creation of place[xxiii] or that each step removes us from our 'place', from what we know, however temporarily[xxiv]. Whilst the concept of time is always a journey, future ways of looking need to take account of technological innovation. Barbara London writes 'The assurance that time flows in an unending regular manner no longer applies. Time must now conform to a menu of future events' (London 1995:423)[xxv]. The 'future' of time therefore has to be visualised according to the technological events that may occur but that are not yet known. Time is a way of negotiating space that is implicit both within that negotiation itself and also within the accessing of that negotiation. It is also true that space is a way of negotiating time. Of all the notions listed above, these will prove the most important.

Structure

The thesis is divided into six chapters that each look at different elements[xxvi] that make up the inter-related layers of the posited link between non-place and border. The chapters are further divided into two sections that look at different aspects of the main topic before a short summary. This is followed by a series of appendices which support the main body of the text. These may be informative, trace the development of artwork, document residencies or research trips and finally, record and contextualise the final exhibition

Chapter One looks at *Viewing Space*. These ideas inform both ways of looking and the thesis as a whole. The constituent parts of an artwork, that is, viewer, location, context and artist are explored. For example, how the artwork is informed by the position of the viewer where the viewer status, such as casual viewer, art professional or stakeholder[xxvii], is taken into account. It is also informed by how the location of work from the white cube to the site-taking viewing process (and how the social and cultural informs the manipulation of space by the viewer). The theories are tested using both conventional spaces, such as the white cube, and the unconventional such as the site-specific[xxviii]. They serve both as an aid to understanding as well informing, amongst other things, a viewing model.

Chapter Two begins with an overview of the numerous interpretations of spatial concepts especially within an art[xxix] context. References are wide-ranging and multi-disciplinary. Lefebvre and Soja, amongst others, have created spatial categorisations and these are discussed with regard to concepts such as everyday space. The second section has a longer treatment of the specific spaces of the void and the liminal. These are particularly pertinent to the spaces of the border and non-place.

Chapter Three focuses on borders. The nature of threshold space is important here and draws on notions of liminality through a variety of texts such as those by Bhabha, Thomas Wilson and Hastings Donnan, and Iain Chamberlain who have written extensively on border

theories. It also uses my own research undertaken in the border areas of Thailand, Burma, Laos and Cambodia. Relevant colonial and postcolonial theories are also introduced here.

Chapter Four leads into the transformation of space into place with regard to identity of place and explores the notion of place as a site of memory and experience rather than purely locational. The second section *Specific Places*, explores how place in the context of the replica re-structures and becomes real. This uses research undertaken in Las Vegas and examines Heidegger's text *Building, Dwelling, Thinking* in relation to ideas of heterotopias such as those posited, particularly by Foucault but also by Lefebvre.

The concept of non-place is investigated in Chapter Five with all its implications from its history, such as the use of the forerunner term 'placelessness' by Edward Relph, to specific non-places such as the shopping centre. The text of *Non-Places* is examined in greater detail, as are the concepts of palimpsest and supermodernity. The implications for the future of the non-place are the basis for questioning the validity of the non-place within the final section.

Chapter Six begins with discussions about the structure of the non-place twinned with that of the border where the mental, physical, social, cultural, economic and political aspects are posited to be relational. The joint attributes of notional enclosed spaces are discussed here extending the border theories that were initiated earlier. This aligns the notions of non-place and its 'complete' structure with its territorial limits to those experienced in the border zone. It introduces the concept of the pause as the point of crossing that is developed in the second section that links the void and liminal space to absence. This section also looks at the implications of this research and how and where its relevance lies.

The Conclusion looks at the research questions, such as the validity of the term non-place, which is evaluated within a contemporary setting with regard to its implications for the future. It takes into account Augé's introduction in 2008 edition of *Non-places: An Introduction to*

Supermodernity from the original title of 1995 and this re-contextualises ideas of non-place especially as used by contemporary artists. It assesses the theory of the joint attributes of the non-place and the border and the role of border theories within non-place. Here, the assertion of place negotiated through the absence of identity is a key factor that enmeshes earlier research theories. Absence is seen as the pivotal point for the arbitration of both concepts of place, the non-place and the border although the actuality of the border is in opposition to the concept of the non-place, a notion rather than an actual place. Tested through field study and art practice, site-specific interruptions and interventions serve to both illustrate and expand on the theoretical concerns. The conclusion draws on a multiplicity of research from contemporary art to philosophy. In addition, it summarises the potential impact of the research and reflects on the research process.

Chapter One

Viewing Space

Viewing Space looks at what I consider to be the main points of the viewing process, the viewer and the space of viewing. The artist and artistic intentions together with the context of the artwork provide a running dialogue throughout that references these points. Theoretical positions concerning the ambiguities of space and place are extensive and diverse but, as a fine art practice-led thesis, it was necessary to begin this study by looking at these positions that include the context of the space, the position of the viewer, how art is viewed and where it is viewed. This encompasses the artwork, which can itself be broken down into the artwork, the context of the artwork, the artist and artist intentions. That is, the way it is displayed, where it is displayed, how it is displayed as well as the viewing position. The viewer, as a result, has a relationship with all these factors. *Viewing Space* opens up the discussions that cover the physical space of art as well as the mental space of viewing that are pertinent to the concepts posited within this thesis.

The first section, *The Viewer*, begins with the position of the viewer whose previous experience and reasons for viewing are recognised as an important part of the process. Visual examples are used to look at the expanded position that take in the unseen viewer, such as the voyeur and surveillance techniques that are particularly relevant to contemporary technology used in artistic practices. Exhibiting spaces such as the white cube are explored as an exhibiting convention with reference to Brian O'Doherty and Germano Celant. This also includes the location of artwork, such as in the site-specific, which is very relevant to my own practice, and takes up points such as appropriation[xxx]. References here include Robert Irwin and Miwon Kwon. The location of the shifting position of Internet art[xxxi] is one that is mentioned but generally outside the scope of this thesis. It brings new dilemmas such as those concerning authorship, for example, but is in accordance with the viewing space of film and sound work whereby the same amount of control of the viewing space cannot be exercised as within a gallery location. These studies have been carried out with regard to my

own art practice where the viewer is often necessary to complete the work. There has, necessarily, been some crossover with the following section, *The Location of Viewing*, where the space of viewing is explored.

To begin my research, I began by trying to reduce gallery space to its constituent parts where all that remained were shadows to create a 'perfect' white cube. This was an attempt to locate what is often seen as the absolute ideal requirements for viewing privileging the art over everything else. This starting point informed my practice and changed my spatial thinking in regard not only to locating and viewing artwork but also to later ideas as to how space becomes place and to the relationship of place to non-place. It became obvious that underlying the research concepts was the theme of identity and, specifically, the absence of identity. This was found to be relevant both to the border, where authoritarian attitudes and the supposed need to control aim to subdue individual identity thus creating inclusion and exclusion zones, and in the non-place, whereby the individual is 'one of the mass'. Here, the absence of individual identity is one that occurs due to economies of design, creating a lack of sense of belonging. Thus the absence of individual identity serves to create a compliant public that behaves 'appropriately' and is coded to a specific institution that, here, is the gallery. The viewer who, together with the space of viewing, creates a dialogue with the art itself as well as with the unseen artist whose intentions may not be obvious. These relationships have been opened up using different models, such as those posited by Stephen Willats[xxxii]. Initially my own simplified model was used to analyse the work within the thesis but was later found to be too simplistic and a different model was suggested. This chapter analyses down artwork into viewer, location, artist and context where each is interdependent and informs the process of viewing. These ideas became current during the course of my research rather than at the beginning. It therefore has been necessary to allude to various concepts that are developed later but which have been explained as much as necessary for the understanding of this chapter.

Viewer

The context of the term 'viewer' is expanded to include passer by, as in the street, user as in shopping centre[xxxiii], participant as in everyday life[xxxiv], watcher of a visual spectacle as well as the traditional meaning of viewer as in looking at art. The next two sets of artworks aim to develop these positions. The first is a series of four images[xxxv] that document a performative work (Figs. 3-6). This work was undertaken during a residency at Tou Scene, Stavanger, Norway in 2010. In Appendix Eight, it is documented with extra images and a transcript of the blog that was undertaken at the time which shows the development of ideas throughout the period. *In-sight* 2010 alludes to various viewing positions but here is used to illustrate and explore the contexts of the street, how it is used in normal everyday situations and the position of the artist, in this case, photographer and documenter. The multi-functional position of the artist is echoed by the multi-functional positions of the street users. This leads to dichotomies and an ethical dimension that is not usually present within a gallery space. In *Insight*,[xxxvi] a man wearing high visibility trousers was followed until a natural end point, where they intersected with a barrier of fluorescent posts. The trousers then became part of the everyday scenery instead of being highly visible. These works are similar in ethos to that of Sophie Calle[xxxvii] who uses voyeurism and surveillance as part of the making process. Calle's work was the theme of a Staffordshire University Conference that is shown in Appendix Four where an outline of the presentation is given.

Figs. 3-6 *In-sight* 2010 Stavanger, Norway. Series of 4 photographs documenting performative work.

This next work (Fig. 7), *In the shadow of the Flyover*, is also part of a series that followed a cyclist along a flyover by way of reflection. Here, there is a dichotomy between the process of looking and seeing.

Fig. 7 *In the shadow of the Flyover* 2010 Stavanger, Norway. Photographic documentation.

In the work, the cyclist, whose presence is only acknowledged by the shadow image, is not in the same plane as the photographer and therefore cannot see the watcher or know of their presence. The photographer and the cyclist are only both known to be present in the resulting photograph. The artist uses everyday life as a foundation for practice but crosses boundaries between public and private. The viewer may be an accidental viewer in the passage of everyday life but when that viewer changes status, there may be an infringement of personal rights. These dichotomies occur as a result of the positions of the viewer as user, as passer-by, as object of surveillance, however innocuous and this viewer position is maintained unless specifically talking about art spaces. In an art viewing context, the viewer takes at least one of three positions.

The first type of viewer is the casual viewer, that is, anyone, or everyone, and includes the passer-by as mentioned above. The second type is the art professional who has specialist knowledge whilst the third type is the stakeholder. This is someone who has a vested interest in either the artwork as, for example, a funder of the work or the institution that is exhibiting the work or as a member in the localised area where the work is displayed and is part of the community of interest. Each of these three types of viewer views differently and demands different viewing conditions.

Belgian artist, René Magritte's[xxxviii] (1898 - 1967) painting *La Vie secrete*, (Fig. 8) [xxxix] was used to explore the multiple relationships that occur in the viewing process. This small painting was shown as part of a major retrospective at Tate, Liverpool, UK in 2011. It depicts a marginal area in the corner of a room where a floating ball occupies a nebulous position in a domestic location. This location is confirmed by the coving between wall and ceiling whilst the shaft of light on the right hand side locates the painting with the 'outside' world, presenting a temporal shift. Ignoring the historical analysis of the painting[xl], the various elements surrounding its exhibiting can be deconstructed.

Firstly, it is important to see it as part of a whole[xli]. It is part of Magritte's *oeuvre*; it is not just a piece in that exhibition, but an element of that gallery as well as part of the complex known as Albert Dock[xlii] in Liverpool and so on and so forth. Thus relationships are many and complex. The elements within the painting and the composition create a link between the artist and the viewer. This relates, initially, to the artist imagination and intentions and then to the viewing process itself. This is where different types of viewer assert themselves. For example, an economic stakeholder may look at the calibre of the paintings exhibited and the number of visitors within the exhibition, an art professional at the brushstrokes within the work whilst the casual viewer may just enjoy the aesthetics.

Fig. 8 Magritte *La Vie secrete* 1928. Oil on canvas 73 x 54 cms. Kunsthaus, Zurich [xliii]

Spatially, the painting creates a dialogue with the surrounding space outside the frame as well as with the viewer and the viewer with the space with equality between the three elements. O'Doherty writes 'Space was clarified not only in the picture, but in the place where the picture hangs - the gallery, which, with postmodernism, joins the picture plane as a unit of discourse' (O'Doherty 1986:36). This unification of the painting with its surroundings is a contemporary way of looking and, it could be said, one that begins at the very least at the gallery entrance, if not before.

Iwona Blazwick discusses 'The sequence of looking involves navigating space and time as a compositional factor inherent in the act of seeing and experiencing the sculpture (Blazwick 2002:23). These statements take in the elements of art display where those elements are relational to the space and the viewer. The diagram below (Fig. 9) intends no hierarchy, but a

continuous discourse between the three points, each one dependant on the other and contained in the context of the viewing process.

```
        SPACE  ▽  ART
              VIEWER
```
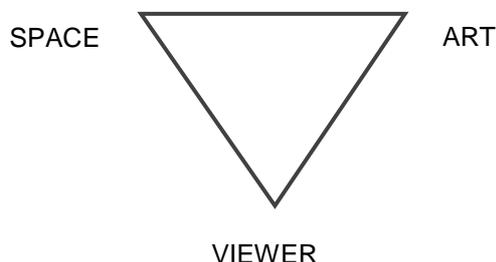
Fig. 9 Trialectics of Viewing

This simple model, however, reveals only part of the story at the specific time of viewing. It does not indicate, for example, the complex relationships that link back to the artist. It does not show the work's relationship to the curator and the institution of the gallery. The set of relational exchanges that exists between different points therefore includes those of the artist and gallery space, artist and curator, artist and viewer as well as the particular viewing trialectics[xliv] as outlined above. This three-way discourse about space, art and viewer is interactive and specific to each circumstance. Each of the three points has its own implications and concerns the experiential and spatial context both individually and as a whole. However, whilst space is also the medium in which art and the viewer reside, it can only be viewed in conjunction with whatever is in it. This holds for the moment of viewing where the presence of artwork locates an identity of place for the viewer. The future of the work is held within the realm of memory and experience rather than just location. This is closely linked with temporal concepts such as those of Bergson who asserts a co-existent continuum of past, present and future, where states of time exist concurrently. All references to space, and time, are linked and overlap not seen in isolation to one another.

Artist Stephen Willats practices a collaborative, community art and has developed models that question the artistic process. He discusses the 'separation of art practice from most people's social reality' (Willats 2012:9A), which explores a conventional model of viewing (Fig. 10) where the artist and audience (viewer) only meet at the finished product.
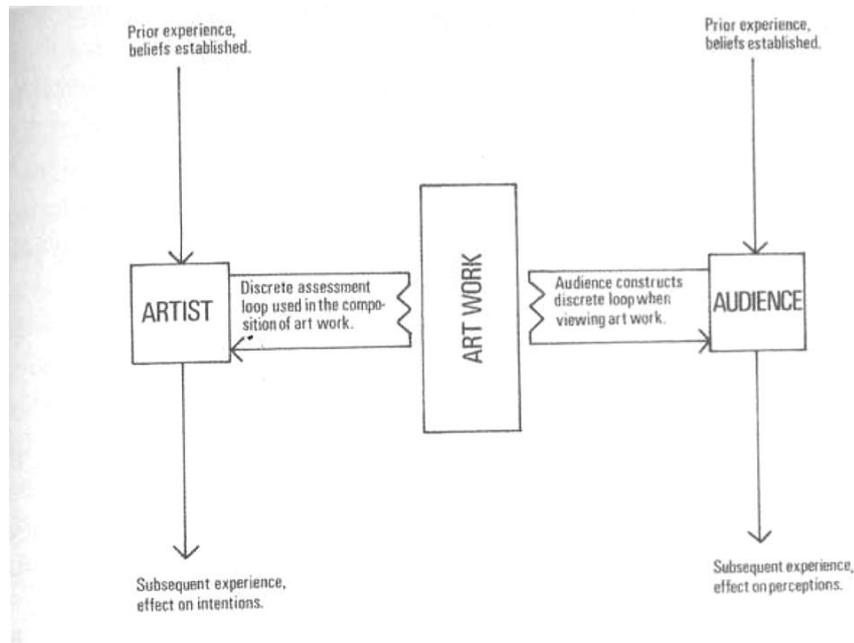
Fig. 10 Conventional Relationship of an Artwork between Artist and Audience (c. 1970) by Stephen Willats (reproduced from Conversation Pieces by Grant H. Kester)[xlv]

Thus the artwork has 'an independent reality' (Willats 2012:9A), standing as an idealised entity. This creates an event that has little relation to the context of any of the points of my trialectic. However, in the following model, also by Willats (Fig. 11), the process of interaction includes the context of the viewing process and allows for a temporal reaction by both artist and audience (viewer) (Kester 2004:91-94). This brings forth the question as to whether an artwork always changes the perception of the viewer[xlvi] or whether this is negotiable? It accepts the prior and posterior experience of the viewer as read (as well as that of the artist). Willats writes 'But the point I wish to emphasise is that the way in which we approach an institutionalised space is all dependent on our starting point, i.e. the physical environment may be beyond our capabilities to rebuild as we desire, but what we represent within it, how we use that space, can enable our psychological approach to change and embrace quite divergent ideologies and perceptions. For the space in reality is relative to how we enter it,

what perceptual framework we bring to bear on the experience' (Willats 2001). This artist viewpoint acknowledges the relationship the artist has with the institution[xlvii] and particularly with the space of that institution but I feel that it also has a relevance to how the viewer enters that institutional space and the experiences that are thus brought to bear on the viewing process.

The multiplicity of the relationships in the second model *A Socially interactive Model of Art Practice* allows for a continual process of interaction (Kester 2004:92). That is, it happens over time rather than only at the moment of viewing. The artist is also interpreted as having a continual relationship with the artwork, the viewing process and the context. The inter-relationships between these elements pre-supposes a similar engagement with the artwork as the first model but extends that process so as to be seen to be beneficial to the artist[xlviii]. These models open out my trialectics whilst the socially, interactive model is particularly relevant to the viewing of site-specific and public art[xlix]. Revising my own simplistic model, I would include experience of space and artwork that confers a time element that then places the viewer at the heart of the model. Emma Barker writes '…museums and galleries are not neutral containers offering a transparent, unmediated view of art. Rather, we need to consider them in terms of 'cultures of display', that is, with reference to the different ideas and values that can shape their formation and functioning' (Barker 1999:8). This acknowledges the institution as a place that operates within a hegemony that influences (or controls), thus influencing its 'cultures of display'[l]. Thus viewing space can be seen as a relationship between all the elements from the artist through to the viewer by way of the artwork and the gallery and taking into account the history of the viewer.
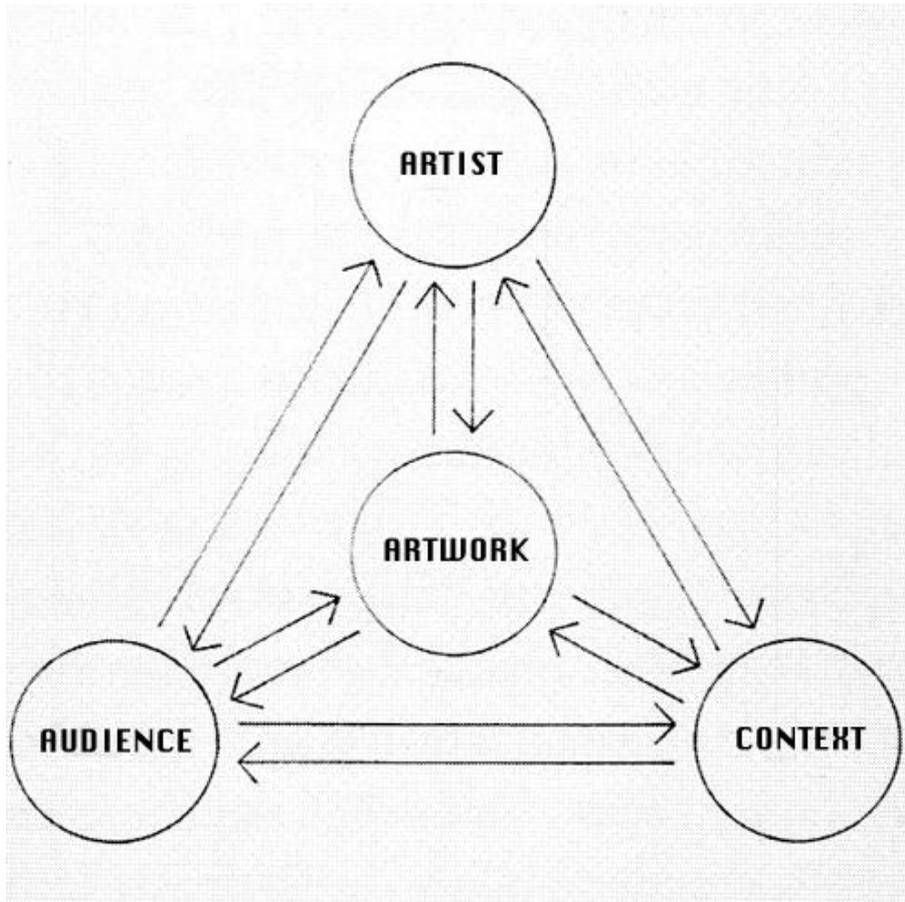
Fig. 11 Stephen Willats *A Socially Interactive Model of Art Practice* (c.1970) (2012:12C)

Referring back to viewer status, it maybe that the casual viewer sees the paintings as spectacles, that is, isolated moments within the whole, the professional has an integrated mode of viewing that encompasses the space and the stakeholder in a position where the artwork is part of an event that is judged for success from very individual criteria. Consequently, it can be seen that when contemporary art is viewed, a set of relational exchanges exist. In the work *Constellation*[li] (Fig. 12)*,* the viewer becomes participant and the artwork becomes a set of inter-relational exchanges that include viewer, artist, space and context in a continual temporal flow. The exchange created a temporal shift and this became an important concept within the locating and viewing of site-specific art. This intertwining has been expanded upon by Miwon Kwon and by artists such as Robert Irwin[lii] who explores the ways that site and art fit together. Lucy Lippard states 'Artists may make the connections visible' (Lippard 1997:19). Whilst she is specifically talking about the connection between the landscape and its relationship with place, I think that it can also include how the placing of

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site-specific art, and thus the artist, can make the connections between space, that is, the landscape, and place, where the art is.
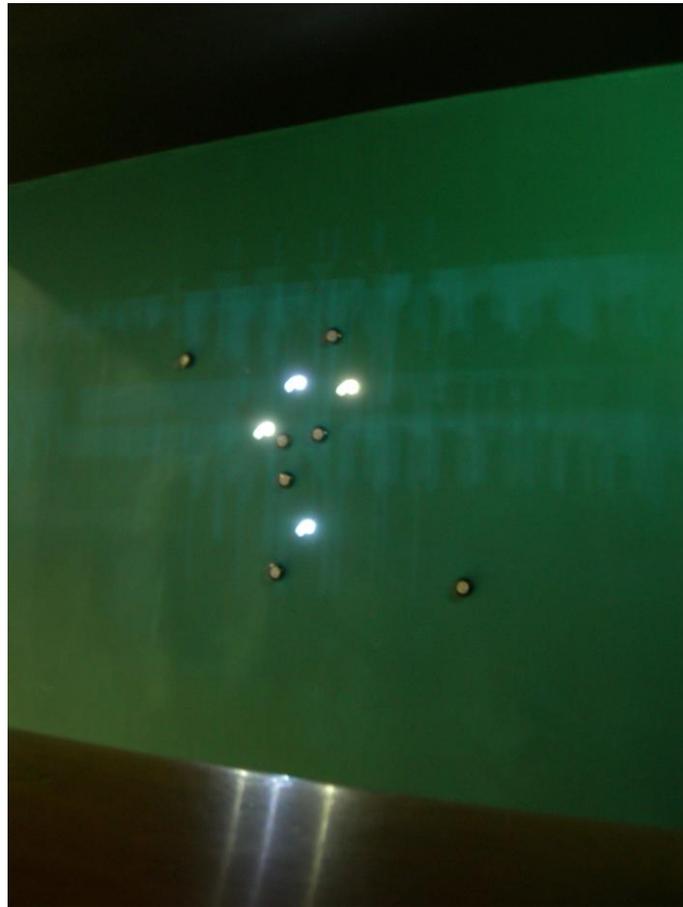
Fig. 12 *Constellation* at MIC, Auckland, New Zealand 2009

Site-specific art[liii] creates an added value to both the art and the site. The art is often closely connected with place and viewing and becomes an experience that then creates place in what may, otherwise, be space. Place is therefore experiential rather than just a location[liv]. It can be seen later (in Chapter 5) as especially important within the non-place where personal identity is subsumed within the mass. However, the experience of viewing is individual and personal.

These ideas of identity impact on the viewing of all types of artwork but there are particular types of artwork whereby extra elements are added by the work itself. This is especially relevant to the viewing of different forms of art such as live art where ephemerality creates a durational aspect, to photography that also brings issues of artistic trust and to film that may

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have additional viewings in different places. It impacts on Internet art, which combines issues of viewing place, viewer identity, authorship and artistic trust that also relate to other forms of art. Within photography, there is the added dimension of the image's own temporality. Michael Rush states that 'a photograph captures a moment in time. An image created inside a computer resides in no place or time at all whilst images "scanned into a computer collapse normal barriers of past, present and future"' (Rush 1999:8). These different states that relate to how visual images cross temporal boundaries and the ways of viewing artwork are similar. As seen earlier, the immediate viewing of a work is dependent on a pre-existing and personal set of conditions. The viewing of a film or moving image that was created within a computer at the moment of viewing becomes akin to a collapse of temporal boundaries. Questions such as the veracity of the work combined with the viewing medium allow space for dishonesty[lv]. Ideas of artistic integrity, viewer perception and the nature of art are opened up in the work of Paola Pivi, (born Milan, Italy 1971, lives and works Anchorage, Alaska). Her work for *OneDay Sculpture*[lvi] in New Zealand in March 2009, *I wish I am Fish* purported to show the flight details of eighty-seven goldfish swimming in their bowls in their seats during and after a flight from Australia to New Zealand (Fig. 13).

Fig. 13 Paola Pivi *I wish I am Fish* 2009 Video installation. *OneDay Sculpture*, Freya Square, Wellington, New Zealand   (Image: Stephen Rowe)

A video, in effect, a documentation, was shown in a city square at a particular time[lvii] which brought questions as to whether the work took place, was the viewer deceived or was the

work the deception?[lviii] It also brought into question the curatorial input. The viewer sees what the artist and curator want the viewer to see, which is, by necessity, an edited version[lix]. Temporary or ephemeral works, that include live art, provide a durational aspect[lx]. The experience of looking and seeing in the present is strongly linked with the experience of looking and seeing in the past, which, in turn, will inform the future. The present is not an isolated moment but part of a process of which the viewer is part. Developing these ideas of temporality linked with spatial concerns was part of the concept of the work *Circumnavigation*[lxi] (Fig. 14) where the film was part of a performance[lxii]. This work was part of the Norwegian residency documented in Appendix Eight. It was an ephemeral act where duration was constrained by space and thus by time.

Fig. 14 *Circumnavigation* 2010 (still from film) Stavanger, Norway.

The film explored a small area where the wall meets the floor for three sides of the perimeter[lxiii] of a storage bay within an old warehouse. Whilst the work was visually limited[lxiv], the repetitive sound of bare feet on concrete created an almost rhythmical noise. This takes the viewer/listener into an unknown place. The viewer perception is therefore of the experience of duration tempered with the notion of spatial limitation. The creation of place within the viewing space is caused by the experience of viewing at that moment in time and space which here is disconnected to the original space. In effect, the original space is an alien space, out of place with its viewing location. This is true of other media, it can be related to Irwin's later categorisation of site-specific art locations such as when art is made off site and located as oppose to art made in-situ.

It is my suggestion that it is the location of viewing together with the act of viewing that provides an experiential foundation. In the setting of the everyday (discussed further in Chapter Two), the commonplace location for daily activity, the narrative belongs to the individual, the one who habitually uses that space. The co-existence of the artwork and the experience of the viewer created a place in history, however small or seemingly insignificant[lxv]. By consigning the experience to memory as the moment of viewing passes, that memory can become part of folklore and myth where each recalling of the event becomes layered with a patina of new experience that may or may not, be related to the original event of viewing. Its future could then be said to be larger than its past or present. There is a close relationship to the transitory nature of an artwork that is encountered briefly. There is often little time to mentally process the viewing encounter that then becomes altered during the process of recall so creating an mythical event.

However, whilst the short duration of seeing amplifies the experience, a permanent sculpture quickly becomes part of the everyday. Its long duration of seeing allows it to become commonplace. To use a phrase by Joe Moran, author of *Reading the Everyday (*Moran 2009), the temporary or ephemeral work 're-enchants the everyday'. Through the experience of the viewer, the inherent identity of the location and the transitory nature of the art, a new identity of location is formed. The dichotomy between temporary and permanent was partially explored within the residency *Re-Semble*[lxvi]*,* which was located within an empty café. The location of a facsimile of an existing speaker creates a new location that echoed the original (Fig. 15). The viewer may or may not notice the work or indeed, at a quick glance, notice its falseness. However, a new place is formed within the space. Images from this work can be seen on DVD whilst the premise of the collaborative residency together with a question and answer textual work that formed part of the final exhibition can be seen in Appendix Seven. The possibilities of art experience within the sphere of the everyday is explored by the practice of Scandinavian artists, Michael Elmgreen and Ingar Dragset where the different viewing positions can be easily seen.

Fig. 15 *Speaker*, *Re-Semble* residency 2010. Cardboard, tape. 20 x 25 x 36 cms.

Ute Grosenick describes their work as 'work with space in its multiple meanings: architectural space, mental space, private space, sexual space, art space and public space. These installations and environments are analogous with different types of behaviour' (Grosenick, Riemschneider 2002:136). Their work looks at different types of space and the analogies to different behaviours in relation to the identity of the viewer. The work, *Prada Marfa* 2005, (Fig. 16) uses an anonymous setting, formerly the site of a petrol station, by the roadside in Marfa, Texas[lxvii] to place a facsimile of the high-class luxury goods shop, Prada. The location of the artwork creates a leisure site and that then functions as a political statement. Elmgreen and Dragset have taken an individual element of the shopping mall and re-located it into another, similarly generic, location. The contextual ingredients of the first place have been appropriated and placed into the second whose inherent identity is entirely different. This would imply an enormous shift in thinking for the viewer. Could it be that the experience of the viewer confers the 'contextual ingredient' rather than the location itself? The inherent identity of the site is contested by the artwork with its paradigm shift. An artwork claims a site for its own, for its duration. Placing the work in the Texan landscape, its past, its present and its future co-exist in overlapping temporality.

Fig. 16 *Prada Marfa* 2005 (Image: http://www.artproductionfund.org/projects/elmgreen-and-dragset-prada-marfa)

The questions thus asked of the viewing positions can be related to this work. The non-local passer-by would see a strangely located shop that invites closer inspection, a local might question the replacement of the useful petrol station with a shop of limited interest, an art professional could see an artwork and relate it to Donald Judd and his use of space. A stakeholder may question the value of the enterprise with regard to his own stake. Thus it may be said that the viewers bring their own previous experience to a work, as in Willats's traditional model. Additionally, the numerous contexts of the viewing position inform and are informed by the artwork as in Willats's social model. However, it is an empirical position that creates a location within space where place becomes a possibility due to, amongst other things, the presence of artwork.

Summing up, the position of the viewer can be seen to relate closely with the viewing space, which will be discussed next. The three types of viewer, the casual viewer, the professional and the stakeholder all react differently to an artwork and carry away different experiences. These experiences, especially those of the casual viewer, are seen to be place making which will be explored later especially in regard to the notion of place as an individual and

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experiential concept. The professional is more likely to be able to evaluate the viewing experience dispassionately whilst the stakeholder views entirely differently and becomes an observer of the scene whereby a judgement may be made of the artwork, the viewer and the space. This judgement is directly relational to the input, the stake of the stakeholder. These positions are fundamentally important to the viewing space.

The Location of Viewing

As can be seen from the previous section, the process of viewing is closely linked to the location where a variety of tensions occur that are able to create the experience of place. Nicolas Bourriaud writes 'Art is a state of encounter' (Bourriaud 2002:18). Art 'encounters' the viewer as well as the space where it is inadvertently influenced by that space[lxviii]. This, in turn, influences the viewer. *Location of Viewing,* references formal art spaces such as white cube space as well as site-located work as different locations of display are influential in the viewing. O'Doherty writes of the white cube 'The development of the pristine, placeless white cube is one of modernism's triumphs - a development commercial, aesthetic and technological. In an extraordinary strip tease, the art within bares itself more and more, until it presents formalist end products and bits or reality from outside, "collaging' the gallery space' (O'Doherty 1986:79)[lxix]. This apt description exposes the reality of the white cube space where art can never exist in isolation without reference to the 'outside'.

The formalistic gallery space where the stated aims are to produce a space that is devoid of interruptions or outside influences thus privileging the artwork can never be achieved.[lxx] 'The outside world must not come in...' writes O'Doherty (O'Doherty 1986:15). With regard solely to the space itself, the penetration and changeability of light can never be entirely removed. The trappings of the gallery, such as spotlighting and hanging mechanisms, are considered essential to the viewing process but cannot help to cause distractions[lxxi]. Attempting to eliminate outside influences was explored in early studio practice in the work *Gallery Light* (Fig. 17). However, this gradual shutdown of outside influence was unsuccessful. Each time another source of light or sound was removed, another revealed itself. Eventually, after closing the space down to a dim box, it was obvious that to display artwork, focussed lighting was needed.

Fig. 17 *Gallery Light* 2007

From this experiment, a series of work was begun where the chinks of light itself was the final work which created negatives and positives. The gallery could be seen as an absence with the light, that was the artwork, as a presence. This coincided with the aims of the white cube except that the gallery space was impossible to negotiate safely. This research acted as an impetus to investigate how artwork was displayed and the impact of that display on the viewing process as well as how the gallery acted as receiver for the artwork. Candida Höfer (Fig. 18) uses these influences to her advantage in the photographic work *Becoming Visible*[lxxii]. Although purely photographic, Höfer's work is the natural shadows and lighting that occur within a building whilst, in other works, empty auditoria are photographed. Here, space is combined with possibilities as the previous and future incarnations of those spaces suggest an audience (as well as the staged event). The viewer fills the gap between the actuality and the potential. It is this gap that is often ignored in the presentation of art.

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Fig. 18 Candida Höfer B*ecoming Visible* 2004 Photographic Works. Friedrich Christian Flick Collection, Hamburger Bahnhof   www.hamburgerbahnhof.de

In my futile attempts to create uninfluenced space, the obviousness of the situation provides the end result but, in a gallery situation, the outside influences cannot be eliminated and cause a diminishing of the white cube. This influences cause an interruption in a gallery space that, as Clement Greenberg, who quotes Celant's essay *The Visual Machine* 'is constructed along lines as rigorous as those for building a medieval church' (Greenberg, 1996:381)[lxxiii] suggesting that gallery space is mediated within strict lines and order[lxxiv] where unwanted influence could be seen as disruptive to the institutional code. Following this with O'Doherty's remarks that 'to insert art into a gallery or case puts the art in "quotation marks" (O'Doherty 1976:90) then exposes the rigidity of the display systems. Art is taken as spectacle and not part of the seamless fabric of the gallery but as a separate entity. To then take a holistic view of looking at art within the white cube where the space surrounding the work bears influence on the work and the space depicted within a work relates to the space as a whole, creates a dichotomy. The artwork can only be viewed as part of the whole but is deliberately presented as individual pieces. With site-specific art, there is a closer relationship of the work to its surroundings.

Miwon Kwon[lxxv] explores the relationship of art to, and within, the environment. She states that 'to be specific to such a site, in turn, is to decode and/or recode the institutional conventions so as to expose their hidden operations – to reveal the ways in which institutions mold art's meaning to modulate its cultural and economic value' (Kwon 2004:14). Art is the

means by which the methodology of a gallery is revealed. Gerard Hemsworth states, 'in order for contemporary art to avoid losing its criticality and being consumed and assimilated, it must undermine and question the rules of engagement and the way they are positioned within our culture. Consequently, in order to transcend art's orthodoxy, the artist needs to find ways to destabilize its familiarity and to capitalize on the preconceptions and assumptions that are brought to their work. If it is not to become complicit within its own culture, contemporary art has to remain outside the expected rules of engagement' (Hemsworth 2008). The expectation that written and unwritten rules of art are followed has created a need to rebel, especially for the artist, if contemporary art is not to fit in with the assumptions created for it. Traditionally, this has been difficult to achieve in white cube space whereas site-specific art has a major opportunity to transcend this orthodoxy. However, contemporary art formally exhibited builds on the previous pushes at unorthodoxy. The display of artwork is therefore as much part of the artist's remit as the curator's.

O'Doherty discusses the idea that 'things' are what makes space happen rather than space just being where 'things' happen (O'Doherty 1976:39). To take the 'things'[lxxvi] as artwork, this suggests that things activate space, with space no longer just being the vessel where things occur. The location then becomes of prime importance. He describes location as a keyword, where concerns about space and perception[lxxvii] are condensed (O'Doherty 1976:78). Although he is talking specifically about gallery space, there is a relevance to the contextual locating of artwork outside the formal art space. The siting contests the identity of that location through the perception of the space, that is, through the viewer. Robert Irwin has defined four ways in which art and site are considered.

1. Site-dominated where 'the works of art are recognised, understood and calculated by referencing their content, purpose, placement, familiar form, material, techniques, skills. A Henry Moore would be an example'

2. Site-adjusted where 'consideration is given to adjustments of scale appropriateness, placement etc. But the work is still made or conceived in the studio'.

3. Site-specific where 'the sculpture is conceived with the site in mind; the site sets the parameters and is part the reason for the sculpture. This process takes the initial step towards sculpture's being integrated into its surroundings'

4. Site -conditional/determined where 'the sculptural response draws all of its cures (reasons for being) from its surroundings' (McDonough 2004:75).

Daniel Buren (Buren 2008) is very clear on the status of 'in-situ'. He states 'It is very precise, I am doing something in a certain space and place for people who may see it for a time, each time quite independently of what is done. It challenges all notions of what art is'. This view stresses the importance of the time/space shift during the viewing and re-viewing process. His work often moves from the recognised boundaries of gallery space and extends into what could be called the public domain (Fig. 19). However, he also says that 'It is not enough for the viewer to enter the room, the viewer has to want to see the work'. This gives an ambiguous outlook to the viewing process where art such as this extends outside the recognised gallery space has the possibility of remaining unviewed. Site-specific art can be put into three categories according to Kwon.
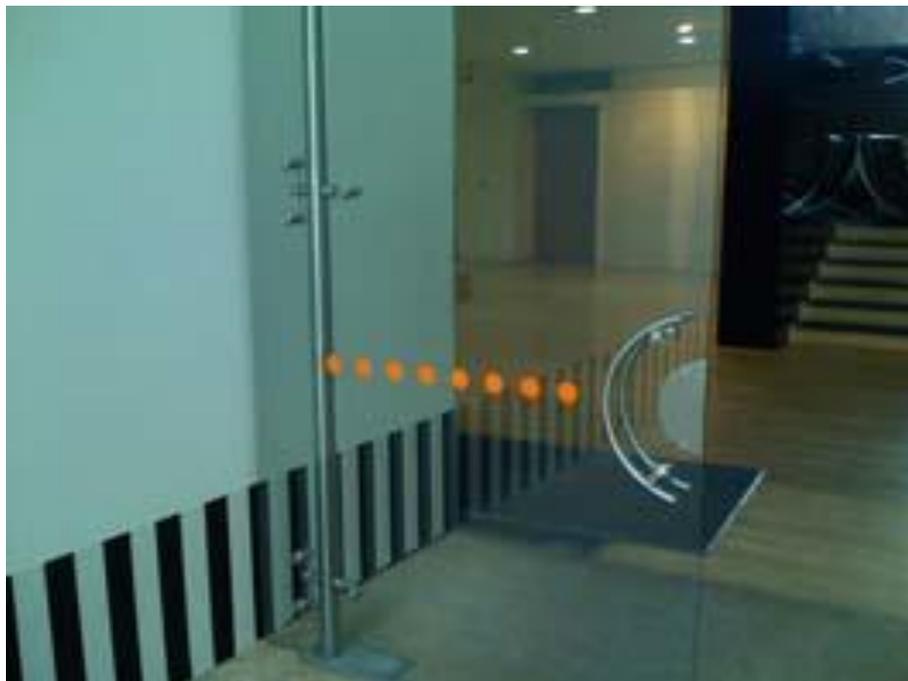
Fig. 19 Daniel Buren *Sans Titre - Collage* "*Behind the Facts*. Interfunktionen, 1968-1975", Museo de Arte del Banco de la Republica, Bogota, Colombie, 12 mars 2008 http://www.danielburen.com

Kwon quotes three paradigms of site-specify: 'phenomenological, social/institutional and discursive - although presented somewhat chronologically, are not stages in a neat linear trajectory of historical development. Rather they are competing definitions, overlapping with one another and operating simultaneously in various cultural practices today (or even within a single artist's single project)' (Kwon 2004:30). Whilst, for Irwin, the site is paramount, Kwon considers the art/space/viewer structure as a holistic structure that includes 'site determined, site orientated, site referenced, site conscious, site responsive, site related which desires to distinguish itself from the past' (Kwon 2004:Introduction). It recodes, exploring the institutional model, and tries to bring artwork into the realm of the social where it 'is newly objectified (and newly commodified)' (Kwon 2004:38). This re-coding links the making, the siting and the viewing into a social context where each viewing is part of the individual experience. Nick Kaye writes about site-specific art that it is 'concerned with practices which, in one way or another, articulate exchanges between the work of art and the place in which its meaning is defined' (Kaye 2000:1). However, Kaye introduces the viewing experience in the way of place thus putting the viewer as a step removed rather, that I would have it, as a equal partner.

Situating an artwork, particularly the temporary or ephemeral, creates and contests the identity of location within the context of place and temporality especially in relation to the everyday. Bourriaud writes 'If a work of art is successful, it will invariably set its sights beyond its mere presence in space: it will be open to dialogue, discussion and that form of inter-human negotiation that Marcel Duchamp called "the coefficient of art", which is a temporal process, being played out here and now' (Bourriaud 2002:41). This indicates, in concurrence with my view, that the future has a continuing dimension in the life of an artwork. It is my contention that site-specific art, which encompasses Kwon's paradigms, is more meaningful to the casual viewer. A different viewing experience is offered by the space of the gallery. The work, *Taking Off and Landing*[lxxviii] (Fig. 20) (included on DVD) explores these issues through its conception and its exhibiting locations.

Each environment created a different ambience and context to the piece. The art/viewer/space discourse was inadvertently developed through the happenstance of exhibiting opportunity. The viewer experience of the work was entirely different from its beginning in an theatrical environment without an audience that was reminiscent of Höfer's work. It was shown with inaudible sound from dusk until dawn in a shop window in Leeds City Centre[lxxix] (Fig. 21). In the street, the moving image was subsumed into the everyday, an interruption in the transitory place of the street, it became part of the street furniture, an anonymous setting viewed by people passing or waiting at a bus stop or glimpsed between vehicles from across a road. The same film was shown at the BBC AV Festival in 2010[lxxx], presented on a large screen in Middleborough centre, so becoming an event. In the town square, it had a sense of occasion but created an ambiguity amongst the open aspect of its environment. It became a site of mass communication.
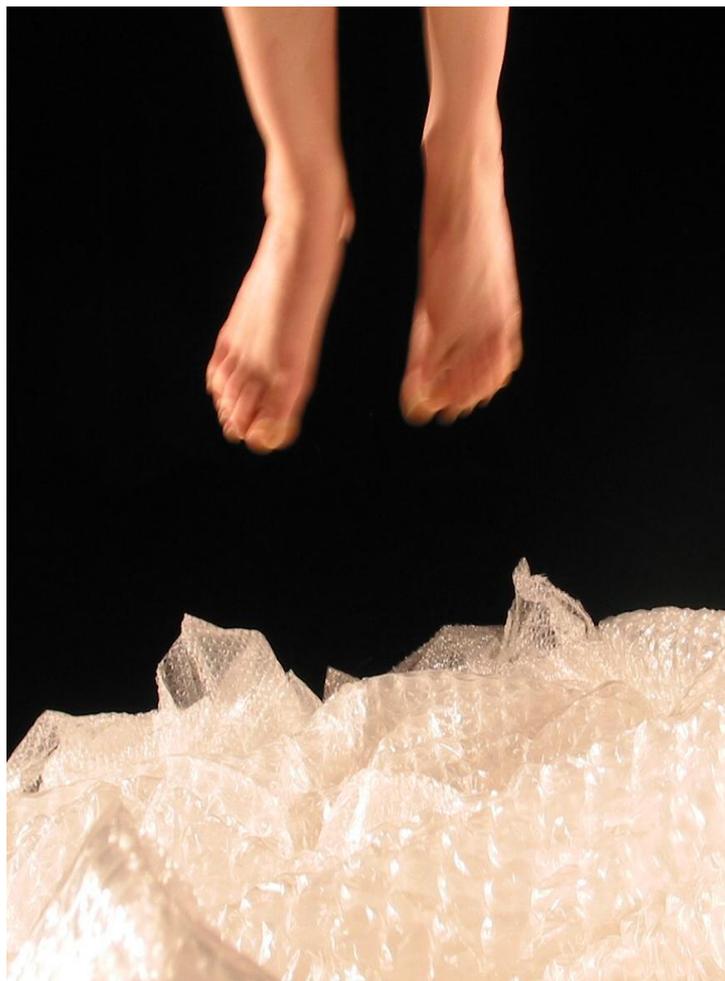
Fig. 20 *Taking Off and Landing* 2008. Victoria Hall, Stoke-on-Trent UK. Film still. (Camera: Rob Cartlidge, sound: Michael Hobson)

Creating oppositions to this everyday space, it was then shown within a gallery (Fig. 22). Located at floor level, however, it opposed the traditional viewing position whereby a standardised height is current throughout the gallery[lxxxi] (and with other galleries). Whilst the terms for space are defined as text, images also have a multiplicity of reference points. Applying this to an artwork, Germano Celant states that 'Each work can exist according to multiple points of reference, relating to numerous parallel experiences' (Greenberg et al 1996:385)[lxxxii]. Whilst this relates to terms of reference both within the frame of painting and also the viewing experience, it has a relevance to the images presented here by way of exploring spatial characteristics. The multiple reference points are not only viewpoints within the frame but explore those outside the frame.

Fig. 21 Taking Off and Landing 2010 *Short Shorts*, Leeds, UK

Fig. 22 *Taking Off and Landing* 2008 Empire Gallery, Vyner Street, London UK

Space has characteristics that differ according to user/viewer experience and this became very apparent during these screenings. The re-presenting of this work changed the art/viewer spatial relationship as well as the artist/artwork relationship where the dialogues with surrounding work constantly changed. In the exhibition *AirVideo* (Fig. 23), the same work was shown in a way that related to the building rather than an other artwork. This dimension allowed it to become a spectacle, a moment in time that relates to the ephemeral. These different methods of display also meant that it provided a greater opportunity for critique of the work[lxxxiii]. From an artistic viewpoint, Annette Messenger writes 'Mostly, I believe an artist doesn't create something, but is there to sort through, to show, to point out what already exists, to put it into form and sometimes re-formulate it' (Johnstone 2008:12). The work's relationship to the space made a place of encounter and possibility that revealed that space's characteristics.

Fig. 23 *Taking Off and Landing* 2008 *AirVideo*, Stoke on Trent UK

Messenger's statement is also pertinent to the work of Ronan Ondák (Fig. 24). This relates to monumentality and unmonumentality where the work re-formulates the material and process. In *Camouflaged Building*, ten small piles of sawdust were situated around the base of an ex-government building. Max Delany[lxxxiv] writes 'In the tradition of John Cage's *4'33"* (1952), the spectator becomes attentive to the circumstances in which the artistic encounter takes place, aware of the work as a social experience, and the ambient conditions of the world around us'[lxxxv]. Consequently, it can be seen that there is a continual negotiation between space, art and viewer, which I believe is enhanced in unmonumental work.

Fig. 24 Ronan Ondák *Camouflaged Building*, OneDay Sculpture, March 27th, 2009. Wellington, New Zealand.

Summary

The viewer and the location of viewing that go to make up viewing space are the subject of constant dialogues with the artwork. It can be seen that the viewer holds the key to the continuing and long-term success of a work. The position of the viewer, whether art professional, amateur[lxxxvi] or stakeholder, holds the memory of that work and continues to relate to it after its viewing. Positioning an artwork in any locality embodies its inherent identity and eventually becomes part of the layers of history intrinsic to that location. Previous identities of place are always present whether in physical, mental, social or historical form and the artwork makes visible that space and incorporates these identities within it. It is an empirical position that creates a location within space where place becomes a possibility due to, amongst other things, the presence of artwork. Within site-located work, which can be site-dominated, site-adjusted, site-specific and site-conditioned/determined according to Irwin, the starting point fluctuates between the work, site and artist and is a constant negotiation of that discourse. The past history of a site may influence that work (as might the artist's past history) and the artist holds that potential within the work.

Fluxes that occur within a site-located work could be time-lined as artist>site>artist >work>site-containing-artwork. That holds only until the work is completed and is a truncated, one-sided position that leaves out the position of the curator and the institution. Thus artist>curator>artist>site>artist>artwork>viewer>site-containing-artwork is more accurate but leaves out the position of the stakeholder who may influence all the positions. Therefore, it can be seen that the relationships within the locating and viewing of an artwork are complex and fluctuating. So whilst the socially interactive model of viewing suggested by Willats places the artwork at the centre of a multi-way dialogue, it is underpinned by the stakeholder who may, in a gallery situation, be the curator, but is generally a funder, commissioning party or community body. Each position therefore has multiple influences from the contextuality of the site to the empirical, post-sculpture relationship of the viewer. Whilst a site exists in past, it is experienced in the present. An artwork exists in present but is experienced by way of past. The future is subject to further fluxes that alter with empirical experience.

An artwork placed in the everyday is defined by its functions and concept. Temporary or ephemeral art 're-enchants' and makes visible the everyday. After the removal of the work, the site physically becomes part of the everyday again. The art, however, continues to exist in the memory of the viewer. Conversely, whilst temporary artwork changes the relationship of the viewer to that place, permanently located art, frequently seen, soon becomes 'invisible' and become part of the everyday, the familiar backdrop to daily activity. Consequently, temporary artwork questions the role of time and duration within the context of location. However, when an artwork is positioned, the appearance of the original identity of the location is superseded by the artwork for the duration of the work's existence. A new identity is gained for the duration of the work. This inherent identity is experienced through the viewing encounter. Locating within the public sphere, there is a perception that the space belongs to its users. It allows a sense of ownership through that use which then confers the concession of censorship. Site-located work particularly, invites a plurality of viewpoints but it also invites a plurality of points of view. It invites viewers to have views.

Ceal Floyer says about her work, 'It's like mentioning the obvious but in a different tone of voice' (Grosenick 2002:158). Each viewer also has their 'own tone of voice' that succinctly processes the visual and empirical information to create, in the future, their own version of the artwork albeit in their own memory, a mythological work that may or may not have resemblance to the original.

Chapter Two

Space

Viewing Space examined the very particular aspects of space that related to the viewer, the site and the artwork as well as the contextual references that informed these three positions. This chapter looks at space and spatial theories from more generalised and wide-ranging viewpoints and that can be applied to the practice of art particularly site-specific art.

Theories about space, its nature as well as its relations, have already been explored extensively within many disciplines For example, Rob Shields in *Places on the Margin* and Panu Lehutovuori in *Experience and Conflict: The Production of Urban Space* provide a detailed analysis of many of the theories touched on here. It is not the intention to do more than provide an outline of some of these theories where they have a relation to relevant concepts that are explored within this thesis. However, this overview has been necessary to encourage different ways of thinking. This foundation of spatial ideas leads to the further investigation of the specific spaces of the void and liminal spaces. The choice of these particular spaces is their relevance to the border, that is, the border as threshold and as a boundary. The link with the non-place also begins to show itself here.

Lefebvre writes 'The more carefully one examines space, considering it not only with the eyes, not only with the intellect, but with all the senses, with the total body, the more clearly one becomes aware of the conflicts at work within it' (Lefebvre 1991:391). Total immersion in space is created by existence within it which presents a complete familiarity that is often accepted without questioning. However, as the historical foundation for art practice, space, of whatever type, physical, mental, social or political, for example, is changed, altered, manipulated and created by artists who have often been at the forefront of new ways of using, conceiving or moulding it. Recent decades have seen the development of new technologies and practices, such as Internet technologies and digital media that have changed the way

space is both used and encountered. These new types of space and ways of using space have created different foundations, functions and relationships. Thus artistic practices and theoretical studies of the nature of space have been given a particular and unparalleled opportunity.

This chapter begins with architect Bernard Tschumi's[lxxxvii] dialogue of unanswered questions about the nature of space and its relationship to its events. It develops the concept of the everyday[lxxxviii] as a spatial practice that relates to the social and thus to Lefebvre and, subsequently, de Certeau[lxxxix]. The references used range from Aristotle's *Physics* to Martin Heidegger's *Building, Dwelling, Thinking* and Michel Foucault's *On Other Spaces* to Elizabeth Grosz's *Architecture from the Outside* and Guy Debord's *Society of the Spectacle* in addition to the key texts and visual references that includes the ongoing *Hoard* project[xc]. This interprets the various spaces and ways of experiencing them through the continuing development of art practices. The knowledge acquired in this chapter is the springboard for the concepts that are developed throughout and which, together with *Viewing Space*, begins a fine art interpretation of the border and the non-place perceived relationship.

Spatial Overview

As a scientific and mathematical concept, space, from infinity to geometry, has been explored and documented from early times. Terms relating to space and allusions to those principles can be understood in terms that reference the arts and the location of artwork. The questions asked about the spaces created in and by artists' work are similar to those asked by architectural practices.

Tschumi asks: 'Is space a material thing in which all material things are located? If space is a material thing, does it have boundaries? If space has boundaries, is there another space outside of those boundaries? Is the perception of space common to everyone? If the understanding of all possible spaces includes social and mental spaces as well as physical space without any distinction, is this distinction between living, perceiving and conceiving space a necessary condition of that understanding? If space is an in-between, is it a political instrument in the hands of the state, a mould as well as a reflection of society?' (Tschumi 1996:53-57). These questions, whilst conceived through the practice of architecture, start a discussion as to the nature of space and its understanding and are the type of questions that have been asked throughout the practice of this thesis. This reflects the interdisciplinary nature of the theories of space and its relations. As can be seen from *Viewing Space,* space can be seen as a relationship with other spaces, with objects surrounding and within it as well as with people.

Space and its relations have common characteristics and links to each term that are unable to be defined without reference to another. That is, the representations of space cannot exist separately. There is an overlapping[xci] that creates in-between space, marginal areas, liminal space, voids and borders. This conjoined existence means that different spaces are not exclusive from one another. For example, a space can be space but also a void or a place. It is without exclusivity or hierarchical structure. This overlapping can be seen as convolutions

or foldings within space; created of space, by space and with space and because of the relationships that are created with other things.

Fig. 25 *Interruption*. 2008 Fibreglass, sealant, grey paint. 120 x 25 x 35 cms.

Interruption (Fig. 25) was created to explore how the space of the gallery behaved with regard to itself and how space reacted to objects, the very basic tenets of galleries and museums. Objects (including the body[xcii]) create a rupture in the spatial flow of any space but here, *Interruption* aimed at integrating the object into the fabric of the space. The impossibility of this task meant it created an interruption within the space[xciii]. Even so, it was not an overtly exhibited object where that object would be an intervention; it was a pause in the flow. Differences and similarities are exposed in this work, *New Significances*[xciv] (Fig. 26). This was part of a sculptural light trail that aimed to highlight overlooked spaces. The piece used a torch to show the contours of the lower side of a railing which I called intervention rather than an interruption in space that was altered through the medium of light. It is explored in more

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detail in Appendix Three as it played an important part in my thinking about the status of the site-specific. A short film clip is shown in the Appendices folder of the DVD.

Fig. 26 New Significances 2007

These two contrasting pieces of work explore the genius loci[xcv] of the space. They both use spatiality to create a pause in the flow, either physically and/or mentally, to create a changed spatial relationship with the viewer. Christian Norberg-Schulz[xcvi] writes 'Most of man's actions comprise a spatial aspect, in the sense that the objects of orientation are distributed according to such relations as inside and outside; far away and close by; separate and united; and continuous and discontinuous' (Norberg-Schulz 1971:9)[xcvii]. Norberg-Schulz uses the term 'objects of orientation' to mean the actions that are carried out in a particular space that can then be assigned to be in a particular spot, generally places of opposition such as outside or inside. The negotiation of space and the human relations within it are vital to architecture as it is here that identity of place occurs[xcviii]. However, it is also vital in art space. In *Interruption*, the intention is not to create place but to create a physical separation between space and place where the art object is semi-visible. However, the genius loci, the

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'fingerprints of place' as Loukaki calls them (Gregory 2010:272), relates to the object within the greater space. The relationship between the viewer and the space included the art object and had continuity and an inclusiveness that was not present in *New Significances.* The success of *Interruption* related more to the signposting of the way forward than the actual work as it identified the relationship between space, place, art and the viewer. In *New Significances,* there was a definite boundary between space and object (the object here being the area created by the light which, although tightly defined, leached out into surrounding areas with ever-decreasing intensity). This introduced a temporal aspect.

Lefebvre uses spatio-temporal relationships to create a set of principles using the notion of shin-gyo-sho[xcix]. He states that it 'embraces three levels of spatial and temporal, mental and social organization, levels bound together by relationships of reciprocal implication….thus we have a global perception of space rather than representations of isolated spots' (Lefebvre 1971:153). *Interruption* aims for this larger perception as opposed to 'the isolated spot'[c] of *New Significances* that uses public space[ci] where commonplace, everyday activity occurs. There is also an implication of social space[cii], which, for Lefebvre, is distinguishable from mental and physical space. The concept of relationships layering space and time with social function and reciprocity is one that forms the basis of much of Lefebvre's work. He uses three concepts: spatial practice - the space of the everyday which Shields describes as involving 'the range of activities from individual routines to the creation of zones and regions for specific purposes' (Shields 1991:52); representations of space - the 'dominant space in any society' and 'a conceptual, verbal space of organisation and planning' (Lefebvre 1991:39) and, as Shields writes includes 'imaginary play disrupting conventional spatial understandings' (Shields 1991:52); and representational space - 'the non-verbal language that directs the everyday as in signs and images' (Lefebvre 1991:39). Whilst each element can appear to function separately without recourse to the other, underlying is the nature of space where space and time are unequivocally linked. Thus it can be said that the spatiality of social function explores the organisation of space and place.

Lefebvre uses trialectics to create an organisation of space. The spatial and temporal, mental and social states of space of shin-gyo-sho can be loosely related to the triple notion of perceived, conceived and lived space.

Spatial and temporal

                               Mental

                                                          Social

  Spatial practice

                           Representations of space

                                          Representational space[ciii]

    Perceived

                            Conceived

                                              Lived
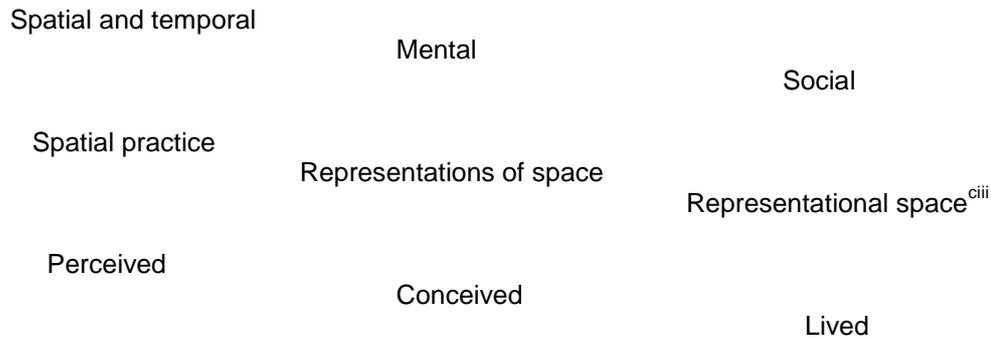
Fig. 27 Overlapping interpretation of Lefebvre's triadic concepts

This diagram (Fig. 27) shows an overlapping interpretation of Lefebvre's triadic concepts and explains how I believe the categories relate to each other in a fluid and flowing fashion rather than fixed entities. This fluidity also creates a temporal element that is more akin to spatial and temporal[civ] flows. Panu Lehtovuori reminds us that the categories are 'tools of analysis and invention' (Lehtovuori 2010:55). There are various different interpretations such as that by Christine Nippe (Nippe 2008) who asserts that Lefebvre compartmentalises space[cv]. Hubbard simplifies the concept of perceived, conceived and lived space by describing 'perceived space' as that of the everyday, 'conceived space', the 'official' space of planners and 'lived space' of the imagination where the arts can be said to reside (Hubbard 2004: 210). He further writes of the crossover between conceived and lived space. 'This 'third space' (the lived space) not only transcends but also has the power to refigure the balance of popular 'perceived space' and official 'conceived space' (Hubbard 2004:210). It is my interpretation that perceived space is the space of the everyday, where social functions occur whilst conceived space is that through which social, everyday space is conceived, that is, planned and organised whilst lived space that of the directed spaces of the everyday, the mental

structure.[cvi] This could be the space of myth and imagination. However, it is everyday space that has most relevance here.

The everyday[cvii] is a common term used especially in architecture[cviii], to indicate, as Harris says 'that which remains after one has eliminated all specialized activity. It is anonymous, its anonymity derived from its undated and apparently insignificant quality' (Harris, Berke 1997:3)[cix]. Spaces are often not seen as needing to be architecturally challenging and thus are often designed to be anonymous[cx], to be built solely with function[cxi] in mind rather than aesthetic. The everyday is repetitive and cyclical and located in the here and now. Whilst centred on the home and domestic activity as the hub from which daily activity is carried out, it includes transport as well as such places as the office and other routine destinations. With the addition of leisure activity spaces within the sphere of the home, such as gyms within apartment blocks, and live/work spaces, Harris's 'unspecialized activity' is ever widening. The fluidity of space means that different activities overlap and reconfigure themselves thus there is a multiplicity of interpretations to the everyday. For example, Roland Barthes is quoted by Peter Halley 'The everyday, as a cultural sign, also has not one but many meanings' (Halley in *The Everyday Today: Experience and Ideology* in Harris and Berke 1997:194). Thus the significance of the everyday is individual and personal. Artistic practices that relate to the everyday are often interventions that are unmonumental that serve the casual viewer in a very particular way, that of reinforcing the spatial qualities of their own environment. However, it must be emphasised that the everyday is not a reductive notion. Its importance is one that crosses social and cultural boundaries to create what potentially could be of the greatest significance within the daily lives of the populace. Therefore, it might be said that Harris's 'unspecialized activity' is outmoded[cxii] within a contemporary and ever-changing society. Using the accoutrements of the everyday as their materials, a collaboration brought about by the curators of the Ingleby Gallery, Edinburgh in 2007 uses an installation by American artist, Dan Flavin (1933-1996) as a counterpoint to Ceal Floyer's *Floyer's Door* (Fig. 28)[cxiii].

Fig. 28 *Floyer's Door* in collaboration with Dan Flavin's work, Ingelby Gallery, Edinburgh 2007

The gallery describes *Floyer's Door* [cxiv](originally conceived in 1995) as 'an illusionistic strip of brilliant white light projected onto a closed door so that the light seems to flood from beneath, offering the possibility of a world beyond' [cxv]. The work is almost unnoticeable with only the projector providing an overtly visual clue to the actuality of the piece. This conveys the idea of an everyday narrative within the threshold of the door. The viewer perceives that there is a social and lived function to the room beyond the door. It is expected that the light will go out creating a fictional narrative. The temporary nature of the perception is as valid as the actuality. It embodies perceived, conceived and lived space. However, the artwork contests the identity of the location creating a fictional narrative that overrides the actuality. It could be said that, in this case, the viewer's expectation transcends the artwork. Johnstone writes 'First is the sense that the everyday…exists between the threshold of the noticed and is everywhere and nowhere at the same time' (Johnstone 2008:13). This complex notion of everydayness collates all the ideas of this work. Using 'the everyday' as shorthand for the quotidian lives of the population, it encompasses the social, the cultural, the architectural, the art, the journeys and the commonplace happenings that occur.

Fig. 29 Liam Gillick. 2009 German Pavilion, 53rd Venice Biennale, Italy

Everydayness, however, is often overlooked. It is so commonplace as to be unnoticed and thus everywhere and nowhere. This concept has been used artistically by Liam Gillick (Fig. 29)[cxvi] at the 53rd Venice Biennale. He installed the carcasses of kitchen units throughout the pavilion, spanning thresholds and creating new spaces. The use of everyday materials as 'non-realized potentials' as Schafhausen writes in the Biennale catalogue, 'The questioning of the present, using the conditional, does not aim at revision but the detection of non-realized potentials'[cxvii] (Birnbaum;Volz 2009:50). Thus it can be seen not just as the immediate face value interpretation but as a viable way of moving from different layers of social and cultural space that uses time as a medium. As Shafhausen says, it is not aimed to change but to gain more from what is already there. Gillick's work renegotiates the rhetoric of space that tries to pinpoint a moment in time when the presence or absence of an event could change history. Schafhausen adds 'his work is not about final answers but about formulating counter questions' (Birnbaum 2009:50). Gillick's strength is through the questions posed by his

installations and by the texts that are often presented alongside. This work re-situates the art exhibition[cxviii] as well as simultaneously challenging the limits of the everyday. It is the lived space where, as Lefebvre writes, the arts reside with combined with the mental space of the everyday.

As an alternative to Lefebvre's perceived, conceived and lived space, Edward Soja has also created three categories of space. In the first, he places the real, and thus material world, which I am calling 'used'[cxix]. The second space is an 'imagined representation of spatiality' which represents both the mental and physicality of abstract space, and the third space called the 'privileged space of analysis' (Hubbard et al 2004:272). In this third space, Soja says everything comes together, 'third space claims to encompass everything there is to say about anything (and perhaps, as a result, nothing at all?)' (Hubbard et al 2004:272). This places the everyday 'and its unending history' in the first, the used space but also in the third category. These categories are, however, to be seen as a guide rather than a rigid spatial organisation. Space can overflow from one to another within different contexts and situations and can exist in different states at the same time. As an almost literal illustration, the work of artist, Anthony McCall, uses light that presents a particular viewing experience (Fig. 30).

Fig. 30 Anthony McCall *You and I, Horizontal III* 2007 Photograph © Sylvain Deleu.

McCall uses projected light to create spatial configurations thus transposing those organisations. Seen at the Serpentine Gallery, London[cxx], *You and I, Horizontal III* places the viewer within the frame of the work, the light representing an abstract spatiality. However, the light is not imaginary, it exists in a limited tangible form. It is the dust of the space that is illuminated in the light waves. The work reinforces the tangibility of absence and a constant negotiation of space and place. The continual connectivity of absence and thus presence is marked by the identity of each. Space, far from being emptiness, is marked by traces and residues that creep in such as the real presence of dust in the atmosphere that is illuminated by the light. It can be seen to transcend the categorisation of space.

Bachelard's notion of the 'coexistence of things in a space to which we add consciousness of our own existence' (Bachelard 1994:203) is a simplified[cxxi] way of how this work is perceived[cxxii]. Viewers, which here includes participants, use their own experience and imagination to bring a particular dimension to the exhibition[cxxiii]. Such a statement is supported by John Sallis (2010) who asserts that the experience of space requires imagination and that there is no experience that does not involve memory. This he calls a 'latent memory of the everyday'. It could also be called genius loci, which is also a kind of recognition. He calls this experience of space 'a holding together, without reduction but not united', a form of separateness in unity. The space is constituent to the object. Bachelard uses notions of inside and outside, inclusion and exclusion, which form a simplistic link within McCall's work but also to latent memories and the unity but not the joining of space. Primarily, there is a link between 'the consciousness of our own existence' and the imagination of the memory of experience. This point relates the viewer, to the art, to the space. Sallis's 'latent memory of the everyday' is a social space that links with Lefebvre's space.

There is a supposition that space is boundless[cxxiv], that it is free, even infinite[cxxv]. Whilst it could be said to be boundless in certain conditions, (which, in itself, negates the idea of boundlessness), this notion of freedom no longer exists. Hans Ibelings writes 'The undefined space is not emptiness but a safe container, a flexible shell' (Ibelings 2002:62). It indicates an enclosed space, of whatever size, and this can be likened to the void[cxxvi]. It is 'undefined

space' that, by its enclosure, a control can be exercised that can be likened to the non-place. Ibelings later proposes that it is the supermodern[cxxvii] that characterizes control and this control thus creates a commodity. Therefore, this so-called boundless space can be seen as contained and controlled. Its relevance lies in the false perception of absence of boundaries but, in reality, a presence is maintained[cxxviii]. It is this presence (of the undefined space) that creates space as a commodity[cxxix] that exists to be manipulated, traded and utilised as shown in the image *Space for Lease* (Fig. 31).

Fig. 31 Street sign, Las Vegas 2012. Photograph.

Hubbard uses Lefebvre's words 'As well as being a product, Lefebvre reminds us that space is a medium" (Hubbard 2004:212). Because of this, specific spaces can exist such as the void and the liminal where certain conditions hold true within particular environments. Therefore it is proposed that there is a multiplicity of meanings to every space[cxxx] and, as mentioned earlier, they may all have equal validity and can be more than one thing; a space can be a space and a void, for example. To be a void, however, indicates that boundaries must exist for the void to be contained within[cxxxi]. Locating space, such as the marked space in *Trace* (Fig. 32)[cxxxii] is one of constant boundaries and thus is territorialized. The traces of the presence of previous artwork became a coincidence of time and location[cxxxiii].

Fig. 32 *Trace* 2007 Studio development work

The marking provides an enclosure, a boundary where things can happen, either inside or outside the line. This space is thus one that is open to possibilities, where the specifity of the space is open to interpretation. This is similar to this Ordnance Survey map image[cxxxiv] of a quarry (Fig. 33) that is shown as white space indicating below surface level space[cxxxv]. It is a bounded, enclosed space marking territory for a particular purpose. The white space may be called void and is devoid of the contour lines that indicate undulations.
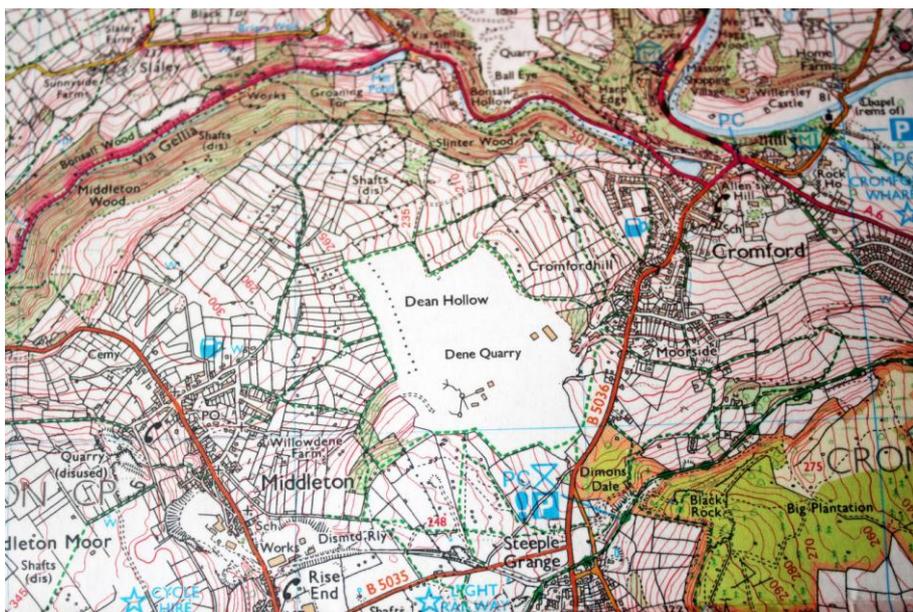
Fig. 33 Quarry, East Sheet, OL24 Ordnance Survey map ©

However, the graphic representation of the quarry, which coincides with the reality, as a voided space shows it as enclosed where the boundaries are thus thresholds. This indicates the possibility of liminal space. The further discussion of the specific spaces of the void and the liminal follows in the next section.

Specific Spaces

Thus it can be seen that spaces remain open to interpretation. The creation of bounded space introduces the idea of both the void and the liminal[cxxxvi]. This section discusses the specific spaces of the void and liminal space. These are explored more deeply as they pertain closely to absence with regard to their properties and to their relationships to ideas contained within this study.

Void

In general terms, a void is often thought of as an empty space that occupies endless space[cxxxvii] but it is commonly used as a descriptor for emptiness, a physical or mental lack, as devoid. Void is described as, amongst other things, 'containing nothing, empty, deserted, a lack' (Chambers 1990:1653). Purely by the presence of the word 'containing' indicates that it is a bounded space that has the possibility of presence or that there should be a presence of some nature (this notion of potential indicates absence that communicates the idea of a void). Its apparent ability to contain nothing, however, is an impossible physical notion. As a result of this practice, the usage of the term 'void' has to be distinguished from its scientific form. Scientifically, a void is an impossibility. Particle physicists (Forshaw 2011) would say that the void is unachievable because particles are everywhere and anywhere and occupy multiple places at the same time so achieving 'empty' space is impossible. The existence of the void has been debated widely from early philosophers, such as Democritus, Aristotle and Galen through to twentieth century thinkers such as Edward Soja. A traditional view was that for something to move there has to be empty space for it to move into and that empty space was a void.
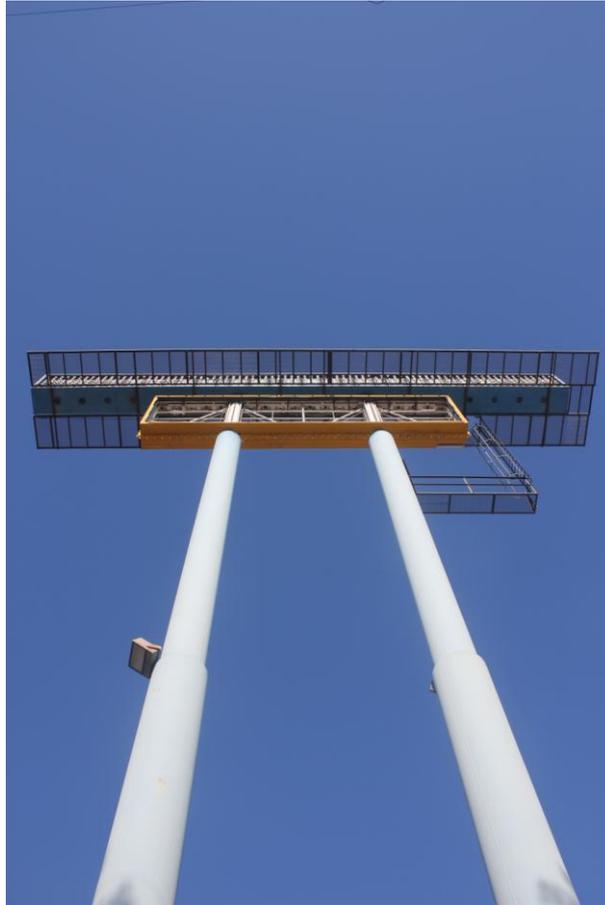
Fig. 34 Las Vegas Boulevard 2011. Photograph.

The empty advertising sign in Las Vegas (Fig. 34) not only exhibits the space as void in physical terms but also mentally. The void is present within space and consists of space. Although perceived to be empty, it is only an illusion that pertains to the psychological rather than the physical. Democritus[cxxxviii], an Atomist, believed that the world was made up of indivisible parts, so space could be empty, whereas Aristotle believed in the continuous body where the air around it was full and, as such, the void did not exist. For Aristotle, void could only be discussed with regard to place, which he says exists because of the 'phenomenon' of replacement[cxxxix]. He writes 'There is water here now, then after it has left (poured from a vessel, perhaps) there is air here instead, and at another time some other body may occupy the same place. This makes it look as though the place is different from all the things that, by replacement, come to be in it, because the place in which there is air at the moment previously contained water, and so it is obvious that the place or space which they alternately leave and enter is different from both the air and the water.' (Aristotle 1996:78).

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Further to this, 'the place where air was before now contains water instead, as they replace each other, and the same goes for other bodies too; consequently, the place of any given thing is not a part or a state of that thing, but is separable from it' (Aristotle 1996:82). Therefore place is separable from its container, which is moveable, but place within the container is immoveable. Aristotle uses the analogy of a ship on a river where the container functions as a vessel rather than a place. However, the place for the ship is the river which then becomes place 'so place is the nearest unmoved limit of the container' (Aristotle 1996:88). He concludes that 'if there is such a thing as a void, it must be place deprived of body'[cxl] (Aristotle 1996:93). 'Body' is clarified as 'extension of body' rather than the thing itself[cxli]. Extension can be taken as dimension, 'a spatial interval between two surfaces' (Webb 2008) which allies with Soja who calls the void an in-between space[cxlii], a pause between bodies. The idea of void, as in-between space, links back to Plato who became committed to the idea of the void through accident[cxliii].

These ideas were explored through the artwork *Play*[cxliv] (Fig. 35) whereby the inside space of a tennis ball was used as a display area with the entire work, consisting of a series of nine that were exhibited as a whole[cxlv]. Relating back to Aristotle's analogy of the river, the tennis ball acted as the container, which functioned as the vessel, and the river was the gallery. The work began with incising into the void, that is, the centre of the ball. The air within the ball then merged with air from outside the ball. It was Aristotelian place and separable from the container. However, once the void was opened, it was no longer a void. There was no container but a receptacle that held space and that, ultimately, held the narrative[cxlvi].

Creating narratives by placing figures within these newly formed accessible spaces created place within place, that is, identity of place within Aristotelian place. As the ball is a moveable object, although changed from its original form, the 'inside' remained the same place, as it is separable from its container. The whole was placed in a gallery that was the 'nearest unmoved limit of the container'. A building, for example, a gallery, is a classic space of the

void. It is a container, a receptacle that is a void from the outside, or from the inside, liminal space, that is, beyond the boundaries of the known space when looking from the inside out.

Fig. 35 *Play* (series of 9) 2008. Tennis ball, figures, car paint. Size: 5 x 4 x 4cms.

Anna Dezeuze describes the first 'empty' exhibition: *Yves Klein's 'The Specialization of Sensibility in the Raw Material State Into Stabilized Pictorial Sensibility* - better known as 'The Void'- at the Galerie Iris Clert in Paris in 1958, certainly had all the trappings of an elaborate PR stunt. Not only did Klein empty the exhibition space and paint the remaining walls and cases white, he also posted two Republican Guards in full uniform at the entrance of the gallery, served blue cocktails especially ordered from the famous brasserie La Coupole and had even planned to light up the obelisk on the Place de la Concorde with his brand of International Klein Blue. While the last event was cancelled at the last minute, an estimated 3,000 visitors did show up on the night of the opening, filling the streets around the gallery as they waited to enter the exhibition space through blue curtains, one small group at a time. The crowd was finally dispersed by the police called in by disgruntled visitors who had felt swindled after paying their entrance fee to be shown an empty gallery' (Tate Etc. Spring 2011:70)'. Dezeuze's account not only describes the space but also viewer expectation. This is an important point within art viewing, not just what is seen but what is expected to be seen[cxlvii], especially within the context of artist intentions.
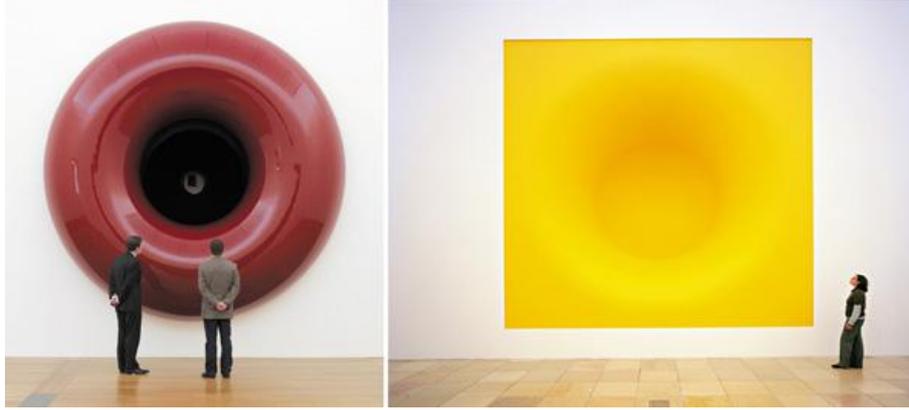
Fig. 36 Anish Kapoor *Untitled*, 2007, resin, 450x450x475.2cm. Commissioned 2006 with funds from the Queensland Art Gallery Foundation in recognition of the contribution to the Gallery by Dong Gall AM, Collection of Queensland Art Gallery. Photo Ray Fultion, Courtesy Queensland Art Gallery

Fig. 37 Anish Kapoor *Yellow*, 1999, fiberglass and pigment, 600x600x300cm, installed at Kunsthalle Helsinki, 2001. Photo Jussi Tianinen, Courtesy Lisson Gallery.

The interpretation of artist intention is explored by Bhabha in *Making Emptiness* (Art in Asia 2012) regarding Anish Kapoor's works *Untitled* (Fig. 36) and *Yellow* (Fig. 37) where spaces are created within spaces. Bhabha talks about Anish Kapoor's work in which he looks at 'the difference between the physicality of the void and truly made emptiness' in which he discusses Heidegger's making of the jug and how the potter has to shape the void. G. Harman says 'What the potter really does is to give shape to an emptiness that takes the liquid and holds it in place' (Harman 2007:130)[cxlviii]. Therefore, it can be said that Kapoor's work does not enclose but holds space. Carrying the empty space creates a pause, which is concurrent with Liebeskind's view that 'The void traverses space at any time,' (Penz 2004:62). This implies that the void is able to move across states of space and is contiguous with those spaces. Therefore it is not necessarily subject to easily definable boundaries.

Orozco's *Empty Shoe Box*[cxlix] (Fig. 38) similarly holds space. The void is within that space and concomitant with the space around it. It is held by the viewing space, by the gallery and by its relationship with other artworks. Moreover, a void can be seen to have presence, an in-between space that is endlessly commutable.
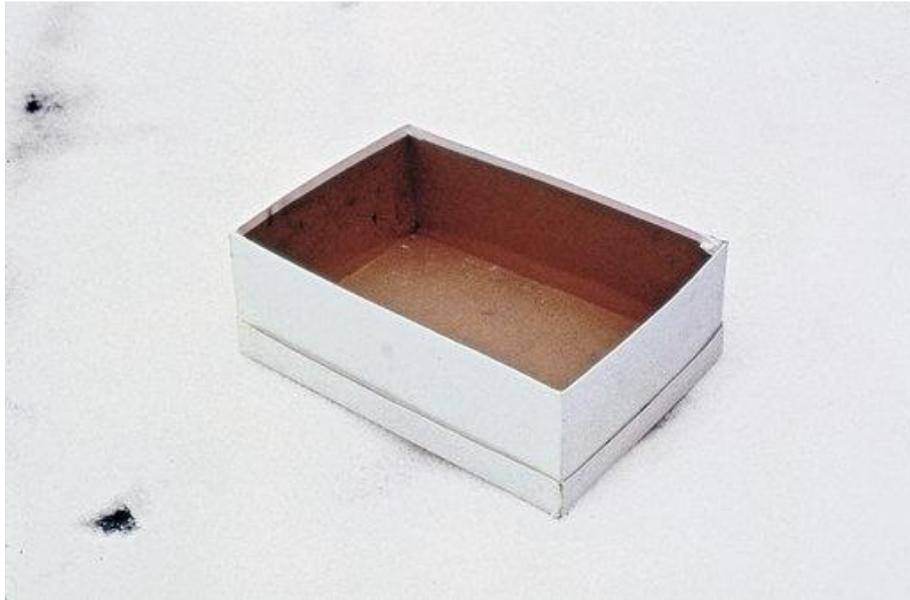
Fig. 38 Gabriel Orozco *Empty Shoe Box* 1993 Shoe box 40.6x50.8 cms. Courtesy the artist and Marian Goodman Gallery, New York © Gabriel Orozco.

Thus it can be seen that a void can be more than a vacuum, and is more Soja's 'in-between space' although that is a shifting notion where either presence or absence is the dominating feature. To contain a void, though, implies boundaries that, however loose, must exist. When a boundary exists, a threshold, the limit of that boundary, is created where one thing becomes another that pertains to the liminal.

Liminal Space

The Oxford English Dictionary definition of liminal (Oxford 1984:968) states that the 'liminal relates to a point, a threshold where a sensation becomes too faint to be experienced'. The direct Latin translation from the same source is that limen is a threshold. Thus, it is beyond the limit of experience but is a threshold to that experience. Related to the subliminal, the sublime is a recognised psychological genre within art practice[cl]. Shaw writes 'Sublimity could be said to mark the point at which thought itself is brought into question' (Shaw 2006:148). So whilst the subliminal is commonly related to beauty to present a condition of overwhelming excess, the liminal is the threshold point beyond which is the subliminal. This is also true of the liminal but the subliminal is a step beyond the known. It is a preconscious mental perception, a place beyond the liminal. The relevance of the threshold is important because it is here that absence, as in 'too faint to be experienced', is perceived as lack. However, this

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does not mean that it doesn't exist, just that it is not experienced. Thus it can be posited that absence, or lack of sensible[cli] presence, opens up possibilities. Defining absence as possibility rather than lack is relational to the threshold and consequently to the liminal. The use of the term 'threshold' appears initially to have a one-sided, linear viewpoint such as in entering or leaving a doorway.[clii] This is explored in the studio work *Eruv*[cliii] (Figs. 39, 40) that *c*reates a threshold place, forming a notionally enclosed space that can be accessed from either side.

Fig. 39 *Eruv* 2010 Wool, Perspex, Dimensions Variable.

Fig. 40 Detail of *Eruv*

Traditionally, this enclosure is a wire suspended on high posts that is effectively invisible to members of the locale outside the community of interest. It exists purely for social, cultural and religious purposes for that community. By translating this into places where particular codes of behaviour exist, such as within a gallery space, the social and cultural tendencies are exposed as purely conventional protocols[cliv.] However, from this work, it can be seen that there is only a need for an additional type of boundary, such as the eruv, where there is a particular need for additional 'rules' for a particular community of interest. Most of the time, the boundary of a building serves as an eruv together with the accepted protocols that create a wider and more far-reaching mental boundary. Manoel Rodrigues Alves (Alves 2005) discusses 'the dialectic relation between public and private space…as foundations of cultural forms' in his 2005 paper and *Eruv* is part of that discourse as also is Bachelard discussed here later.

Each side can be viewed from the other side bringing potential relationships with extra dimensions of cultural and social facets. This multi-sided viewing position and its multiple interpretations are useful ways to look at art viewing, although it is to be remembered that, in a doorway, say, the other side, though it exists, is not always seen - if the door is closed[clv], for example. (This is germane in media installations where films are physically shown back to back so presenting multi-temporal viewing positions). A threshold opens up possibility from more than one side and lies at an intersection of time and space. Linking it to Bergson's duration, where time is processional rather than consisting of discrete moments, explores the act of crossing that threshold. In this way, liminal is seen as the point of change. From here onwards, sensation is unable to be perceived and so this point is at the threshold of experience. This is a generalized, accepted view of the liminal, that relates to an earlier meaning.

The description of the limen is as the 'outermost road of the Roman Empire' (Eric J. Lead in Bonami and Dalgreen 2005:124). Here Lead describes it as the road that physically defined the empire. It is the outermost limit that was under the jurisdiction of the Romans whilst, beyond that is a place that has no value and is of no concern. To the Romans, the limen was

not a threshold because, outside this pathway did not exist, there was no beyond. Obviously, we now know that there is presence after the limits of this empire[clvi]. Collating these definitions, the liminal is both a physical entity in that it is a threshold but also a mental notion that relates to experience. This is an important point, the fact that 'outside' this limit, although it could later be seen to exist physically, it did not have a mental presence. The twin points of both physical and mental possibility are used throughout this thesis with the term limen being used interchangeably with 'threshold'.

The notion of the 'outermost pathway'[clvii] was also the reasoning behind the boulevard. Georges Perec writes 'remember that a 'boulevard' was originally a walk planted with trees that circled the town and usually occupied the space where the old ramparts had been' (Perec 2008:61). This, is turn, would have been the city walls, the limits of the city beyond which was of little concern to its inhabitants except as provider of food. This area would, eventually, become the suburbs[clviii], reaching into the unknown countryside. As in *Eruv,* the boulevard follows the lineage from the void to the limen, that is, to the boundary and beyond. Lead further expands on his description as 'a pathway and this a world in itself with its own logic, sequences, liberties and constraints, not simply a boundary between inner and outer space' (Bonami and Dalgreen 2005:214). Interpreting this to mean that not only is it a boundary, additionally, it is a space that acts as its own world, with its own culture, rules and regulations. Here, the term liminal is used to indicate a pathway that relates to boundaries and borders, an in-between space, 'a place with its own set of rules'[clix]. Using liminal space creates boundaries and peripheries that, in turn, create notions of inclusion and exclusion, but also links to the void and is an in-between space. Recalling this in-between space, *Flaskepost*[clx](Fig. 41), tries to bridge the space between boundaries, the known and the unknown. The audio track of this work can be heard on the DVD. The work is, again, part of the Norwegian residency outlined in Appendix Eight.

Fig. 41 *Flaskepost* 2010 Image: Agnes Btffn

This work was an attempt to extend beyond the known boundary, that is, the boundary that I could see, and was done by the act of calling. Blowing across a bottle from the Fiskepiren, the harbour side in Stavanger, facing the fjord, the sound travelled across perceived voids, across space until it can no longer be experienced due to the limitations of human hearing[clxi]. The act of calling is one that extends beyond known space, into the liminal, beyond the threshold of the known. The sound cannot be said to be sublime, it doesn't, for example, pertain to beauty, but it sets a shifting threshold. From this, it could be said that the boundaries that create the threshold, whilst appearing a fixed entity, are often an ambiguous notion that pertains to individual, communities of interest and other factors. For example, the threshold of the sound perception in *Flaskepost* is dependent upon geographical and environmental factors as well as the shifting position of the hearers such as those on the water. Thus there are outside factors that contribute to the personal, mental notion of the liminal.

The Canadian artist, Janet Cardiff[clxii] (born 1957) uses these factors in her work, *40-part Motet* in 2001. The movement of the viewer/listener creates numerous thresholds where different

parts of the work are heard at different levels in different combinations according to location, each viewer hearing something different. To some extent, this relationship has also been explored in the work of Scottish artist Susan Philipz[clxiii] (b.1965) who uses sound projections site-specifically to create a marginal area that utilises a shift in time and place and explores the distinctions of space that are relevant to the location.

Rochelle Steiner, in the catalogue essay for the exhibition *Wonderland*[clxiv], discusses sound as having the power to create and define space (Steiner 2000:22). Sound has the distinction of availability, it is possible to deliberately not see but sound penetrates uninvited. This has enormous connotations in gallery space where overlapping areas of sound create borders and marginal areas where more than one sound is heard at the same time. In the exhibition catalogue for *Voice Over, Sound and Vision in Current Art (*National Touring Exhibitions 1998)*,* the foreword states 'It considers the 'voice', understood not so much as the meaning of a work of art, but as the way that meaning is determined by the means through which it is conveyed' (1998) This increased aurality is used to great effect within the shopping centre. It keeps the shoppers within the zone of the shopping experience. It could be said that there is no place that is not an aural experience[clxv] and the whole creates a zone of community[clxvi]. Sound as art, whilst often simply accompanying film, increasingly has its own validity and presents a time/space shift. It is notoriously difficult to exhibit within the gallery space as it does not retain its own space but has a tendency to invade all other spaces within the whole.

Similarly, my work, *Journey*[clxvii] (Fig. 42) (DVD Film and audio) takes away the known sensation of what it actually is and dislocates to a sensation of a threshold[clxviii]. It is a perceptual experience where the sound serves to override and confuse the known. What has been gained from these works is the understanding that the liminal belongs to the viewer. The specific spaces of the void and the liminal relate therefore to the experiential quality of space. The known is a mental and physical sensation where the threshold of experience belongs to individual and the ability to reach beyond that threshold depends on factors that can belong to science and technology, although, the act of reaching beyond the supposed threshold negates the idea of the liminal. There can be a physical liminal, such as outer space that is

beyond what is known. So it can be said that the liminal pertains to absence with the perception, a potentially unreachable perception, of presence. It is also the case that beyond the threshold that is the limen is the void, an area of unknown, thus relating these two specific spaces that most closely convey absence and presence within space.

Fig. 42 *Journey* 2009 still image from film.

The specific spaces of the void and the liminal, together with ideas of viewing space were explored in the *Hoard*[clxix] project that took place in Leeds, UK over the course of a year utilising empty warehouse and office space. In this work, spaces were created within spaces[clxx]. Inner spaces, that is, enclosed spaces, became voids that were contained but also accessible. The marked space (Fig. 43) was created by the removal of previous structures. However, it is not, in essence, liminal space, as the beyond, in this instance, is always known. New forms straddled and then inhabited the enclosure. The effect of this was to continually create tensions within the work that related to the space, other artists' work and threshold space by crossing and re-crossing boundaries. The void that was the marked space became an in-between space that relates to borders, which are a multiplicity of threshold spaces.

Fig. 43 Hoard project space. 2012 Bamboo, cable ties, marking tape

The specific spaces of the void and the liminal can be seen as interlinked spaces whereby the threshold is the point where one thing becomes another. It will later be seen as a pause, where there is ambiguity, tension and flux.

Summary

From the overview of space, it can be seen that there are numerous interpretations for what is essentially the same thing. The categories that are used to understand the usage of space relate to its properties, such as those by Lefebvre, and are fluid notions that exchange, overlap and flow and are, as Lehtovuori says, tools. This overlapping can be seen as foldings, which are created within space and that are created of space, by space and with space. It is caused because of spatial relationships with other things such as humans or objects. A space can be a space but also other types of space such as a void and place and showing a lack of exclusivity or hierarchical structure.

The specific spaces of the void and the liminal were developed because of their particular importance to the non-place and the border. The void, to be a void, has to have boundaries, whatever size, and this will be seen as a key point in the ideas about the non-place. Boundaries are related to the limen that, in today's usage of the word, relates to the senses but originally was used as a more substantial barrier that had the qualities of being beyond knowledge thus begetting the contemporary interpretation. The importance of the limen is that it is a threshold space, which thus opens up possibilities. Thus the lineage of the limen to void to limen is one that extends over all the later concepts of non-place and borders and can be seen to be looking from inside out and outside in.

The organisation of space by Lefebvre, Soja et al, is one that presents a slippage from one category to another but also presents an ambiguous space that exists in multiple forms. The idea of two categories simplifies and extends. Instead of the slippage between the wider organisational categories, space is seen through the medium of function. This does not mean that there is no plurality to the notions of space but means that it can also exist as here and there, my space and other space where the rest of the world happens, for instance. Space as 'used' or 'traded' space and space as place, where the everyday happens, means that the present of the everyday is in direct contrast to the specific spaces of the void and the liminal

where the presence of the unexperienced is beyond these concerns. The absence that is presented in the void and the liminal is not only one that is unable to be experienced but one that it is often not known that it is able to be experienced. However, the limen as threshold is just that, a threshold to experience that may or may not be accessible.

The multiple concerns of the void and the liminal as in *Hoard* are similar to those of the generalities of spatial practice and have been used as a translation tool for spatial practice. The work exists 'in space' for most of the time, but became 'my space' once a month. However, it is also co-exists as 'my space' to others at the same time. This presents a crossover between mental and physical space. It creates boundaries between inside and outside, here and there that are part of the discussion in the next chapter where borders are discussed as a spatial concept and as multiple-usage space with social, cultural, political and historical concerns.

So far, this thesis has looked at viewing space where the combined elements of art space all contribute to the overall context and understanding. This was followed by a interdisciplinary overview of spatial theories and the specific spaces of the void and the liminal as relevant to the main focus of the study. These theories and ideas are now applied to the very specific space of the border where it is negotiated through fine art practice and interpreted through various theories such as postcolonialism.

Chapter Three
Border Spaces

This chapter looks at border spaces and how they function. It asks how the boundaries of territory are navigated and how these borders, whether historical, political, geographical, cultural or social are colonized, altered, used, and, more importantly, could be used. It also extends the debate begun in the first chapter about borders within art such as the framing of paintings. Here, in the introduction, some basic ideas about the nature of the border are discussed before closer investigation. The first section, *Frontiers and Beyond,* explores the border zone. This is the border itself and the hinterland of that border, here called the littoral zone, whilst the second part, *Crossings,* explores the nature of transit and exchange from one side to another. Artists such as Francis Alÿs and Multiplicity have used border areas to illustrate particular political points and these, together with my own practice, have been used to empirically understand these areas.

It has been shown that the status of space differs depending on perspective[clxxi] and has different characteristics relating to function. For a border to exist, there has to be seen to be a need. An exchange has to exist, or to be perceived to exist. Therefore, the function of the space at a border is to prevent or control the flow from one side to another. Here, space functions as a crossing place and a place of exchange occurs with the meeting of one or more edges. However, the border is also an enclosure and must contain something[clxxii]. That is, it is a perimeter that encloses and contains things such as people, goods, culture etc. that can be exchanged. There are numerous ways of looking, using and inhabiting space that creates joins and in-between spaces where one thing becomes another in a generally convoluted fashion. To apply this to the border, an analogy of a river is used[clxxiii].

The surface of the water, where it meets other materials, forms indents and convolutions as it carves out its own space from the surrounding materials[clxxiv]. From its source to the sea, it is a space of different perspectives. For example, it can be functional[clxxv], social, political and

religious. In all senses and purposes, therefore, it is not rigidly confined. In a physical sense, it may overflow to colonise[clxxvi] land areas or may disappear altogether to flow underground or dry up temporarily. By the time it reaches the sea, it is consumed within the greater mass of water although its difference can often still be distinguished from that mass by an underflow that alters the surface appearance. It can be identified within the landmass of the earth by its material but it also functions as part of the space of earth and is subjected to such things as weather patterns. Thus, by likening the river to space, space can be seen here as a fluid notion[clxxvii] influenced by numerous perspectives where a global outlook is balanced by everyday function. The movement of the river causes constant friction and flux where one space becomes another therefore creating tensions. These tensions could be called nodes[clxxviii] and are hubs and pivot points that indicate the joins. Nodes, then, act as meeting points where political, social, geographical, mental and cultural ideas cross and intermingle. In a geographical context, the meeting points are borders where one territory becomes another[clxxix].

This indicates that a border is about continual movement. In the case of the geographical, territorial borders, there are flows from one side to another of trade, culture, goods and people. The 'map' of a border zone consists of the border itself, which, as an official land, is often marked by an imposing building (at either side) to mark impending change, and, around these border posts, lies a hinterland. That is, where it flows out from the join or node that is the actuality of the border, to produce a wider border zone. These are marginal areas that act as a kind of littoral zone[clxxx] where a multi-disciplinary ebb and flow occurs. The border zone, that is, both the border itself and the littoral zone, is one of flux intensifying towards the border itself[clxxxi]. At the point of crossing, the threshold[clxxxii], a zone is created that is, in effect, a nominal no-man's land. This is where the maximum state of flux occurs that acts as an interstitial space. Between here and there, it is an in-between space that is used by both sides and subject to change. As a consequence, disturbances are created by new and constantly changing ideas and by the circumstances caused by the flow of people, goods and ideas.

Crossings are not just singular happenings but include constant re-crossings with multiple attendant exchanges. Within the notion of crossings, there is an exchange from more than one side. However, it is the experience of the threshold that creates a one-sided view. From an individual's perspective, it may be seen that within each side is somewhere. However, beyond the border, the 'other' side is nowhere. The border is a transition space, where somewhere becomes nowhere whether it is a fluctuating boundary[clxxxiii] such as the centre of a river or clearly delineated. It is a meeting of cultural, social, political, religious, physical and mental differences that brings about an exchange. But, as Perec writes, 'It's the same air, the same earth, but the road is no longer quite the same, the writing on the road signs changes' (Perec 2008:73).

Frontiers and beyond

Terms applying to borders include frontiers, peripheries, perimeters and boundaries. These terms imply limits that entail rules of containment and relinquishment. Hodge enumerates borders, especially physical and geographical ones as 'Edges, where one place becomes another, breaks in substance - between land and water and sky, change in land surface - soil to grass, asphalt etc, local boundaries - where one road becomes another etc, borders between countries, zones of peace and war, the right and wrong sides of the track' (Hodge et al 2006:50). This idea of 'change in land surface' is one that is used as a means of control. As a means of illustrating the idea of surface change, the image, *Badedammen*[clxxxiv] (Fig. 44), is used. This photographic work, part of the Norwegian residency, pertains to the status of artwork due to the nature of planning the image.
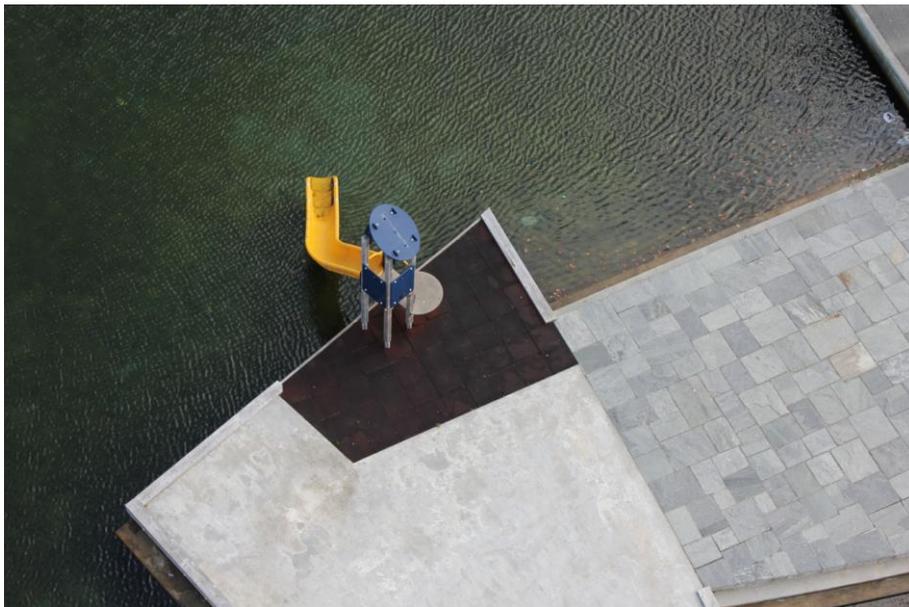
Fig. 44 *Badedammen*, Stavanger, Norway 2010

The changes are partly for health and safety purposes and partly aesthetic. The full impact of the many edges where they delineate, divide and impose[clxxxv], can only be seen from above as here. The implications of edges, any edge including country borders, or a framing[clxxxvi] of a painting, for example, brings connotations of authority[clxxxvii]. Borders of all types essentially collate the aspects of the territorial limits. The frontier then is an enclosure. Wilson and Donnan write 'States establish borders to secure territories which are valuable to them

because of their human and natural resources, or because these places have strategic and symbolic importance to the state' (Wilson and Donnan 1998:90). Borders represent edges where things happen. They are spaces of transition where things flow from one side to another, where changes and exchanges take place that produce ambiguity, flux and displacement.

Although these notions are inherent within the idea of boundaries to countries and their borders, they are relevant to other borders such as the mental, social, cultural and political. For example, social boundaries could be called 'class' in England, cultural borders to relate to heritage, political boundaries simply the differing ideology of one political party from another. Whatever constitutes a border, it is a place of change. Watts states that 'Frontiers are, of course, particular sorts of spaces - symbolically, ideologically and materially' (Hubbard et al 2004:325). This includes the more mundane outermost wall of a domestic dwelling or, indeed, the wall where one room gives way to another. However, the symbolism of this boundary is to create areas of inside and outside, inclusion and exclusion that pertain to all boundaries of whatever type. Consequently boundaries are indicators that mark the event of change.

Beacons such as this one (Fig. 45) act as warnings and mark unseen hazards. Whilst this is the visible outward sign, a maritime chart marks the exact line of the danger zone. The beacon acts only as a general public indicator whose greater function is known to few[clxxxviii]. Safety warnings such as this can also encompass those barriers that are created for defence purposes. Historical barriers such as Hadrian's Wall, the Berlin Wall and more recently, the Israeli/ Palestine security fence (Fig. 46/48) were created for political purposes. The reasons for these barriers are for the dual purpose for keeping certain people in and keeping others out[clxxxix]. Although these overtly physical boundaries are territorialised for political purposes, it has been said that the opposite is now true. Wilson and Donnan write 'According to some scholars, we are living in a world where state borders are increasingly obsolete. This view holds that international borders are becoming so porous that they no longer fulfil their historical role as barriers to the movement of goods and ideas' (Wilson and Donnan 1998:1).

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One effect of globalisation[cxc] is the conflicting political agendas that are more easily disseminated[cxci] due to media accessibility thus leading to a non-acceptance of ideologies that can transpose previously rigid boundaries.

Fig. 45 Beacon, Wellington Harbour, New Zealand 2009

Fig. 46 Israeli security fence (www.palestinehistory.com)

Fig. 47 Israeli Security Fence Detail (Image:www.palestinehistory.com)

Highly visible barriers exist while, at the same time, there are also selectively visible boundaries such as the eruv[cxcii]. This highlights the border as a functioning space that does not always exist for social and cultural good. There are many reasons for border creation throughout history. Nomadic peoples, for example, traditionally range a wide area both for basic living and trade purposes[cxciii]. As areas become inaccessible to them, a need is created to travel further afield for fulfilment of basic wants. Here, borders are prohibitive and cause widespread displacement of peoples and their traditional lifestyle. The physical barrier, therefore, creates the possibiltiy of unauthorised crossings. However, this same border development may create opportunities for some[cxciv] and for governments especially. From the controlled border, the wider border space can act like a littoral zone that fluctuates, albeit randomly, as if in response to a tide. This is due to the demographic of an ever-changing population[cxcv]. Alterations to the status quo[cxcvi] are continually being created whether for economic, social, political or cultural reasons. Socially and culturally, the impact of an influx of 'foreigners'[cxcvii] decreases the further away from the border. However, colonisation by a singular nation has an enormous and long lasting impact. Many discourses about borders involve colonial and postcolonial[cxcviii] theories.

Anna Loomba describes colonialism as 'The conquest and control of other people's land and goods' (Loomba 2005:8). The imposing of one culture onto another's had begun for Britain when colonized, at least as early as Roman times. However, debates tend to mostly focus on the Western nations as colonizers. Edward Said says 'Conventionally, colonialism began with the scramble for Africa in the 1870's' (Eagleton 1990:70). This 'conventionality' appears to only take account of European history. However, there is another aspect of colonization, which is also relevant to many present-day migrants. That is the desire of economic migrants[cxcix], not for colonisation, but for the understandable desire for a better life. 'We cannot ignore the affinity between colonization and the making of - or desire for - middle-class sensibilities' writes Simon Gikandi (Gikandi 1996:31). Colonisation becomes problematic when there is the dual desire for colonisers to try and impose what they consider to be a better life on the colonised at the same time as exploiting them. These oppositions are part of the debate between colonisation and imperialism.

Colonialism is often linked with imperialism but is not synonymous with it. Imperialism is described as 'making or maintaining an empire' (Chambers 1990:714). This appears fairly innocuous as compared to the definition of colonialism, which is 'the policy of obtaining, or maintaining hold over, colonies, especially with the purpose of exploiting them', or, more succinctly, the colonial system is 'the theory that settlements abroad should be treated as proprietary domains exploited for the benefit of the mother country' (Chambers 1990:282). Nonetheless, imperialism and colonialism are linked in terms of identity, which is a major topic within this thesis. Gikandi writes 'Spivak is right when she asserts that "empire messes with identity", one needs to add that it messes with the identity of both the colonizer and the colonized' (Gikandi 1996:32). Gayatri Spivak correctly identifies with the empire in its entirety as that which alters identity. Identity has been linked with place earlier in this research and is of prime importance within colonialism and imperialism as well as postcolonialism. Here, though, Gikandi claims correctly that identity is an issue for both sides.

The transformation of colonialism to postcolonialism was not just a smooth transfer but, as Loomba points out 'it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism. Such a position would allow us to include people geographically displaced….' (Loomba 2005:16). Again, this brings forward questions of place as not just location but as a site of experience and memory which is relevant to how migrants relate to their past, present and, indeed, future. That is, how place impacts on the migrant's sense of identity. The border area of any nation contains all these placial characteristics together with the political implications that are created by the multiplicity of identities. Loomba's statement regarding the succession of postcolonialism being a fluctuating entity is important. It is too easy to think of a rigid boundary between one and another. This change creates a border like any other, which behaves as such, fluctuating and convoluted, pertaining to past, present and future. The identity contained within the past is re-presented by Nigerian artist Yinke Shonibare (b.1962). Shonibare uses amongst other disciplines, sculpture and photography to explore the construction of identity using postcolonial and colonial themes.

This work (Fig. 48) was seen at Auckland Art Gallery[cc], New Zealand uses, amongst other things, textiles to cross boundaries and to bring to our attention the iniquities of the colonial system whilst simultaneously presenting postcolonialism. Its presence in the gallery creates an identity that is a duality[cci]. Postcolonialism describes the social, cultural and political issues that occur after the colonisers have left. Their legacy is not necessarily an easy one to define especially within the contradictions of that legacy and its relationship to the present and, more importantly, the future. Identity creates a strong social and cultural boundary that is not limited by that boundary but is identifiable. Baruch Shimoni's discusses territorialisation when he writes 'A sense of boundaries can be indicated by the extent to which people consciously or unconsciously want to keep or change what is perceived by them as their cultural borders' (Shimoni 2006:217). Territorialism relates to the identity of boundaries, in every sense, and is always political. It is, however, as Shimoni says, a personalised sense of what belongs to whom.
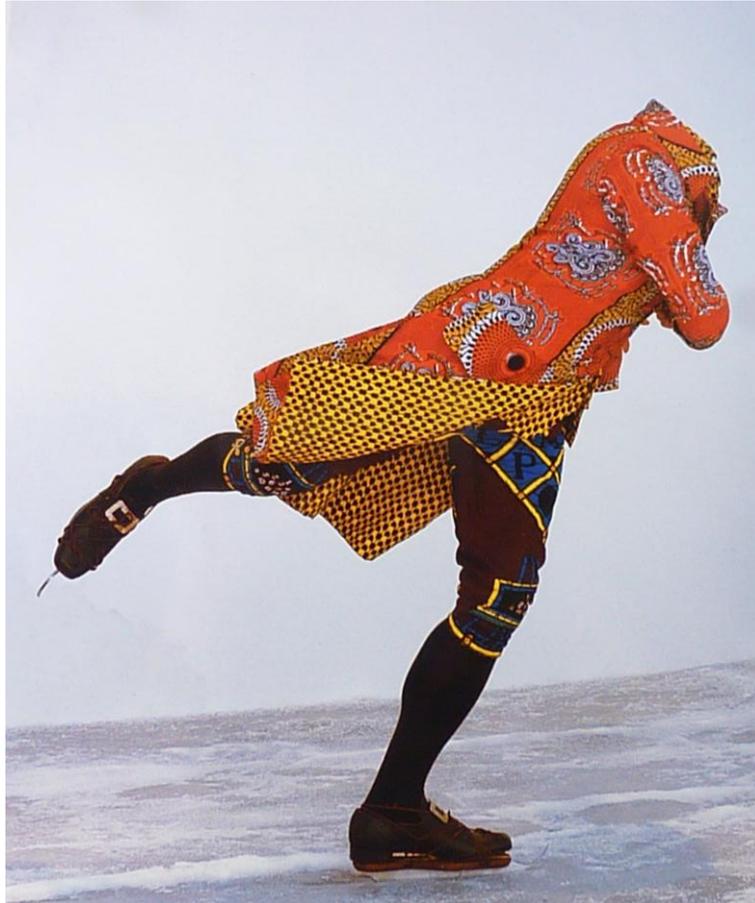
Fig. 48 Yinke Shonibare *Reverend on Ice*, 2005 at Auckland Art Gallery 2009 Fibreglass, cotton,(Dutch wax), leather , wood and steel (Image: Auckland Art Gallery)

http://www.aucklandartgallery.com/whats-on/events/2009/february/yinka-shonibare-mbe

The reasoning behind including this very brief synopsis of colonial/postcolonial theories is to show that, whilst borders are, on the surface, just places where people and goods pass through, they are primarily political places. Exteriorly, these attitudes appear to concern identity but Laleh Khalili (Khalili 2012) asserts that whatever the appearance, there is only concern for territory[ccii]. The existent colonial/postcolonial debate therefore sets a historical precedent that underlies contemporary postcolonial[cciii] theories. The relevant theories in this thesis centre around the cultural implications that arise at border crossings. These occur because, as Bhabha says, there is an inequality within cultural representations. Bhabha writes 'postcolonial criticism bears witness the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Postcolonial perspectives emerge from the colonial testimony of so-called third world countries and the discourses of 'minorities' within the geopolitical divisions of East and West,

North and South' (During (ed.) 1999:190). These perspectives are inherent within the border zone in whatever location that border maybe. Each border crossing has a simulacrum of the East/West world debates, of majority/minority population identity whether based on politics, religion, culture, race or any other identifying feature where there are easily identifiable characteristics. The border crossing, therefore, is a matrix of ideological impositions, which, together with individual attitudes, creates a situation that is unstable and liable to abuse whilst appearing to be ritualistic, formalistic and transparent.

This irrationality of entry is played out in everyday situations far removed from the encoded world of the border crossing. Any place where entry is at the behest of a few whilst governed from above, and probably at a distance, creates identical and ambiguous situations. These are akin to colonialist attitudes where the borders are 'policed' to intercept the entry of particular migrants, whether temporary or permanent. The reasons can be often be personal such as wealth, skill set, gender or skin colour. These ambiguities can occur at, for example, nightclub entrances where entrants are actively judged as well as at entrances to shopping malls where security is present but often less obvious. Thus entrances, and in some cases, exits, are opaque situations where rights of passage are often disregarded in favour of a more flexible system. Flexible systems of entry and exit (amongst other ideas) were explored in the work *Grass is Greener (on the other side)* (Fig. 49)[cciv]. A film clip can be seen on accompanying DVD taken in Cuneo, Italy. The work utilises borders to delineate spaces that could relate to place with an open network that looks beyond each location to another that may or may not be within the structure and develops Bachelard's theories of intimacy and dialectics of inside and outside. Based on the traditional idea of the maze, the work consists of irregular walkways that relate to the surrounding space rather than any ancient pattern that pertains to maze structure. There is a relationship here to the theory of the Möbius Strip where the inside and outside are unidentifiable. The boundaries of the installation and the boundaries created within the work act as borders and in the experience of the work, the viewer acts as a border crosser. Whilst the work exists without the viewer, it is not complete until it is entered thus making the viewer a part of the work. It creates a journey narrative.

Fig. 49 *Grass is Greener (on the other side)* 2010 Departure Gallery, Southall, London. Wood, paint.
Size 20m x 8m.

De Certeau uses the term 'multiple itineraries' that not only present the concepts of language

as a walking narrative, but which are also extended within a discourse about *The Garden of*

Earthly Delights (Fig. 50) by the Dutch painter, Hieronymus Bosch where de Certeau's

interpretation uses the symbolic notion of the labyrinth. The description could easily describe

the array of exchanges that occur at borders as well as within the work above. There is the

multiplicity of discrete narratives and a 'forbidden territory' that could be seen as the

authoritarian state-controlled border post. The numerous borders in the painting allow

conjecture as to outcome and de Certeau describes the painting as 'offering a multiplicity of

possible itineries, the traces of which, as in a labyrinth, would constitute so many stories, until

one comes to a dead end that marks a forbidden territory' (De Certeau 1992:51)[ccv]. The

forbidden territory could be the outside of the frame of the painting which relates it to *Grass is*

Greener (on the other side) where moving outside the work imposes on the territory of

another. Specifically referring to the central panel of Bosch's triptych, the experience of the

viewer identifies the creation of multiple possibilities of narratives. Whilst these possibilities exist even when a viewer is not present, it is the experience of the viewing process that enables their interpretation. There is an abundance of discrete narratives, each spatially distinct but linked by location (place). This causes individual absence (placelessness) within the whole and allows for the notion of possibilities. The expression of ideas by de Certeau is relevant to bring new perspectives into the way of thinking about the experience of borders. It can also be related back to the earlier discussion of frames and framing.

Fig. 50 *The Garden of Earthly Delights,* Central Triptych Hieronymus Bosch
c. 1480-1505. Oil on wood triptych, 220 cm x 389 cm, Museo del Prado

Each viewer brings their own social and cultural identity to the work as well as the artwork providing multi-faceted viewing positions. Viewers bring their own sense of experience to the work that may or may not be concurrent with the artist's own intentions. All these concepts are relevant to the social and cultural exchanges that occur within the border territory. But as artist

Pierre Huyghe writes of his work 'I am more interested in the way you translate the event than the event itself' (Grosenick 2002:216).

Within *Grass is Greener (on the other side)* the interactive space creates possibilities of exchange as well as spatial pauses. Whilst the 'other side' can always be seen due to the installation's open structure, it is not readily accessible. As viewers move through the installation, progress is constantly hindered by twists and turns creating pauses[ccvi] while decisions are made. There are encounters, 'disturbances' to the status quo, akin to border crossings. This relates to border control posts where there is an openness and temporary emptiness such as at the Laos/Thailand border (Fig. 51) where control exercised by the railings are not dissimilar to *Grass is Greener*. The narrow railings in this border area dissect open space creating territories within territories. This creates a new space that is 'new' territory'[ccvii] which not only separates the countries but also forms a new area between the countries. It is a time where travelling is suspended and it is a space where people do not tarry[ccviii], they are processed and, in this way, are objects that do not belong. From a mental, social and cultural viewpoint, the other side of the border is a place 'beyond' that which is known. This space ' beyond' is an ever-present physical and mental notion and is one that cultivates difference. Bhabha writes 'the intervening space 'beyond' becomes a space of intervention in the here and now' (Bhabha 2004:10) and further that 'the "beyond" is neither a new horizon, nor a leaving behind of the past' (Bhabha 1994:1).

This spatiotemporal paradigm indicates the border as threshold as well as a barrier, a frontier. In addition, Bhabha says that 'being in the "beyond" is to inhabit an intervening space…' (Bhabha 2004:10). The beyond uses a space/time shift to describe the present with its inherent relationship to the future (and to the past).

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Fig. 51 Border control Laos/Thailand 2009[ccix]

It is here that the border is seen as a threshold. The contrast with being and dwelling is one that also utilises a temporal element that takes account of many places where, for example, borderlands are inhabited by displaced peoples. This offers both a useful understanding of the social and cultural situation regarding the present but also a potential for the future. However, no account is taken of an actual space between border posts, between the official entry and exit points of countries, where there is both statelessness and placelessness[ccx]. 'The intervening space' which Bhabha is discussing is beyond the border post, the new country. To clearly define the space between posts, which exists solely for the purposes of officialdom, is territory that can also be described as intervening space but can also be seen as a liminal space as well[ccxi]. Nonetheless, it is a no-man's land, even a void, often caused by a particular political situation. As stated earlier, space and place are not exclusively one thing or another. They exist on several levels. So even though it is border space, it is liminal, it is beyond and it can be a void.

The notion of the border as an in-between space where flux occurs is in concurrence with de Certeau. He says that the border as a whole is 'an in-between space, a middle place, composed of interactions and inter-views, the frontier is a sort of void, a narrative sym-bol of

exchanges and encounters' (De Certeau 1984:127)[ccxii]. The use of the word 'frontier'[ccxiii] has connotations of newness and brings forward suggestions of early North American Westerns. These used pre-colonial, colonial and postcolonial difference to idealize the westerner and western lifestyle perpetuating a racial hegemonic attitude. Similar approaches are now being carried out on the US/Mexican border where, as Wilson and Donnan state, 'borders create the reasons to cross them and may act as both barriers and opportunities, often simultaneously' (Wilson and Donnan 1998:22)[ccxiv]. The very act of the establishment of a border immediately creates a barrier that indicates that an exchange or flow must exist. In theory, the border in itself contains no space but there is a notional in-between region. It is the space of stepping over from one to the other and is, for example, where administrative and official spatial dimensions exist. De Certeau says of intersections, of which the border post is one, 'the trajectory of one has not yet become the trajectory of the other, there remains a layering of past and future momentarily becomes present' (De Certeau 1992:60). It is an intersection, a point of friction, a node, where time is relational to the space and social function.

Summing up, the spaces in-between are neither one nor the other, here or there, somewhere or nowhere. They are, as Bhabha says, 'disturbed' spaces. The dichotomies of inside and outside, sometimes creating an almost domestic element that accords to dwelling and its function, is a mental as well as a physical thing. Borders, therefore, create automatic inclusion/exclusion zones whether the territory which the borders are enclosing is natural, such as an island, or artificially created, that is, politically imposed territory, or drawn using geographical features such as the Mekong River. Because of these zones, specific behaviours are created, imposed or occur naturally to manage the transitions[ccxv] that occur in such places.

A tangible analogy occurs in islands that have natural boundaries[ccxvi] and peripheries that physically disengage the island on a fluctuating basis where the ebb and flow of the tide (or river currents) creates the littoral zone. Thus islands have defined borders within the

limitations of the tide and have a spatiotemporal dialogue between presence and absence. The water is an intervening space; it separates, intervenes and acts as a barrier[ccxvii]. The temporary island (Fig. 52) displays all the qualities of fluctuating island territories but is extended by water freezing around a rock. The rock is the territory whilst the ice demonstrates the ebb and flows of water and makes a littoral zone, the unfrozen water being the natural boundary of the territory[ccxviii].

Fig. 52 Temporary Island 2009 Aira Force Waterfall, UK. Photograph.

Some of these qualities were exhibited in this work that was part of the *Structures* Series (Fig. 53). This series of work developed from the South-East Asia field trip which is documented and developed in Appendix Six. The island[ccxix], reached by wading across the river, is on a bend where there is a cliff of clay to one side with the bend etched out by the flow of the water. The structure was built on a promontory of the island where layers of sand, clay and intermittent vegetation created an undulating landscape. The structure held its position at the tip of the land and behaved as any construction at such a point would. It was, in a sense, both isolated from the majority of the island as well as from the mainland. Even from such a small and relatively easily accessible place, this island created its own sense of isolation. The constantly shifting nature of its environment due to the currents as well as the debris from higher water levels gave a sense of fluctuation. This was a constantly changing landscape. Acting as a microcosm of larger or inhabited islands, this place both held and let go of its occupants. Its natural barriers created a sense of exclusion, a space of the other. The structure, built on a small island in the River Bollin, Macclesfield, UK[ccxx] utilises the natural

features of the landscape to explore the dichotomies of the Western construction methods in contrast with Eastern methods[ccxxi] through the continuing series of structure building from the Thai/Laos/Burma journey series[ccxxii].

Fig. 53 *Skeletal structure* 2010 River Bollin, Macclesfield, UK

Fig. 54 *Hoard* structures 2012. Bamboo, cable ties, marking tape. Size variable.

The next section, Crossings, looks at what happens within the border zone referencing both how the border operates and how artwork negotiates its own borders.

Crossings

To access an 'other' side, a crossing has to be made. This generally involves the transit through or over some sort of boundary or edge[ccxxiii]. Casey remarks that edges are necessary to provide limits to the in-between space (Casey 2009). These limits can be applied to the in-between space between border posts where statelessness is a necessary temporary condition of the crossing[ccxxiv].

To understand the ambiguity of the official borderline, the work *Shipping Lanes* aimed to look at the natural fluctuations that can occur. This work was developed as part of the South-east Asia field trip expanded in Appendix Six. The film of the work can be seen on the DVD film and audio folder. This highlighted not just the straight forward coming and going between two countries, but also the cross currents that created a greater ambiguity and uncertainty. This took place on the Mekong River where the official border between adjoining countries was marked on the map as a neat line at the centre of the river[ccxxv]. The object of the work was to allow paper boats, floated at the official border, to make their own way to either country according to flow of the river[ccxxvi]. As a transit route (Fig. 55), it is both crossed from bank to bank directly and upstream/downstream to places further afield on either bank. In this way, the demarcation between countries is blurred. Boats flew the flag from their own country of origin and there is obviously a code of practice that operates unofficially as to the way freight and passengers are carried between banks.

The work took paper from used pages[ccxxvii] of the Thailand and Laos guidebooks and constructed boats (Fig. 56). These were then launched as close to the centre of the river as was possible. The material of the boat is relevant as it crosses the boundaries between aesthetic and functionality. The use of paper gives a definitive time span between floating and sinking and the method of construction eventually allows the seepage of water to create its undoing.

Fig. 55 Tha Khaek border crossing from Laos into Thailand 2009. Photograph.

This created a tension within the work and added to its ambiguity. The image (Fig. 57) is taken at the first sailing at the crossing of the border from Chiang Khong in Thailand and looking across the river to Huay Xai in Laos. In the image[ccxxviii], no paper boats can be seen due to the speed of the boat and the wash as well as the proximity of the other passengers as this was public transport and a regular journey. The work was documented by photography and film, which immediately creates an added spatiotemporal dimension. However, it then brings the question of whether the original is the artwork or the resulting documentation.

Charlotte Cotton discusses the way conceptual art uses 'photography as a means of conveying ephemeral artistic ideas'. (Cotton 2004:105). She questions whether the photograph is being used as documentation or is the photograph the work? She also writes that 'after performance, drama and allegory in physical and architectural space, traces of an act will generate stories' (Cotton 2004:71)[ccxxix]. Using this statement suggests that the absence of the boat leaves an almost indiscernible mark upon the surface of the water but it produces a far greater impact for these uncertainties.
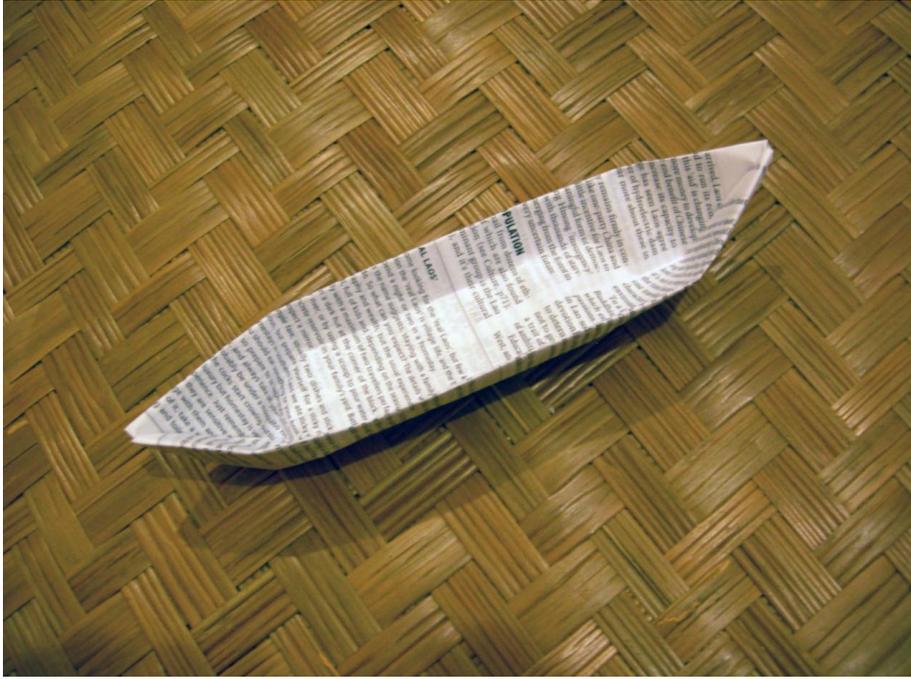
Fig. 56 *Boat* 2009 constructed to echo local craft.

Fig. 57 *Shipping Lanes* Thailand/Laos (Image : Michael Hobson)

However, for the other boat passengers, it created a spectacle and caused an experiential narrative that is heightened by the physical inability to cross the language barrier. The next 'crossing' was more visible (Fig. 58). The second 'crossing' was at Voen Khan in Laos to sail

at the border of Laos and Cambodia. Here, the boats are clearly visible and recorded both with still images and video[ccxxx].

Fig. 58 *Shipping Lanes* Laos/Cambodia 2009 (Image: Michael Hobson)

The ambiguities as to the destination of the boats were due to many factors. Some of these were artificially created such as the waves caused by passing boats but others were due to the natural flow of the river and the numerous obstacles within the river such as rocks and sandbanks that made eddies and altered the forward flow. The actuality of the mapped line was estimated within the limits of limited language exchange but the surmise was that some boats would survive long enough to reach the riverbank where everyday life happens[ccxxxi]. This grounds the work and brings in notions of Lefebvre's spaces. However, it was not known which riverbank, or which country, the boats would arrive at thus creating a social and cultural ambiguity to the journey of the boat.

A third 'sailing' took place at Venice Biennale (Fig. 59) and used the pages entitled *25 things one must see in Venice.* Here, the waterways were not essentially borders but shipping lanes. However, the nature of the paper and the use of a different design to resemble the flat-bottomed gondola as opposed to those in Thailand and Laos meant that they unfolded within minutes. This sailing was meant to reflect the nature of the shipping lanes themselves that

consisted of domestic, everyday commuting, freight traffic, luxury cruise liners and tourist travel.

Fig. 59 *Shipping Lanes* 2009 Venice

The site of this sailing was particularly pertinent as one that would eventually link the non-place and borders whilst referencing how space and place are perceived[ccxxxii]. This work confirms crossings as ambiguous spaces with shifting identities. At the edge of one territory, that is, where, for example, Laos becomes Cambodia, the clear-cut line exists only on a map. In practice it is subject to numerous cross currents and flows. Thus the edge can be seen as nebulous or concrete depending on viewpoint. This can be related to all edges including those within a painting.

Referencing the painting (or other framed work), O' Doherty says 'One way or another, the edge as a firm convention locking in the subject had become fragile' (O'Doherty 1986:24). This indicates that the rigid conventions that pertained to the edge were subject to increased tensions[ccxxxiii]. Kant[ccxxxiv] and Derrida[ccxxxv], for example, have explored how the edge of a painting, the frame, creates a clearly defined border by examining the painting within the frame, the outside of the frame and the frame itself. This can be seen to have a relationship to

Derrida and the passe-partout of the painting where the border, the frame, is different from the inside and from the outside of the painting. That is, there are three elements, the inside, the outside and the frame itself. Applying this logic to the situation at a border, these three states were the reasoning behind a site-specific work, *Welcome,* created for WCS, Liverpool during my Master's degree. This work was shown in the threshold space of a doorway at Wolstenholme Square, Liverpool[ccxxxvi] (Fig. 60). To enter the exhibition, the mat had to be stepped on or over marking the entrance/exit.

Fig. 60 *Welcome* 2006 Wolstenholme Square, Liverpool. Coir mat, Chinese ink.

The three elements, inside, outside and the in-between space can be correlated to Derrida's passe-partout but also to the spatial categories of Lefebvre, the perceived, conceived and lived space. The mat marked the boundary and acted as a pivot point or node. The static border of the doorway was no longer seen as clearly defining space although it 'defined' the boundary of the door. The intrusion of the mat caused it to blur that definition. The viewer created a space of transition and it was the trajectory of the viewer within the viewing space that caused flow both physically and mentally. Transferring this to the border zone, it places

the border zone[ccxxxvii] firmly in social space[ccxxxviii], which Lefebvre describes as 'junction points'[ccxxxix] (Lefebvre 1991:193). A crossing of any sort, therefore, must involve change and, therefore, exchange.

At a physical border such as the border of a country, changes occur due to power and authority that influence and are influenced by the social and cultural mores. In other words, it is the presence of civilization that marks and makes changes, which make themselves known in different ways. Cultural and social changes such as language are exhibited within the different signage. Beyond this zone, occurrences such as social and cultural differences become diluted in the littoral zone, the hinterland of the border. This is often revealed through some type of symbol or sign. A sign is an interpretation of the prevailing culture that is further interpreted through individual experience. This is part of the intention behind this studio work (Fig. 61) (Appendix Six shows the origins of this series). Firstly, it interprets a traditional construction using a different cultural language, then, it is relocated to within a new social and cultural setting creating an alienation. In this piece, a ceremonial gateway[ccxl] is located within a transition space that already exists[ccxli]. Spanning the doorway, as with the *Welcome* mat, creates a multi-point transition space. It transposes both the space and the object rendering them inaccessible in their original form and creates a 'new' multiplicity where time and space are subverted[ccxlii].

This work has a relationship to Nicolas Bourriaud and the altermodern. He writes 'Altermodern art is thus read as a hypertext; artists translate and transcode information from one format to another, and wander in geography as well as in history' (Bourriard 2008). Altermodern has a relationship to the past[ccxliii] in the manner of postmodernism. It is my suggestion that it is the presence of placelessness that forms an alienation with the past and the future. It is a recoding that presents a transient moment.

Fig. 61 Temporary provisional structure, 2009 Cardboard, string, tape. Size variable.

Enwezor says in the opening essay for *Altermodern*, 'the altermodern artist produces links between signs far away from each other, explores the past and the present to create original paths.' (Bourriaud 2008: Introduction). A microcosm of this intention can be seen in border crossings where 'the signs' are at other sides of the borderline. A graphic example is this museum piece at the Geo Park in Stavanger, Norway (Figs. 62,63) (Appendix Eight).

The linear crossings of this museum exhibit show the strict demarcation zones on the gas fields off Norway where both Norwegian and British workers shared the Frigg Bridge[ccxliv]. The metal bridge shows the dividing line between the two sectors. Rigidly defined, physically, politically, culturally and socially, the 75-metre walkway connected Norway and Britain.

Fig. 62, 63 Frigg Bridge, Demarcation zones, Stavanger Geo-Park, Norway 2010. Photographs.

There was an unambiguous delineation but it also contained an unintended area of transition within the line itself (Fig. 64) that exhibited an absence of dominant culture. By turning sideways, the line was wide enough to hold the width of a foot. This marked line of difference effectively make one placeless and, in consequence, stateless. The ease that one can stand on this line however, brings a time limit. It is an unsteadiness that is reflected in its presence, the interruption of minutes rather than hours. In the passage from one side to another in the

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everyday lives of the workers, there must be a familiarity that accompanies this trajectory where one passes easily from country to country.
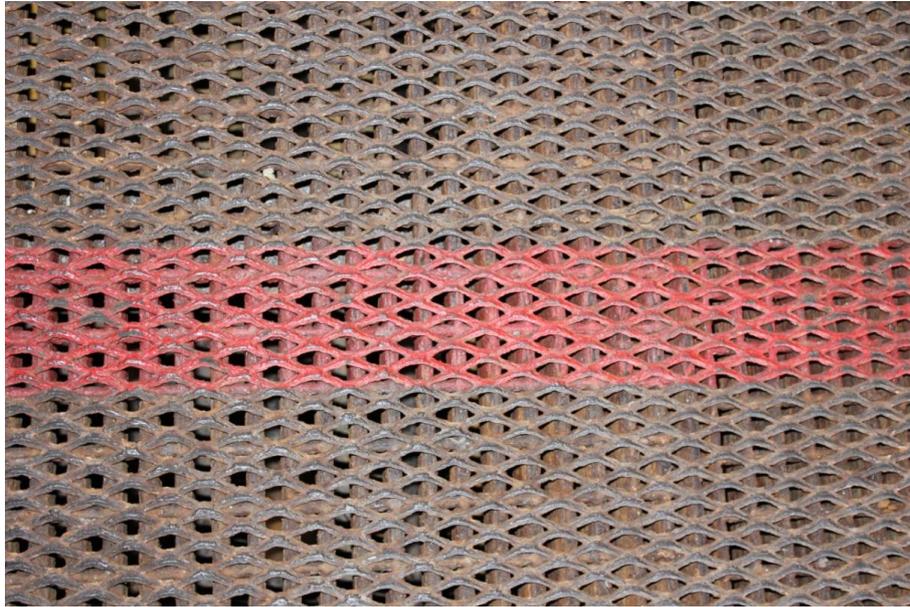
Fig. 64 Border Line, Frigg Bridge 2010. Photograph.

The idea of ambiguity and fluctuation that was begun in *Shipping Lanes* was developed during the residency with the work *Dividing Line* 2010 (Figs. 65, 66) (Appendix Eight). A line was placed around the studio completely enclosing it vertically overlaying any objects in its path. These included the door, which, when opened, created a disturbance or disruption. This could be seen as a lacuna in the circumference of the line. To enter the room entailed crossing between one space and another, either from one side to the other. McQuire and Papastergiardis write 'Borders are, in fact, all around us. They are conventional and geographical, abstract and real, ordinary and controversial. An encompassing view of this combination of flows (of people, goods, ideas) and restrictions on a given territory unfolds the complexity of both individual and collective identity that are, at the same time, constructed and diffracted by the experience of border-crossing' (McQuire and Papastergiardis 2005:169). These ambiguities can be both constraining and liberating and are a construct of human relationships, natural sources and imposed structure. *Dividing Line* creates an uncertain inside and outside and deliberately creates space for individual experiences. The rigidity of the line as boundary was straightforward but the options were there for disruption. The door opened or the furniture over which the line passed was used or moved causing a disturbance

in the line. This creates an ambiguity over which side of the line, who and what is where. The significance of this piece is how it encloses but also reveals openings that are not necessarily controllable[ccxlv]. This could be said to be in opposition to Richard Williams's statement about the 'discourse of public spaces around process of civility i.e. controlled' (Williams 2008). This leads into the ambiguities of public and private space of which the location for *Dividing Line* was ambivalent in that respect. From this work, I realised that the tiniest push at the line created a flux, a space where something could occur away from the rigid structure of the line. This small indent could expand to fill any available space therefore producing a potentially uncontrolled space. It is here that the border could be seen as a subversive space.

Fig. 65 Dividing Line 2010

Artists have habitually blurred these divisions that pertain to inside/outside especially those that use borders. Thresholds are also crossed that relate to the art/space/viewer trialectic. These threshold spaces are part of the methodology of Belgian artist, Francis Alÿs. Here the

personal viewing format is accepted as one with many variations that both include and transcend traditional viewing platforms.

Fig. 66 *Dividing Line* 2010

In 2011, Alÿs and British comedian Mark Thomas (Thomas 2005) created an exhibition (Alÿs) and comedy show (Thomas) about walking and crossing and re-crossing the 723-kilometre barrier marking the border between Israel and the Palestinian West Bank. Called *The Green Line (Sometimes doing something poetic can become political and sometimes doing something political can become poetic)*, Alÿs's work, which he classes as an action painting, was created by dribbling green paint, the colour taken from the maps drawn by the UN, along a particular imposed borderline from 1948. Although the official length of the frontier is only 300 kilometres, it has been 'extended' by the Israeli government by various devices, which has been interpreted by Alÿs in the seeming absence of preciseness within the work[ccxlvi]. Mark Godfrey writes 'Alÿs's individual works have no definitive form and can be encountered in different places and formats. One viewer might witness a particular action as it unfolds in real

time, while another could learn about it months later through an image on a postcard or as a rumour in conversation: all are equally valid ways of discovering the work' (Godfrey et al 2011:10). The layers of place and form together with the spatiotemporal aspect of Alÿs's work are important both to the political contexts of the work and to the viewing process. The aim was to highlight different aspects of the border from the social and cultural to the physical and mental[ccxlvii]. However, these aspects all relate to territory.

Quoting David Harvey, Peter Osborne states 'the world's spaces were de-territorialized, emptied of their preceding significances and then re-territorialized according to the convenience of colonial and imperial administration (Osborne 2000:40). These complex states of spatial division point to a complex history with long-standing dispute over territories. Bachelard quotes Rilke 'But outside, everything is immeasurable' (Bachelard 1994:229). The known that is the inside, is somewhere, it is place. Outside there is an absence of the known and there can no longer be any surety. Bachelard explores this divide referring to personal domestic interiors as 'known space' whereby stepping outside, it is no longer personal; it is unknown, alien and open to discourse. He further states 'Outside and inside form a dialectic of division' (Bachelard 1994:211). The divisions create a continuing discourse that is relevant to any threshold. The place where one is, being the inside, stepping over a threshold creates placelessness.

Thus, in the border, there is the inner region of the border crossing, which does not theoretically exist, the point of crossing from one side to another[ccxlviii]. The moment of crossing is the present whilst the past and future are suspended within the process of crossing. The present is a temporary present where people do not belong[ccxlix]. Fluctuations occur between different states of identity but also different states of space and time[ccl] and border peoples have shifting identities that are created and re-created endlessly due to the migratory populations and the very specific economic culture that is inherent within border towns[ccli]. 'Frontiers of culture' write Wilson and Donnan, 'are regions which may compete with the state's borders' (Wilson and Donnan 1998:11). People carry their culture with them and disperse it amongst others as well as receiving a different cultural knowledge from others.

They become areas of shifting patterns of social and cultural identity that relate directly to the political. The use of difference is important as a method of control. However, there can be an ambiguity and flexibility due to the nature of physical country boundaries. Physical, geographical borderlines can be an artificial delineation such as in the United States where the boundaries of many states are generally geometrically drawn or they can be created by a geological feature. This leads to a more erratic and potentially volatile border situation. For example, rivers fluctuate according to rainfall, to natural occurrences in the bank and the evolution of the erosive nature of the watercourse. One territory might gain a little more land because of alluvial deposits while the other loses land. Thus the official borders between countries (or, for example, counties and states within a country), which are usually the centre of a river, become fragmented lines where shifting sandbanks within the river create a constantly changing course thus relating presence and absence.

Summary

Borders are created when two or more things meet. This meeting causes a hypothetical in-between space surrounded by the 'official' meeting place of the edges. Spreading out from this join is a littoral zone of increasing and decreasing intensity as it moves closer to and further away from the border area. Here, there is either an intensity of political influence due to the presence of another country or a lessening due to the distance from the central governing point. Physical, social and cultural national characteristics are subject to similar major influences at the border itself. There is often an intensity that becomes weaker the further away from the border it becomes. However, this is countered by a multiplicity of nationalities that are waiting to cross, have crossed and have not yet travelled beyond this immediate border area or have been refused crossing and are in limbo. This influx of different nationalities dilutes the indigenous population and can cause it to act in a variety of ways. Whilst it can cause a widening of viewpoints that welcomes the outsiders, it can simultaneously act oppositely and strengthen the jingoistic properties of the indigenous population who feel threatened. Often, however, it is seen as an opportunity to create wealth. All this leads up to the border as a place of exchange, of people, of goods, of wealth, as well as of cultural and social habits. Territorial rights are the essence of borders and, in times of territorial stress, government interference either increases or decreases along with military presence.

Border discourses often centre on colonial and postcolonial theories where the imposition of another, outside, culture disturbs the status quo. This occurs both at the time of colonization and after the colonizers have left. In the border zone, differences relate to the social, physical, cultural, geographical, mental and political and here, the disturbances appear greater due to the flux that is already present. The crossing from one side to another attracts codes of behaviour that may be ambivalent, liable to change, authoritative and take no account of the individual. Crossings create shifting identities, which relates to zones of inclusion and exclusion, inside and outside as well as to here and there. This produces a notion of the beyond that may create what may be a utopic view of the other side. In all these ideas,

though, it is important to remember that borders are threshold places where there is more than one viewpoint, from either side, or any side, from within looking outwards and from outwards looking in[cclii]. This then makes a multi-faceted, multi-disciplinary, multi-cultural spatiotemporal space.

From this study of the ambiguity, flux and dislocation of border territories, where identity is shifting and ambiguous, the notion of place is important as it locates the individual at a particular moment and at a particular time. Place and its establishment is discussed next to create a set of theories that can be taken forward to the concept of the non-place before integrating all these ideas in an investigation of the two concepts of the border and the non-place that are posited to have particular similarities. The practice that has been used to investigate these ideas is now applied to the creation of place that relates to individual identity.

Chapter Four

Place

It has been shown that the border encloses and contains space but space also surrounds and encloses the border, thus the border is in space. It is where one thing becomes another and a site of flow, transit and exchange. Here, the ambiguities that are created by the overlapping social, cultural, political, geographical organisations of space exhibit what Bhabha calls 'disturbances' that are alterations to the status quo and that are places of crossings and therefore flux. The distinction between space and place is through the experience of space and, at the border, that experience is often one of temporary statelessness and placelessness that causes an absence of individual identity. Dean and Miller ask 'How do we recognise place as being significant and not just merely space' which they answer later by saying 'Space becomes place through usage (Dean and Miller 2005:foreword). Descartes writes 'When we say that a thing is in a given place, all we mean is that it occupies such a position relative to other things' (Dean and Miller 2005:16). These distinctions mark place out from space as being relational. The destination board of this tuk tuk in Luang Prabang, Laos reveals not only the desire to please its customers by suggesting places to visit but elevates 'somewhere' to the same status. In the research image *Or Somewhere* (Fig. 67/68), named due to its usage as a presentation image, 'somewhere' is recognisably place whilst remaining ambiguous. Casey writes 'If position is a necessary condition of place, it is not a sufficient condition; thus points having position alone, are still not fully-fledged places…. something else must occur and be present' (Casey 1997:61).

What is missing is for place to be fully located on one's personal map 'Somewhere' is where one is, could be, should be or has been. The present absence of 'somewhere' has yet to become a mental and physical presence. Yi-Fi Tuan writes 'When space feels thoroughly familiar to us, it has become place' (Dean and Miller 2005:14). As an example, having recently relocated to a new and unknown area, what will become a repetitive journey has been subconsciously time-lined to the limitations of my knowledge. The first journey reads 5

minutes to gate, 10 minutes to middle of the river bridge, 15 minutes to the road to the lock, 25 minutes to the Co-operative store and 27 minutes to the station path. The space that is the journey is punctuated by place in personal placial landmarks, which will continually change through repetition.

Fig. 67 *Or Somewhere* Tuk tuk in Luang Prabang, Laos 2009
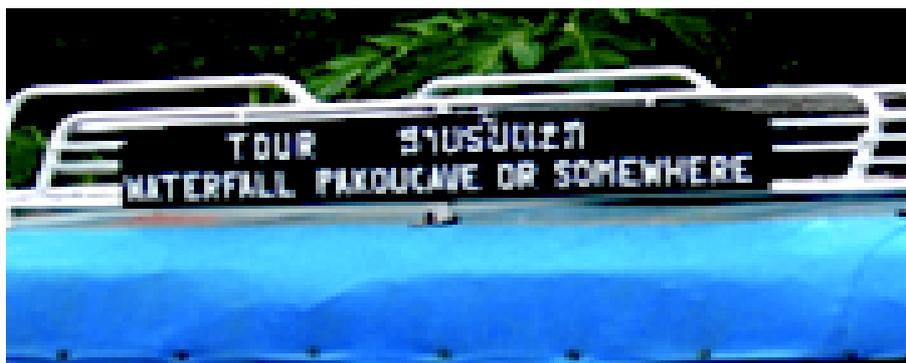
Fig. 68 Detail of destination board 2009

O.F. Bollnow says 'The place is always limited, it has been created by man and set up for his special purpose.' (Bollnow Mensch und Raum 1963:41 in Norberg-Schulz 1971:19). If one accepts Bollnow's premise[ccliii], it can be said that it is not place itself that is limited but the

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experience of place that is limited. The limitations of place as opposed to limitations of space can be seen to be durational, ones that exist for a specific period and are then repeated through memory and myth making. Therefore, place is limited not because of its qualities but because it is experiential. Space is not limited because it has a multiplicity that overlaps and extends into numerous spaces.

This chapter looks at place itself through Aristotle's notion of replacement. The distinctions between space and place are developed through the ideas of territorialisation where there are resonances with border zones. From Heidegger's notion of *gathering* from the text *Building, Dwelling, Thinking*, a link is made with Foucault's heterotopias, an organisation of spaces where places are continually mediated through time. Research here relates to Las Vegas Boulevard and its spatiotemporal slippage. This leads to an exploration of how site-specific artwork locates and re-locates objects and images causing a disruption of the natural flow between states of place and time. Here, ambiguous thresholds can be seen that relate to Heidegger's *gathering*. Place is referenced through specific encounters as opposed to the continual viewing within the everyday where place becomes a figment of self and a site of memory and experience rather than purely locational reference points.

The Context of Place

What makes place? Why is it not 'just' space? To create the distinction between space and place, something has to occur at a particular location. Not prescribed, this can simply be an accident of geography such as a bend in a river or the site of a historical event[ccliv]. However, when people insert their presence into a particular point in space, there is immediately the potential of place. This then brings in many levels of spatial possibilities. These may be further complicated by relational interactions with both other people and with the space itself that may contain places.

Fred Lukerman uses an analysis of place[cclv] that includes six elements. Summarising, these are: location as it relates to other things and places; an integration of elements (each having its own order); framework of circulation (an interconnection of spatial interaction); localisation (parts of larger parts); emergence or becoming (historical component); and meaning (characterized by beliefs of man) (Relph 1976:3). All these elements combine to give an overall view of the basic context of place. Lukerman says 'each place has its own order, its special ensemble, which distinguishes it from the next place' (Lukerman 1964:169). This analysis gives a good wide overall view but only hints at the involvement of the human relations, the experiential factor.

According to Relph, the distinguishing point of place is 'The essence of places lies in the experiences of an 'inside' that is distinguishable from an 'outside'; more than anything else this is what sets places apart in space and defines a particular system of physical features, activities and meanings. To be inside a place is to belong to it and to identify with it" (Relph 1976: 49). The connotations of inclusion and exclusion relate to borders and border territories. The creation of place, someone's place, has been investigated through two images.

Fig. 69 Shoes 2008 Liverpool, UK. Photograph.

The neatly placed pair of shoes[cclvi] in this image (Fig 69) created a placial identity to an anonymous street in Liverpool. It also created a narrative, a back-story to the event of the placing. The viewer is provided with the essence of a narrative that creates place whilst simultaneously relating the object, that is, the shoes, the viewer and the unknown placer of the shoes to the surrounding space[cclvii]. The art, in this case, the shoes, however circumstantial that may be, connects with the artist, who here, is the placer of the shoes. The website *Placeless Geography* states 'When space (abstract, constant, longitude and latitude) is filled with cultural meanings, places (cultural, varied, relative) emerge' (Placeless Geography 2010). The shift from space to place is, accordingly, one that relates to the social and cultural life of the individual or the community. However, the significance of the shoes has only limited relevance. Their position is temporary, the significance of location is temporary, relevant to the placer and, briefly, to the photographer[cclviii]. This duration is enough to create a cultural meaning[cclix] for the significant persons. Ergo, identifying with a location creates place that is an integration of elements[cclx].

The relevance of the individualisation of place is shown in this image Man Smoking, Derby (Fig. 70). The man has chosen to be in a particular spot for the purposes of smoking. Whilst there may be additional reasons, these are not discernable from the image[cclxi]. This alleyway was originally designed as a thoroughfare and has been made into a cul-de-sac and provided with parking restrictions. Its immediate ephemeral purpose is as a 'smoking place' giving it new meaning. Everything is in its given position, we acknowledge the existence of place, we know its location and its function, however, temporary. It is accepted that this function fluctuates continually according to need and is therefore connected to time and duration. However, there is a continued historical reminder in its structure and location that mediates the function. Italo Calvino, describing the city of Zaira, recognizes that the immediate visual surroundings can contribute to place but do not create anything more than a superficial understanding. It is in its relationships that place, and placelessness is intimately understood. Calvino writes 'In vain, great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions, I could tell you how many steps make up the streets rising like stairways and the degree of the arcades curves…but I already know this would be the same as telling you nothing. The city does not consist of this but of relationships between the measurements of its space and the events of its past' (Calvino 1997:10). The alleyway in the image bears continual reminders of its changing function and its historical precedents that impact on the present. The space has, to all practical purposes, become a void, in the sense of its usage[cclxii].

Fig. 70 Man Smoking, Derby. Photograph.

Relph quotes Robert Donat who says 'Places occur at all levels of identity, my place, your place, street, community, town, county, region, country, continent, but places never conform to tidy hierarchies of classification' (Relph 1976:29). The classification of place, (and space), is one of flux according to the characteristics presented at a particular moment in time. Donat is using national and territorial characteristics beginning at a very local level to explain how we identify place as our own whilst acknowledging a wider view as seen from outside a particular community[cclxiii]. This can be seen as a static view of place, however, and the idea of the nomadic is just as relevant and one that questions to whom a place belongs. It alludes to territorialisation.

In Aristotle's view, place and replacement, place could be said to be carried within the body[cclxiv]. As such, it is a mental place that alludes to memory of the experience. To create place, or, relocate place to create 'new' places has been tested within art practice to make a

spatiotemporal shift between locations. This created an alienation, out of which something new was produced. Referencing *SpaceShifting*[cclxv] (Figs. 71, 72), the work re-locates perceptions and experiences from one place to another, setting up a dialogue with the unknown spaces and adding these perceptions to those already present thus creating a new place. This is navigated according to individual experience and memory. *SpaceShifting* used images of architectural features from existing gallery spaces, and re-located them into a different gallery space. This is, as Kwon states 'To be specific to such a site, in turn, is to decode and/or recode the institutional conventions so as to expose their hidden operations - to reveal the ways in which institutions mold art's meaning to modulate its cultural and economic value' (Kwon 2004:14). From this statement, it can be seen that by creating a site-specific installation, reconfiguring space from fragments of other spaces attempts to show how the original gallery spaces are configured and this reveals hidden agendas in the way the galleries conduct themselves, at least, in regard to the way space is used. However, the overall visual shift is performative and dependent on the viewer. Whilst the places still exist in each of the original locations, they also exist in a new location and become newly visible where they replace parts of the new structure. The work is site-responsive but also site-specific as well as site-conditioned or determined as Irwin puts it. That is, it derives its reasons for being from its surroundings[cclxvi].

Fig. 71 *SpaceShifting* 2007

SpaceShifting slips between the boundaries of Kwon's paradigms[cclxvii]. It becomes a discursive space dependent on the institutional for its context whilst being firmly rooted in the experiential. However, it is also connected to the process of appropriation[cclxviii] where, as in *SpaceShifting* for example, the images are 'stolen' from their original sites and re-placed elsewhere. The images renegotiate and re-territorialise gallery space creating a slippage between past and present, presence and absence, inside and outside. They present a microcosm of spatial practice within the confines of the gallery. Nonetheless, the physical experience is bounded by the gallery space although it continues to exist as mental experience. From this work, it can be seen that place is being constantly renegotiated as it is experienced.

Dean and Miller write 'Both place and art might be said not to contain - and be contained by - boundaries, then, but rather an innumerable series of thresholds, which extend far beyond the physical limits of either the site or the art object, and across time also, remaining even when the particular place or work of art may no longer exist' (Dean and Miller 2005:20). The combination of art and place contest the notion of enclosure through the constant renegotiation of place.

To take place as a mental attitude, it follows that the art site can be said to create thresholds that challenge that containedness at the intersection of art and place and the viewing experience. *SpaceShifting* contains layers of place that are transferrable, the memory being held within the images and the place of display. Appropriating the images, the work affects both the original and new location during the viewing of either but has a more serious effect when used in a cultural sense. There is a dilution of culture in the relocation but also within the original site as a different perspective is placed on the original cultural occurrence. On the other hand, Aristotle writes 'For place does not perish when the things in it cease' (Aristotle 1993:209a). It is however, an altered place. I interpret this as place existing in myth and anecdotal memory alongside the 'new' place.

Fig. 72 *SpaceShifting* 2009

Schneider and Wright state 'The process of appropriation is fundamental to exchanges between cultures and to cultural change. This is because a recognition of otherness, as the late George Kubler termed it, lies at the bottom of any appropriation, anthropological or artistic. For if we were unable to discern what is not ours or others, we could not transform it into what is ours, in the most fundamental philosophic context.' (Schneider and Wright 2006:48). This indicates, firstly, an acknowledgement of what is culturally ours and not ours, and secondly, that to use that which does not belong to us is a borrowing[cclxix]. This creates 'out of placeness' for the borrowing that can be related to territorial claims that exist beyond mere territory. The idea of superimposing, or appropriating, one space (or time) onto another is not a new one. As Walter Benjamin wrote, 'we know that, in the course of flânerie, far-off times and places interpenetrate the landscape and the present moment' (Hodge et al 2003:16). The Situationists accepted the intrusion of the past onto the present within the urban landscape both in a cultural and physical sense.

These issues apply to the *Structures* series of work[cclxx]. Whilst this work has been touched on previously, in regard to *Hoard* and *Skeletal Structure*, for example, it is a series of work that concerns place and documented in Appendix Six but is appropriate to expand on here. The work was inspired by the structures, such as the one in the next image (Fig. 73), seen in passing from a boat, train or bus that fascinated by their construction, location and function.

Fig. 73 Original building, River Mekong, Laos. Photograph.

Various stages of development produced work that questioned different aspects of both research and practice. For example, bamboo models[cclxxi] were made that pertained to the originals and relocated to different sites. These structures often related to the social but the function is generally unknown[cclxxii]. This image (Fig. 74) shows an example of a part of the process of documenting. The sketchbook is both record and interpretation of the ideas with text and drawings.

To create a space/time shift, the models were then photographed in different locations that were chosen for different reasons. For example, at Meriden, the supposed centre of England, it was placed next to the archetypal duck pond in the centre of the village creating an 'out of placeness' of the South-East Asian structure and its current site. It was also rebuilt at Venice

Biennale 2009 (Fig. 75) and relocated (amongst other places) to the undercroft of the Swiss Pavilion.
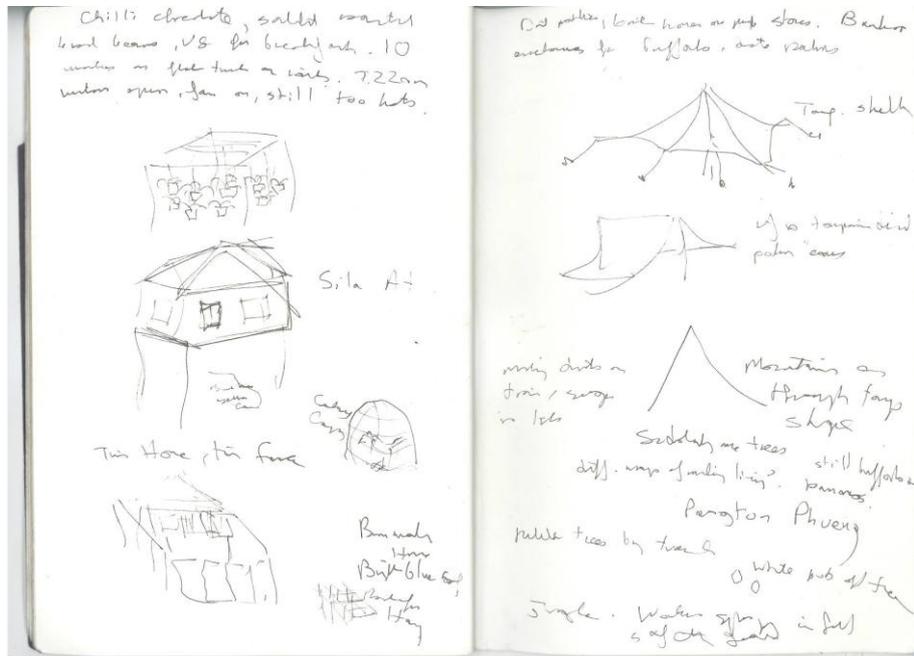
Fig. 74 Sketchbook documentation

Fig. 75 Undercroft of Swiss Pavilion, Giardini site, Venice. Site-specific artwork.

Re-interpreted with regards to process and site, Rendall writes 'When art is located outside the gallery, the parameters that define it are called into question and all sorts of new possibilities for thinking about the relationship between art and architecture are brought up' (Rendall 2006:4). The locating of this work in this spot where the space is also appropriated questions the relationship not only of the nature of the surrounding space but also how the art functions within that environment. This structure became, at once, an architectural model, an artwork and site-adjusted (see Irwin's classifications). The alien placing of architecture brings into question how place is created and interpreted.

Fig. 76 Ronan Ondák, 2009 Venice Biennale.

The viewer creates their own interpretation of place that is a constant re-negotiation that takes into account all the aspects of the viewing process. In Ronan Ondák's work in the Slovak[cclxxiii] pavilion of 53rd Venice Biennale 2009 (Fig. 76), the pavilion was created so as to blur the boundaries of inside and outside. The structure (Fig. 77) was placed temporarily within the pavilion blurring the boundaries further[cclxxiv]. There is a shift from 'then', that is, Ondák's work, to 'now', my appropriation of that space that prompts comparisons with different spatial aspects and introduces a past and present into the present. It then creates a mythical[cclxxv] future that exists in the experience of that moment. The nature of the site-specific is one that creates questions from the moment of its inception to the moment of viewing.
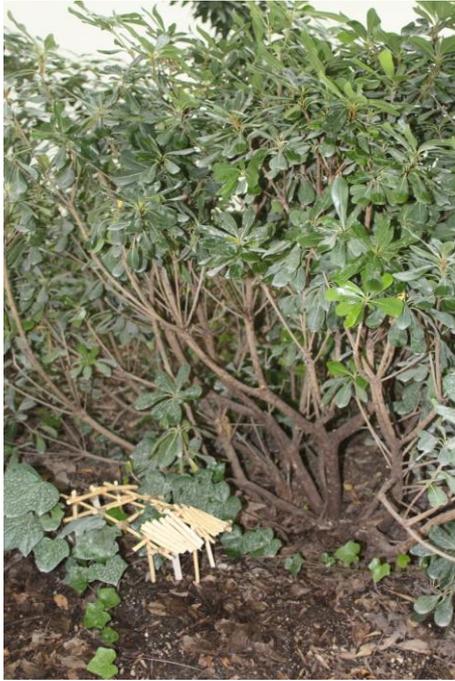
Fig. 77 Detail, *Alien Structure* 2009 Venice Biennale

These questions concern whether the interruption, that is the site-specific artwork, created an alienation that related to ideas of, potentially, appropriation; what the sites become with the added presence of artwork; and whether this methodology can be translated into another form. Place has become a space of possibility. The next section discusses Heidegger's ideas of place and gathering from the text *Building Dwelling Thinking* (Heidegger 1993:347)[cclxxvi] where place can be seen as a gathering of elements, that is, the 'things' that initiates place. This text appeared to have a link with Foucault and his concepts of heterotopia. These ideas were explored in relation to the very particular architecture of the Las Vegas Strip where the alien architecture and re-interpretation of the public/private, inside/outside debate could be viewed from a different angle. This research documented and discussed further in Appendix Nine.

Specific Places

Linking Heidegger's text, *Building, Dwelling, Thinking* (Heidegger 1993:347) to Foucault's heterotopias[cclxxvii] from the text *Of Other Spaces*, used many ideas about how place was created and used that were part of the previous section. Place and its oppositions, especially when it is out of place, uses particular dichotomies that are useful in this analysis. The aim here is to identify place and its conception with regard to Heidegger's *dwelling* and *gathering* and how it relate to Foucault's counter-sites that are heterotopias[cclxxviii]. The main area of research took place in Las Vegas and concentrated on The Strip[cclxxix] and its immediate surroundings. This first image (Fig. 78) however, was taken of a fairground ride in

Macclesfield, Cheshire, UK.

Fig. 78 Las Vegas, Macclesfield. Photograph.

It introduces the place of research through a notion of transferred delights. The fairground ride advertises Las Vegas as a utopia that is 'obtainable' in Macclesfield, far removed in both distance and outlook from Las Vegas, USA where the research took place but certain attributes must apply to both. Las Vegas Boulevard, although the boulevard[cclxxx] itself extends well beyond the well-known hotel and casino dominant resort area, is explored from the angle of placial identity and heterotopic spaces. The area, known as The Strip, is the central

entertainment zone where the main hotels and casinos are. This forms a particular spectacle as regards their flamboyant structure and alien[cclxxxi] architecture and it is here that this research took place. The Strip is itself a synchronic spectacle that creates a spatio-temporal narrative but is simultaneously economically diachronic. That is, whilst the narrative forms a journey that spatially transcends historical time, economic considerations mean that there is transience so that the linear journey finds a new temporality. It is this discrepancy in the temporal structure that provides an in-between space for these explorations.

Much has been written about the Las Vegas Strip, from Jean Baudrillard to Umberto Eco, Robert Venturi to Mark Gottdiener. The sole motivation of these casinos, and the hotels that grew up alongside them, was to attract visitors (preferably spenders)[cclxxxii.] The outsides, the public façades, compete for an individual identity, whereas inside, the casinos are economic business models. As an example, France's capital, Paris, is seen as creative and chic, a metropolitan city where dreams of romance come true and thus, Paris, Las Vegas comes complete with similar identifying features including a scale model of the Eiffel Tower. These areas are packaged within what becomes real when the tourists pose by the replicas. The competition to attract visitors has, in some ways, created a spectacle that is viewed rather than engaged with, except on the level of making images to be viewed at a point in the future[cclxxxiii]. The way space and place is used is where the work of Dutch artist Aernout Mik (b. 1962) lies[cclxxxiv]. He explores unspoken rules and conventions that pertain to certain environments. Mik writes 'Mik negotiates with the "mechanics" of a particular situation and the codes and choreographs according to which people - both actors and members of the public - behave in that space. His environments have a dislocating effect that makes visitors acutely aware of their own and fellow visitors actions and movements. As such the public's behaviour is an intrinsic element of Mik's stagings' (Mik 1999:14). Whilst these are staged events, Mik's work creates an awareness of the viewer, the participant and the space. Here, amongst the staged spectacles of The Strip, the viewer, or spectator, that is, the visitor is a commodity. Louise Chun writes 'The gawker, caught by visual forms of the commodities, becomes a spectacle just by standing and staring. The intense specularity of the object at which it gazes enables the gawker to forget its own status as a spectacle. Like the lurker, it is inundated with

information; like the lurker, it is the object of someone else's gaze' (Mirzoeff 2002:248). Thus, the viewer[cclxxxv] watching the attractions is subjugated into the spectacle, moving from subject to object and therefore colluding with the fakery. There is a continual discrepancy between the states of real and fake, which could be called the presence of the inauthentic and absence of the authentic. For example, couples carry out courting rituals beside the lake that is an 'Italian' lake and gaze romantically at each other in the gondola in 'Venice' under a perpetually twilight sky. Luxor, Egypt, is reclaimed in Las Vegas[cclxxxvi] complete with Sphinx, pyramid and palm trees (Fig. 79). These Las Vegas sites are constantly mobilized between real and fake. Their synchronicity is total and the replicas become real replicas because of the behavioural object, the spectator. Eco writes 'Absolute unreality is offered as real presence' (Eco 1986:7). It may be seen as an inverted replica, at least, in the overall sense of The Strip[cclxxxvii].

Fig. 79 Luxor, Las Vegas 2011

Nonetheless, it is the outside faces of the Boulevard that conform to this hyperreality as Baudrillard and Eco call it. Behind these façades, there are identikit working areas where the real business of The Strip is carried out. The money is counted out behind Perspex sheets and the dishes are washed in outdoor tents. These other spaces are the working environment of the Strip and operate mostly unseen lest they spoil the utopic atmosphere. Whilst The Strip is visually and orally extravagant, off-Strip, bail offices butt against wedding chapels, vacant lots become the homes of rough sleepers and the light and sound become those of streetlights and your own footsteps. How spaces are conceived in the totality of the environment and how they relate to one another amidst this spatio-temporal confusion can be

seen as one of layers, of space, of time but also of meaning and intention. Foucault identifies place, which is linked directly to time[cclxxxviii], within the concept of space, and place is mediated through human intervention in space. This image (Fig. 80) shows the statue of the Buddha at the entrance to the Mandalay Hotel Casino. The patina of its belly is rubbed shiny by the repetitive touching by visitors who believe it will create luck for them. Here the unseen hands of the viewer (the visitor) are part of the relative sights and sites.

Fig. 80 'Lucky' Buddha 2011. Photograph.

Foucault's heterotopias such as The Strip's Egyptian accoutrements outside the Luxor hotel or the Statue of Liberty in the mise-en-scène that is New York are guided by his principles of heterotopias. These are; 'sites that 'have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect' (Foucault 1967). This 'mirroring' could be said, somewhat cynically, to be how the Buddha ritual works. It is in direct opposition to the economic[cclxxxix], the business within the casino inverting that set of relations so becoming a heterotopic space[ccxc]. The spaces of Foucault's heterotopias, called 'other spaces'[ccxci],

encompass borderline spaces where dwelling may occur. These ' other spaces' are listed as utopias and heterotopias. Firstly, though, is necessary to look at Lefebvre[ccxcii] and his ideas of isotopy, heterotopy and u-topia[ccxciii]. It is important to remember that there is an interweaving of places and a multiplicity that is not mutually exclusive. Lefebvre uses the term 'isotopy' to describe 'places of identity, that is, identical places' (Lefebvre 2003:128). Whereas 'heterotopy' is the 'other place, the place of the other, simultaneously excluded and interwoven' (Lefebvre 2003:128). The constant negotiation and re-negotiation of the narrative of The Strip causes a weaving between isotopy and heterotopy. However utopia, Lefebvre's third space, is no place. The visitor, who dreams of wealth, misrepresents The Strip as a place of utopia.

Utopia was conceived by Thomas More in 1516 and, according to Ian Buchanan, is intended to mean that the end result is not as important as 'the process of imagining what it would take to make the present world different than it is' (Buchanan 2010:478)[ccxciv]. However, the commonplace usage of utopia as perfect place transcends this narrative. The Strip is an unrealized ideal. Utopia is a never-achievable desire, a subliminal sensation. The emotional effect of the overwhelming architecture, whether real or fake, is to take a utopic ideal and replace it with isotopy and heterotopy.

Heterotopias are a suggestion of how space can be organised within place. They specifically allude to external[ccxcv], 'other' spaces, especially controlled spaces. Foucault describes 'heterotopia as a "heterogenous site" capable of juxtaposing in a 'single, real place' several spaces that are in themselves incompatible' (Foucault 1967). Benjamin Genocchio writes 'Differentiated from all other sites, heterotopias were thus conceived as spaces that are outside of all other places even though it may be possible to indicate their position "in reality" ' (Watson and Gibson 1995:38). The role of heterotopias then is to act as a space of 'other' and as 'sites of displacement and contradiction' (Watson and Gibson 1995:43). It is here that these 'outside' spaces relate to the places of The Strip. They also relates to the non-place. The non-place[ccxcvi] links the identikit casinos with the highway, places of circulation,

consumption and communication. However, the link between these two areas, the casinos and the highway, is the pavement (or sidewalk). Jane Jacobs, in the essay *The Death and Life of Great American Cities,* writes 'A city sidewalk is nothing. It is an abstraction. It means something only in conjunction with the buildings and other uses that border it, or border other sidewalks very near it' (Bridge and Watson 2002:351). Jacobs sees the pavement as nothing more than a boundary, a link that serves no purpose even as a 'human highway'. In Las Vegas, the pavements are often privatized and have become part of the hotel environment. The pavement is thus the border, the link between public and private, inclusion and exclusion (although this is often a disputed region), inside and outside.

Las Vegas is full of borders such as the edges of the city or where the residential areas change to desert. Within the city itself, there are vacant lots and small patches of unused land where the desert breaks out creating endless joins and meeting places. These dichotomies are the borderlines of a city that is in constant flux due to its vast input of visitors for various purposes[ccxcvii]. The outer spaces such as the open areas either north or south of The Strip or a block behind it, are ready for new purposes. There is a sense of enclosure, however. Wire fences ultimately surround and contain. It is also apparent that the mountains that are visible in the distance contain the city[ccxcviii]. To dwell in such a city is to be aware of its containment.

In the opening sentence of Part One of Heidegger's *Building, Dwelling, Thinking*[ccxcix] states 'we attain to dwelling, so it seems, only by means of building. The latter, building, has the former, dwelling, as its goal' (Heidegger 1993:347). It then explains that, whilst not all buildings are dwellings, they are in the 'domain' of the dwelling, that is, for a purpose related to living[ccc]. In Las Vegas, dwelling can seem an alternative notion such as sitting in a casino. Pierre Bourdieu uses the notion of habitus. This is described as 'a way of knowing the world, a set of divisions of space and time, of people and things which structure social practice' (Bourdieu 2002:284). This refers to the everyday that structures our routines which links to Lefebvre's ideas and is closely aligned to Heidegger's idea of dwelling where dwelling includes everything that goes with the idea such as the social, cultural, geographical and

political for example. Heidegger cites the example of 'the truck driver who is at home on the highway but does not have his shelter there' (Heidegger 1993).

Does the building have to be built for it to be dwelling? Nomadic place[ccci] is such that the trappings of itinerancy[cccii] such as the carrier bags that contain worldly possessions, or traditional tents contribute to the concept of 'dwelling', explored later with reference to Heidegger. It includes the visitors to the hotels and casinos as well as the truck driver.

Fig. 81 My Place, Las Vegas 2011. Photograph.

This image My Place (Fig. 81) shows a vacant lot that is temporarily inhabited by the man in the centre surrounded by his belongings. Although the fences indicate territory and thus ownership, the centre of the lot has become a dwelling place. The notion of dwelling, closely linked to being, is here defined as a place where one is[ccciii], it does not necessarily indicate permanence as in built structure[ccciv]. Place, therefore, belongs to the individual. It can be considered to be 'inside' that is, belonging and not part of the outer territory, which is not experienced. This means that place encompasses dwelling and is both mental and physical. The body is at one with the notion of dwelling, and with the notion of place.

The man in the open space is clearly dwelling, he is in place, he has his belongings, which have a place. He sits, he lies down, shifts position and moves around the bags. He has built a place in the earth in a metaphysical sense. Thus he dwells[cccv]. Dwelling is thus seen here as the 'package' of the condition of everyday life. In the modern sense, dwelling is not just a place of residence, however temporary. It allows the whole structure of everyday activity. Nicholas J Habraken quotes Deborah Fausch who interprets 'dwelling' as 'to actively create one's own environment' (Harris and Berke 1997:99). Heidegger writes 'Dwelling preserves the fourfold by bringing the presencing of the fourfold into things. *Dwelling,* insofar as it keeps or secures the fourfold in things, is, as this keeping, a *building'* (Heidegger 1951). These ideas point to the safe keeping of the elements of the fourfold which must be 'in place' and taken account of unless there is to be an estrangement of the conditions of dwelling.

Adam Sharr uses an analogy by Simon Unwin (Unwin 1997:15). He describes Heidegger's *gathering* as if choosing a place for a picnic (Sharr 2007:53). Place *gathers* using the fourfold, that is, the pre-existent things which are needed for existence - the earth, sky, divinities and mortals. These four things[cccvi] were understood from Heidegger's discussion about the jug[cccvii] discussed in relation to the void. Sharr explains the fourfold in relation to the process of making, 'it was important that the jug, made from earth, connected with human experience of earth and sky' (Sharr 2007:31). Langer puts it clearly when she says 'So place is not just the 'where' of something, it is the location plus everything that occupies that location seen as an integral and meaningful phenomena' (Langer 1953:3). Heidegger states 'These things are locales that allow a site for the fourfold, a site that in each case provides for a space (Heidegger 1993: 356)[cccviii]. The nature of space is intrinsically linked with the elements of the fourfold. Maria Villela-Petit sums up by saying 'a space qua dwelling, has to be thought on the basis of the places which it articulates' (Macann 1996:148). This indicates a relationship between space and place that is dependent on function. The resorts of The Strip are more real than real. In this image, places are articulated under the perpetual twilight of the Venetian resort (Fig. 82), which shows the microcosm of the hyperreal, the heterotopic space of Las Vegas. It is a space that is controlled and under constant surveillance whilst the obtuse normality of everyday life is carried out under its gaze. All the elements for dwelling are there

except no one dwells. It is an alien place where visitors stay in façaded generic rooms while the workers leave at the end of their shift to the suburbs, those outermost parts of the city.
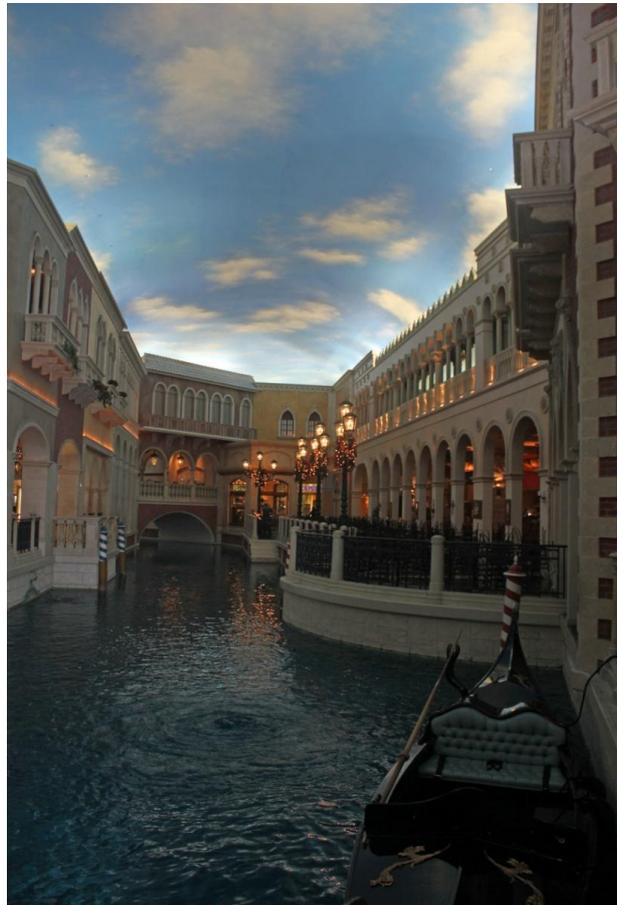
Fig. 82 Venetian Resort 2011

From a distance, both looking along The Strip and in the resorts, it appears that a multiplicity of projected utopias have become heterotopias. However, the profusion of signs, signs that are the buildings, that are, as Heidegger would have it, dwellings, create an opposition. The confusion of the appropriation of the images/signs, that are buildings and the buildings that are images/signs creates a multiplicity of visual language that relates to everybody and nobody[cccix]. The Strip has become one of folded meanings that are outside the usual meaning of place and that link Foucault's heterotopias, the space of the 'other', to Heidegger's concept of dwelling, that is informed by the fourfold. In the synthetic[cccx] buildings of The Strip, the fourfold is ignored thus causing an alienation, that is, the 'dwellings' are out of place'. Norberg-Schulz talks of man-made places creating enclosures by their gathering which

therefore have an inside and an outside. This means that the places can then be 'out of place' and thus, can be heterotopic.

Fig. 83 Southall, London 2010. Photograph.

These ideas have been explored in relation to one particular location. However, part of the cultural shift that takes place at borders, where space becomes place, becomes space, is no less relevant here in the UK. These following two images taken in Southall, London are part of the cultural and social shift that combines elements to create place that is out of place. The symbolist red double-decker bus obscuring all but the golden dome of the mosque next to the traditional black and white building in the first image (Fig. 83) all go to fix place as a place of alienation[cccxi]. The second image (Fig. 84), the tailor's shop, is also anachronistic. The indigenous population would not recognise the shop as part of its past landscape but as part of a border culture that includes shift and change.

Fig. 84 Southall, London 2010. Photograph.

Thus heterotopic spaces are the spaces of the other and are alien spaces. That is, they do not belong. This lack of sense of belonging is in keeping with the non-place and the placeless. While place is comforting, engendering a sense of belonging, non-place is a counterpoint and it is these ideas which are discussed in the next chapter.

Summary

The creation of place from space is, for the individual, through the usage of that space which, in turn, creates place and consequently creates a placial identity. Place, therefore, can be mental and physical. Its physical manifestation exists in a convoluted form of location, which comes from space, and experiential memory thus creating an identity that is personal and individual. The places that are created are multi-functional. They overlap and fold causing new functions, as well as new places and spaces to occur. With these folds, boundaries are created that become threshold spaces and relate to borders. Their new functions, whether they be the controlled places such as Foucault's heterotopias or the non-places of Augé, are the result of the elements that Heidegger calls the fourfold. These four elements inform location in a gathering, an assembly of things. However, many cultures in contemporary society would not regard the inclusion of the divinities to be necessary but by taking a broader view that includes the social aspects of living such as responsibilities to each other and to the environment, it has greater and more contemporary impact. Lukerman's elements of place include many of these ideas such as meaning but also the idea of relationships with other things and being part of something greater. Here, it could be said is where it references Heidegger's notion of dwelling as being 'in the world'. Relph cites the possession of an inside and an outside as being the essence of place. This brings in place's relationship to the non-place and borders as controlled environments and thus to notions of territorialisation. The presence of boundaries, and therefore thresholds, means a constant re-negotiation of place due to the experience of those thresholds that create exchange and flux. This indicates the personal and individual experience of place that includes Heidegger's notion of dwelling. This could be said to be an integration of all aspects of everyday life where dwelling is the existence rather than the actuality of building.

These ideas were tested through the location of art, particularly site-specific artwork which can reconfigure place and create slippages of time and space. Whilst not exclusive to art location, this shift from one thing to another is a slow durational occurance that is completed

by the viewer. This has a relevance to Irwin's listing of site-related work as well as to Kwon's categorisation explored in *Viewing Space*. The intention here is to use the added information about place to look at how art 'replaces' the elements of site (almost as the fourfold gathers) with an individual mental and physical manifestation that becomes a site of memory. The creation of place is thus one that is carved out from the absence of specific markers that denote the presence of place and relates to identity of a very particular location. All these individual and identifying factors rely on presence.

Identified here then are certain aspects of place. These include place as: experiential; spatiotemporal, that is, it is often temporary and ephemeral and thus relies on memory as a future function of the experiential; a site of constant negotiation and re-negotiation; a space of exchange, a social as well as physical construct and as is part of space that overlaps other spatial and placial identities. This is in addition to the other qualities outlined by Lukerman and Relph. Places are thus seen to have a function which is why they were related earlier to the everyday. These functions are often advertised through symbols in both overt and discreet ways and stand in for place or are place, as in the architecture of Las Vegas creating what has been described here as 'real replicas'. The locating of artwork, in whatever place, creates lasting, although not necessarily true, memories of place which are dislocated by the experience of the viewer which also has a temporal aspect. The next chapter looks at what happens when that presence becomes absence due to placial features.

Chapter Five

Non-Place

This chapter is an in-depth exploration of the concept of the non-place particularly with reference to Marc Augé and his work *Non-places: introduction to an anthropology of supermodernity.* This book was first published (in English) in 1995, with an updated introduction in 2008[cccxii]. These two editions have been used in tandem with the updated version answering some of the questions relating to this research. Hans Ibelings writes, 'this book hinges on the difference between place (lieu) and space (espace), where place is defined in anthropological terms as an area that has acquired meaning as a result of human activities' (Ibelings 2002:65). This references Augé's background as an anthropologist that is relevant to the methodology of his enquiry. I would clarify the term non-place as a concept having an importance in the function of the contemporary world that is fast becoming dominant in the quotidian lives of the community[cccxiii].

The previous chapters in this thesis have looked at historical and contemporary thinking with regard to space and place and this knowledge is now used to understand how the non-place locates itself within space and place and its position within the contemporary world. The positioning of the non-place within the differences of space and place is akin to an in-between space that relates to the specific spaces of the void and the liminal. These have a particular relationship to the non-place as a threshold space thus also relating it to border zones. This indicates that the non-place is a contained area but, whilst it can be enclosed or partially enclosed, it is erroneous to think of it like that exclusively. This is because the non-place exhibits particular attributes that relate to the experience of border zone which give the appearance of an enclosed space (and, in certain circumstances, a void). It also links to the quotidian and thus to Lefebvre and de Certeau. These concepts can be applied to the non-place and henceforth to the posited link between the non-place and the border.

However, Augé says, that 'there are no 'non-places' in the absolute sense of the term' (Augé 2008:viii). Thus the 'non-place' can be said to be a descriptive term for a concept that is accepted as if a concrete existence. Augé clarifies the non-place as 'If a place can be defined as relational, historical, and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place' (Augé 1995:76)[cccxiv]. Therefore the non-place can be seen as a modernist concept and thus a break with the past. This aligns the non-place more closely to space than place but its historical relationship puts it akin to placelessness and to personal identity, or lack of it[cccxv]. Henry-Russell Hitchcock quotes Joan Ockman who uses the term 'bureaucratic architecture'[cccxvi] to describe 'all building that is the product of large-scale architectural organisations, from which personal expression is absent' (Harris and Berke 1997:133). This adequately describes most non-places although the term has been applied to other architecture that shows some of the conditions of the non-place. Contemporaneously, the notion of non-place as a cover-all term is disputed here and this is one of the dichotomies that this chapter hopes to tease out.

In this chapter, the first section, *Non-place, concepts and history*, explores the ideas using specific examples from first-hand experience and looks at the work of artists such as Cornelia Parker in addition to my own practice. It explores the history of the 'non-place' linking it to notions of placelessness, a term used by Edward Relph. The second section analyses particular important sections of Augé's text where I feel there are further points to be made. These include the condition of supermodernity where the translation of the term is questioned and the notion of palimpsest where I feel there are some ambiguities. From here, questions are asked such as to the validity of the term in contemporary society and the future of the non-place.

This chapter aims at answering the research question about the validity of the term 'non-place' in contemporary society. However, I now see the term as having a useful context in the history of social architecture and design where the non-place refers to a particular kind of design that relates to modern society and particularly its economics, which is closely linked to

the non-place[cccxvii]. It is the link to the economic that displaces the personal identity of place, which was one of the reasons why absence became an underlying theme within this thesis. What Augé calls a non-place is an "anthropological place"[cccxviii], that is 'any space in which inscriptions of the social bond (for example, places where strict rules of residence are imposed on everyone) or collective history (for example, places of worship) can be seen' (Augé 2008:viii)[cccxix]. This means that, although non-place, it is also social space, or perceived space as Lefebvre has it. Ibelings writes ' that buildings, spaces, neighbourhoods, cities, monuments function as prompts, not only for individuals but also for whole communities' (Ibelings 2002:19). Individuals and communities use communal spaces. That is, they have a function for the community as a whole and serve as reminders that individuals are not alone, that they function as a part of the whole. Non-places generally provide for the masses to the exclusion of the individual.

This chapter, then, aims to understand the concept of the non-place using spatial and placial practices from earlier chapters, which, when combined with the understanding gained here, leads to a comprehensive knowledge that, when applied to artistic practice, creates new insights.

Non-place, concept and history

There are countless spaces that look alike and that have a homogenous and utilitarian design[cccxx]. Many are everyday spaces such as suburban estates, hotels, shopping centres, retail parks, motorways, airports, service stations, meeting rooms, holiday camps, gyms, places where we carry out many of the functions of living[cccxxi]. These are commonly called non-places, a term that describes an environment, which, although designed for a 'people' function, actually pay little regard to mental well-being. Non-places are places[cccxxii] that exist exclusively for function but 'come into existence, even negatively, when human beings don't recognize themselves in it, or cease to recognize themselves in it, or have not yet recognized themselves in it' (Read 2000:9). This highlights the lack of sense of belonging that is a feature of the non-place[cccxxiii] resulting in a lack of a sense of personal identity. 'Anywhere' is the term that could best describe non-place. It not only depicts the identikit features of the non-place that have little in the way of distinctive characteristics but also the location. These sites are frequently positioned at anonymous locations, such as the outskirts of towns[cccxxiv] and brownfield sites[cccxxv] that then need some form of communication channel in the form of motorways and ring roads[cccxxvi]. It is often the notion of transit that identifies the non-place.

Marc Augé in his book, *Non-places[cccxxvii]*, charts the generic points on a fictional journey of Pierre Dupont listing minor bureaucratic details. Dupont's travels take him from home via a cash dispenser and until he is safely seated on a plane with the seatbelt sign off. In essence, Augé is listing the type of places and events that occur, such as those where human interaction is now replaced by computers and automation[cccxxviii], in what will be seen as non-places[cccxxix]. From personal experience, it can be said to be a manipulated environment. The following passage describes the personal experience of a visit to a shopping centre in the first decade of the twenty-first century. It is not special, just the common everyday experience in any enclosed shopping mall where there are definite entrances and exits.

'As you approach, the doors glide open and close behind you automatically. The exit is sealed. The floors, delineated by different patterns and colours, are shiny imposing a walking pace. Guards surreptitiously check you up and down overtly and watch your movements covertly via CCTV. The music changes from soft, floating over your head lulling you into a cradle of safety, to vibrant, jangling and insistent thereby increasing tension and adrenaline flow. You follow signs, here, down the escalator, there, along a mall, signs exhorting you to buy this, go there, see something amazing. There are no seats and nowhere to pause. There is no visible way out. It is a place of movement, of transit; people do not stay except that the security guards who watch for 24 hours'.

By entering a shopping centre, there was a belief that you were going to be somewhere but once inside the mall, you find you are nowhere. Brand names, such as Boots, Next, Accessorize, Superdrug are recognised as if place names but only recognised from advertisements and from the carrier bags that are transported from place to place, shop to shop. There are no other landmarks. It is hard to even tell what country it is. There is a deliberate decision to keep up the flow from one place to another, which means that there is nowhere to rest, to take refuge[cccxxx]. It is possible to wander without contact, except for standardized contact. Visually, this manifests itself in the uniforms of staff and security; orally, it is in frequent announcements, for example, the specific voice of the supermarket and automated train station announcements. Non-places are primarily transit[cccxxxi] places that are ambiguous and in-between spaces.

All these places are designed for a purpose. That purpose is to cater for large numbers economically, a mass of people such as at an airport or in a shopping centre. Ine Gevers says 'no place where the 'I' resides' (Gevers 2000). That is, there is no place for self. The non-place, thus, is formed in direct opposition to place but is part of place. It is functional design that, while relating to self, actually takes little account of it. If place is a construct of memory and experience, that is, a figment of self, non-places are in opposition to this being devoid of individual references and could therefore be termed 'anti-place'. This, I am suggesting, is a

condition of the aspect of non-place that exhibits none of the qualities that could potentially create memory or experience[cccxxxii]. The anti-place, however, is not the same as out of place. The work *Untitled (neon)* (Fig. 85*)* acts as a metaphor for the generic non-place and subverts the status quo. The white neon[cccxxxiii] echoes the ubiquitous fluorescent tube albeit knotted and drooping. The crossover between functionality, metaphor and art produces an ambiguity of purpose. However, its function as a light source was still valid.

Fig. 85 Untitled (neon) 2008

It could be seen that straying from the generic imposes on the generality of the non-place so creating place. *Untitled (neon)* created an unconformity, a jarring note within a conforming environment that can be called 'out of place'. To be out of place therefore, is to counteract the anti-placial element of the non-place. The archetypal non-place exhibiting the anti-placial is shown in the image of Bangkok (Fig. 86). The buildings include dwellings, offices, shops, hotels linked by a multi-lane highway and an overhead railway that is crossed by footbridges. The functions of the buildings are unidentifiable producing an absence of particular place[cccxxxiv]. It is a generic and transferrable environment. Dominated by the need to travel from one place to another, placial identity can be transferred to a nomadic concept of place[cccxxxv]. The scene is one that could be any city in the world. There is a lack of singular identity and, in an image, there are no distinguishing sounds that mark out the language. Non-place is not a term that is generally used by architects as it could be said to be pejorative from

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some particular perspectives[cccxxxvi]. However, the dichotomy of the non-place is that, theoretically, it is an environment where everyone is happy as it eliminates any singular overwhelming identity that would create marginalisation and thus discomfort. It is my belief that this was the original idea behind many locations such as malls, motorway service stations, supermarkets, hotel and office chains where the architecture and interiors appear

mass-produced.

Fig. 86 Bangkok 2009 Dual carriageway and overhead railway seen from a footbridge.

The non-place is synonymous with twentieth and twenty first century living in the Western, and increasingly, the third, world, it could be seen as a term whose usage is ever expanding. For Augé, it is used to describe the condition that is created by supermodernity[cccxxxvii]. This refers to places that exhibit excess and a superabundance and the three concepts of circulation, consumption and communication. It is based on the idea of 'triple decentring', which is how far from the city an individual is in term of communication. There is often an inversion of the city as a base for production into a centre for tourism and that is defined by their communications network. Augé describes the home, now relegated to the suburbs, as

centred round the 'communication centre' of the television and the Internet whilst the individual is removed from their own sense of identity by the nature of these communications' (Augé 2008:vii)[cccxxxviii]. Augé states that 'the word 'non-place' designates two complementary but distinct realities: spaces formed in relation to certain ends (transport, transit, commerce, leisure)[cccxxxix], and the relations that individuals have with these spaces'. (Augé 1995:94). Augé introduces the dichotomies that are produced by the non-place that relate the sense of the 'masses' to the individual. He then goes on to discuss the relations that non-places have with the self and the indirect connection with the purpose. He writes 'As anthropological places create the organically social, so non-places create solitary contractuality.' (Augé 1995:94). This indicates the singularity of the human element within the non-place that pertains to the mass. However, the function of the non-place, in accordance with these definitions, is designed for masses but pertains to the individual. The role of the individual is through language but the reality is that mass production requires the individual to be subsumed within the production process. It seems that non-place is bound up with language and that it is the language of consumerism, of advertising, which is essential to non-place. This is taken further at the Town Square, Las Vegas (Fig. 87).

Fig. 87 The Town Square, Las Vegas 2011. Photograph.

The Town Square is a new leisure development that includes the activities of shopping, eating and entertainment as well as browsing. It has, as Relph states with reference to a Toronto

shopping mall in the early 80's, 'the character and charm of a century old village with its ideas borrowed from the past to capture the spirit of the buying public' (Relph 1987:216). Therefore there is a tendency to accumulate the supposed 'best' of the past with the 'best' of the present in the eyes of the developer[cccxl]. The language of the non-place is subsumed within a generic structure of the past. The design of the non-place can only draw on the past, it cannot draw on the future[cccxli]. However, the non-place is a modernist concept created, by definition, as a break with the past. These 'new' old schemes have become a postmodernist structure, drawing on the past to re-present the 'new' and are the new non-place where anti-place is negated for particular sections of the population that relate to experience[cccxlii].

Aside from this past, present debate, the non-place is generally seen[cccxliii] as ordinary and everywhere. It is almost from the moment you leave the front door of your house to the moment you re-enter it bearing the acquisitions of the non-place. Alongside these chattels are the dust, the smell and the sound. Voices still speak loudly because of the music and the mobile phone. The archetypal sounds of the non-place are the whirr of the digital cash register, the background music, the customised ring of the mobile phone and the overheard personal conversations that have the capacity to create place. Series of singular events thus have the ability to transform non-place into place. Leibnitz refers to place as a series of reference points. He states 'If position is a necessary condition of place, it is not a sufficient condition; thus points having position alone, are still not fully-fledged places….something else must occur and be present' (Casey 1997:61). Thus place is not a product of being in a place but can be created by an event that references the individual. This then indicates that the memory of place is something that can be carried with you rather than being fixed and tied to one particular location. This creates a temporal situation whereby one experiences place that is added to a mental store of other placial experiences as either a re-enactment of the experience of the same place or as an aid to experiencing another place. This relationship of past, present and future can be seen in the re-negotiation of the 'historical' tourist attraction.

This image (Fig. 88) illustrates how the time/space continuum relates in a heterotopic reality. Dean and Millar ask 'Are we losing distinct places and places of distinction?' (Dean and Millar

2005:163). These oppositions are shown in this sign. The three places, the minster, the workhouse and the racecourse, have become flattened to an identical status, that of tourist attractions. These can be related to heterotopias and other spaces.

Fig. 88 Sign, Southwell, Nottinghamshire, UK 2011. Photograph.

History has created a heterotopic existence that, as Foucault says, is an inversion of the places they designate (Foucault 1967). With reference to the signs in this image, it is the heritage industry that creates this inversion. Augé utilises 'the equation of anthropological place Land=society=nation=culture=religion signifying 'the intrusion of territory into space' (Augé 1995:116) and although Augé uses this to suggest a break from the non-place of Dupont's flight, it has a relevance here. The breaking down of the individual territories creates an equality that, in anthropological terms, can be studied. The tourist sign can be said to create an abstract space[cccxliv] which Lefebvre says 'dissolves and incorporates former subjects…. and also replaces them' (Lefebvre 1991:51). He writes 'abstract space tends towards homogeneity, towards the elimination of existing differences and peculiarities, a new space cannot be born (produced) unless it accentuates differences. It will also restore unity to what abstract space breaks up – to the junctions, elements and moments of social practice.' (Lefebvre 1991:52). This also refers back to the Town Square in Las Vegas as well as to places such as the self-storage[cccxlv] warehouse (Fig. 89) which exhibits the archetypal traits of

a non-place. New spaces such as the storage facility are created from the disjunction of the old, which also includes the disjunction of the social and cultural that creates a need for extraneous possessions. The difference is concealed behind the identical doors of the warehouse. It is ubiquitous in design and has a lack of human contact but is far more

interesting for its context[cccxlvi].

Fig. 89 Self-Storage Warehouse 2008

Reminiscent of the prison, the doors enclose identikit spaces that provide no clue as to contents. As depositories for over-consumption, these individual storage areas could contain anything. Identical doors leading off anonymous corridors make them eerie places. A door ajar denotes human presence, and forgotten (and superseded) ticking clocks in packed boxes behind closed doors become backdrops for the thriller genre of film. Thus the storage warehouse combines the desire for large organisations to make us consume more with the human desire for materiality. This is obvious at airport terminals. Referencing the condition of supermodernity, they are about circulation and therefore communication[cccxlvii] but they

increasingly come into the area of 'consumption' due to the browsability of the retail operations[cccxlviii]. Obviously, the underlying concept is to increase profitability per square metre of floor space with the spending capacity of a captive audience. It is an economic device that is primarily, but not exclusively, a concept of the Western world[cccxlix] for, due to increased global wealth, is spreading to include what is often called the emerging world. The tourist sign
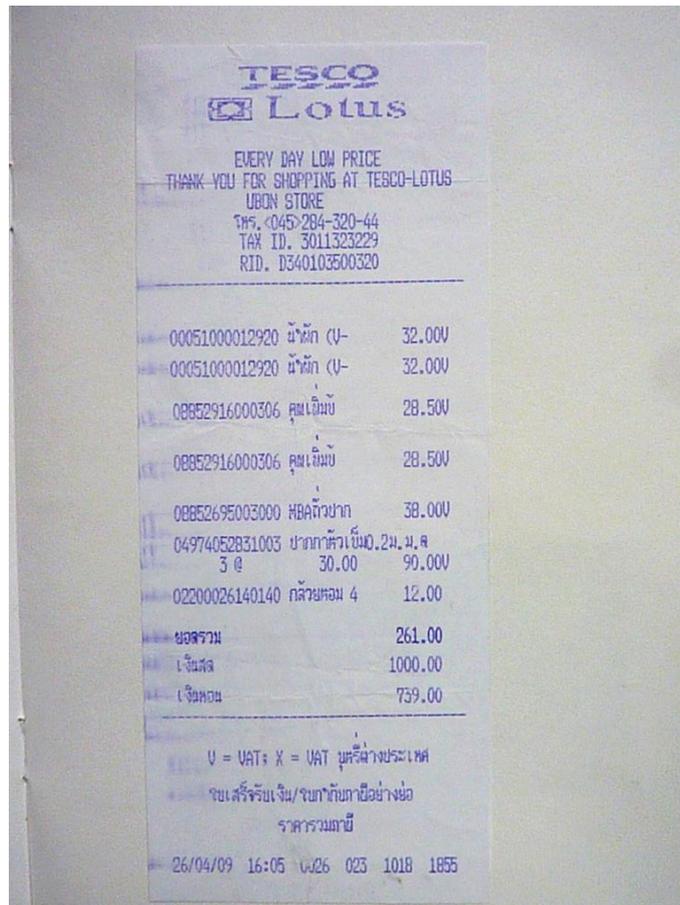
therefore becomes a symbol of a human desire to reconnect with the past and create a temporary pause with present materiality.

Fig. 90 Tesco Store Receipt, Ubon Ratchathani, Thailand 2009

The concepts of the non-place can thus be seen to be a widespread phenomenon that plays on human desires. To provide this function, an unrequested compromise has been reached whereby the planners and developers simultaneously answer that need whilst increasing company profitability. The history of the non-place was based on these ideas. Brands have become global with small concessions to local markets such as this Tesco supermarket in Thailand where a receipt for purchase is shown (Fig. 90). The branding is similar to the United Kingdom but the store sells additional products and has environmental functions[cccl] that are

more apt to an Asian market. Thus the non-place is ubiquitous with small variations between different markets but is, essentially, a global phenomenon that began with urban planning.

The concept of non-place derives from urban planning. Melvyn Webber (1920 - 2006)[cccli] used the term 'nonplace urban realm' to describe the communications network that existed between communities outside their localised area. He describes urban realms as 'communities of interest-communities who conduct their affairs within roughly the same spatial field. They share common market or service areas; in some degree they are interdependent and interact with each other' (Webber et al 1968:114). The nonplace urban realm was the pathway by which communities communicated outside their own immediate domestic setting[ccclii]. This was effectively the transport system but should also include the telephone network as a different kind of space that was prescient of future alternatives to physical space[cccliii]. This paper was written in 1964 when the globalisation effect of the Internet and mobile phone system had not yet transformed communication systems[cccliv]. However, at that time, the term communications system primarily refers to the road and rail network. The first motorway in Britain was built in 1958[ccclv] which eventually led to the creation of, amongst other things, a small number of large distribution sites where goods where taken and redistributed[ccclvi]. The artist, Alex Frost, made a film about the communications network surrounding the distribution centre known as Dirft[ccclvii] that focused on the roundabouts of the adjoining road network and identikit warehouses that make up a seemingly endless stream of individually unidentifiable features[ccclviii]. This landscape can be called placeless, that is, exhibiting an absence of individually identifiable features. The term 'placelessness' is a forerunner of the term non-place[ccclix].

Referencing placelessness, Relph identified an upcoming trend and quoted Norberg-Schulz who perfectly describes placelessness as 'we are creating "a flatscape" lacking intentional depth and providing possibilities only for commonplace and mediocre experiences' (Relph 1976:79). It refers to loss of identity of place or, at least, known references to place. Previous references to locations are overwhelmed by the new; the modern that relates mainly to the economic rather than the memories and experiences that have been created over time[ccclx]. It

can be seen as a lost place, unable to be placed, an absence of personal references. Placelessness does not have its own set of distinguishing features except as a counterpoint to the attributes of place[ccclxi]. It is an experiential concept rather than a physical one. Relph sums up place as 'concerned with the entire range of experiences through which we all know and make places' (Relph 1976:6). Relph's ideas about the concept of placelessness, which he describes as both 'an environment without significant places and the underlying attitude which does not acknowledge significance in places' (Relph 1976:143) uses the difference between place and placelessness to highlight subconscious and conscious thought. It is in the difference between the unseeing experience of the placeless and the significance of place through the experience of that place. *Placeless* therefore names the manifestation of the insignificant place.

Relph used the term 'placelessness' in 1973 and he listed five categories of what he called 'the manifestations of placelessness'. Summarised, these are:

a) Other-directedness e.g. entertainment districts[ccclxii].

b) Uniformity and standardization of places, e.g. new roads and airports.

c) Formlessness and lack of human scale and order in places, e.g. individual features unrelated to cultural and physical setting[ccclxiii].

d) Place destruction[ccclxiv] e.g. destruction by expropriation and redevelopment by outsiders (urban expansion).

e) Impermanence and instability of places e.g. places undergoing continuous development (Relph 1976:143).

Placelessness indicates an absence of identifiable position, of reference points, or reference points that are non-directed and non-relational. Relph writes of it as a 'weakening of the identity of places to the point where they not only look alike but feel alike and offer the same bland possibilities of experience' (Relph 1976:90) and that it is 'not merely in context in these present-day landscapes - it is an essential part of them and a product of them' (Relph 1976:

139). The blandness creates a lack of sense of belonging in the users of the space and an absence of connection[ccclxv], which can mean that any local history and knowledge is overridden in the course of construction[ccclxvi]. This often creates a community antipathy towards the structure and this, combined with the generic architecture, leaves an immediate disaffection that is not easily overcome. Such constructions increase visitor numbers from outside the area often causing a further disruption to local populations. So communities suffer both from the construction itself with a lack of engagement and from an influx of outsiders, who, whilst they may add an economic advantage[ccclxvii], usually to large conglomerates, dilute the community feel of an area. It must be noted, however, that there are advantages with what George Ritzer calls *McDonaldization*.

To paraphrase, he lists the advantages of a post-McDonald society as easy access to a wider range of high-quality, safety-tested goods that can be obtained quickly, conveniently and economically and which are available to a greater proportion of the population. These he calls 'new paradigms for the future, which will continue to expand' (Ritzer 2006:21). Whilst these advantages benefit each individual, they are relevant to the whole population so that the local community does not necessarily benefit as a community[ccclxviii]. So whilst there are benefits, what such places do is to engender a lack of connection. Although there is no immediate connection with the user, non-places, which are placeless for the user, are not full of strangeness either. The benefits that homogeneity bestows are the provision of the familiar. There are commonplace features, such as in shopping centres, where the individual shops belong to chains so that the branding of each is immediately familiar, but are not ones can immediately be identified with in a personal sense. Experiences of these environments are garnered from other similar environments, or from, for example, television advertisements. Whilst the non-place is about the lacking of a sense of belonging, it is also about providing comfort, the known elements where there are no surprises. They become comforting environments by creating familiarity but in a way that cannot be placed and thus becomes uncanny. This presents a dichotomy of binary opposites; the familiar and the alien. They are, at the same time, both known and unknown and, as Relph says, they are little more than a backdrop for everyday living.

Relph states that 'Incidental outsideness describes a largely unselfconscious attitude in which places are experienced as little more than the background or setting for activities and are quite incidental to those activities' (Relph 1976:52)[ccclxix]. This is more or less a description of the everyday, the unseen setting for commonplace activity. It relates Relph to Webber and his discourse of 'the nonplace urban realm' (Webber 1964:113) and thus, to Augé. Placelessness thus refers to the loss of identity of place due to changing conditions such as the social, political and environmental; and non-place is a construction that is the backdrop for the everyday within a stabilized society, which is subject to change usually based on the economic, which maybe subject to political influence. The differences between placelessness and non-place relate to this small difference. Placelessness is the sensation of loss of identity due to influence of outsiders whereas non-place is the result of continued placelessness within a more contemporary society.

In Cornelia Parker's work *Chomskian Abstract* in the exhibition *Rethink* (Fig. 91), a staged interview with Noam Chomsky discusses the current economic situation. The gist being that the non-existence of the free market, because of political and economic manoeuverings have certain relevance to the economics of the non-place. The body of the text pertains to the context of the exhibition as well as to the context of non-place but its manner of presentation also has relevance, Chomsky answers unheard (by the viewer) questions so that there is a pause, an absence, before each answer[ccclxx].
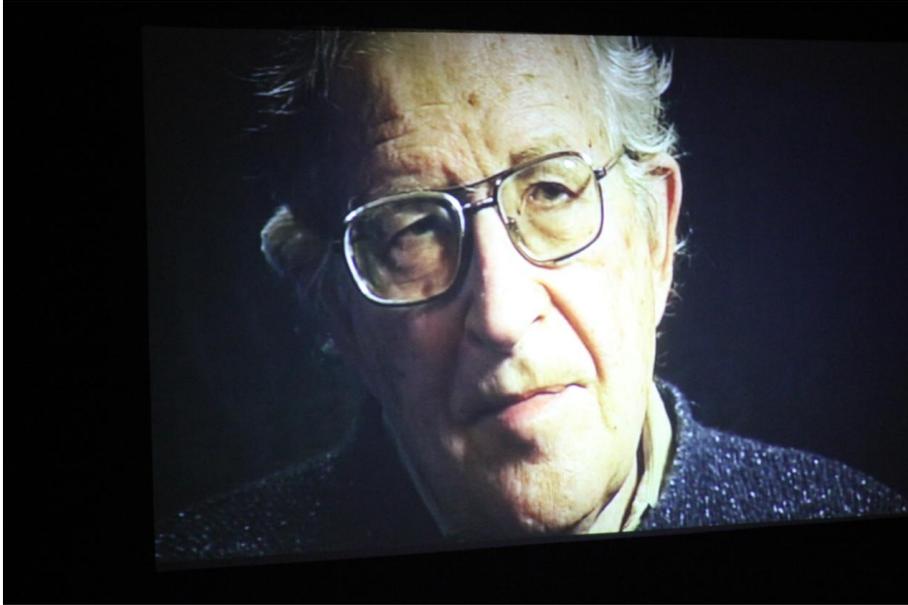
Fig. 91 Cornelia Parker *Chomskian Abstract* 2008

The work displaces the viewer. The one-sided conversation is akin to listening to a mobile phone user's conversation where the listener guesses the other side of the dialogue. Chomsky reacts, sometimes very minimally to the questions, before answering. It is an experience that unplaces the viewer who inhabits a zone of ambiguity, which is similar to the position of the viewer[ccclxxi] in the non-place. This reinforces the position of the non-place as related to function, driven by the economic that relates to everyday activity. However, there are substantially more underlying conditions that are explored in the next section.

Non-Place and its specifics

The first section looked at the generalised concepts of the non-place linking them to the inception of the idea that presciently relates to the contemporary world. Economics and function are the over-riding themes and materiality, which can be described as the desire to fulfil ourselves through belongings,[ccclxxii] that thus economically benefits others. This relationship is then put into a mutually beneficial package through architecture. So from these generalisations, particular aspects of the concept of non-place need further discussion. The first of these is 'the condition of supermodernity'[ccclxxiii] that produces the non-place according to Augé.

The condition of supermodernity

Anywhere, and becoming everywhere, at least according to Augé[ccclxxiv], the non-place relates to the overall identity of design and function of the ubiquitous place. It is a term that relates to the failure of individual reference in the spatial concept that is non-place. The term 'non-place' could be said to collate certain spaces that are part, and it could be said, have become an essential and major part of contemporary society. To create structures such as chain hotels that lack an individual identity, modern commercial aspects of capitalism are utilized, chiefly genericness and homogeneity that relate directly to economics. According to Augé, it is the condition of 'supermodernity' that produces the non-place. This is characterized by excess,[ccclxxv] described as 'an overabundance of events, spatial overabundance and the individualisation of references' (Augé 1995:40). Thus Augé's non-place marks the rise and affluence of society, its consumerism and commerciality[ccclxxvi]. The relationship of non-place to place is not one that opposes place but rather the two co-exist due to the influence of these conditions of excess[ccclxxvii]. This is because these conditions of excess exist as a function of the non-place that relate to the user.

There appear to be two problems with supermodernity, in my view. The first relates to the language, and/or the translation rather than the concept[ccclxxviii] and is with the term

'supermodernity' itself. In *Non-lieux: introduction a une anthropologie de la surmodernité* (Augé 1992), Augé uses the word *surmodernité*. This is translated as supermodernity, over-determination or over-modernity. It is my contention that by using the word 'supermodernity' over-translates and creates what may be seen in an English translation as a condition that is greater than its actuality[ccclxxix]. The original word *surmodernité* will be used throughout to encompass the idea of over-determination. This then connects the non-place to its history. However, this presents another problem. I am suggesting that whilst the non-place can be said to be a modernist concept, it is only that when empty, which is when viewers (users) are absent. It is the concept and design of the non-place that relates to modernity rather than its usage. As soon as multiple[ccclxxx] users enter, the non-place becomes postmodern with the fluidity and expectations that arise. Lehtovuori quotes Beauregard who 'pointed out that New Urbanists, who claim to represent an alternative for both high modernism and postmodernism in planning, in fact ambiguously position themselves in "the space occupied simultaneously by postmodernism and modernism" (Beauregard 2002:190)' (Lehtovuori 2010:1993). This dual situation can be applied to *surmodernité* and its excesses in relation to its concept, design, function and usage. Lyotard calls 'the postmodern condition a state of living in a cultural supermarket, with no truth or roots to guide one, but only ones tastes, as shaped by the market' (Mathews 2000:178). This neatly lays out the role of the shopper within a shopping centre as in the site of many non-places, the postmodern being where the non-place experience lies. The relationship of the non-place to its users is important within these conditions of excess. However, in contemporary times, this usage may be indirect due to technological advances.

Thus the term *surmodernité* is one that describes a postmodern condition although it arises from a modernist concept. The spectacle as in Debord's The Society of the Spectacle[ccclxxxi] of Las Vegas Strip is a prime, if extreme, example of *surmodernité*. Debord states 'Understood in its totality, the spectacle is both the outcome and the goal of the dominant mode of production. It is not something added to the real world - not a decorative element, so to speak. On the contrary, it is the very heart of society's real unreality. In all its specific manifestations - news or propaganda, advertising or the actual consumption of entertainment

- the spectacle epitomizes the prevailing model of social life' (Debord 1994:13). It relates back to Foucault's heterotopias and epitomizes the antithesis of the non-place. However, Debord realizes the importance that 'news or propaganda, advertising or the actual consumption of entertainment' plays in the non-place. Of the excesses that characterise *surmodernité*, the received imagery, that is, the individualization of references, is the one that is most problematic.

A second difficulty with *surmodernité* is one that relates to this individualisation. Augé writes 'this need to give a meaning to the present, if not the past, is the price we pay for the overabundance of events corresponding to a situation we could call 'supermodern' to express its essential quality: excess' (Augé 1995:29). Thus the present can no longer be configured by the past in the traditional way due to the over-determination of references. The past, therefore, becomes unusable and redundant. Both Augé and Debord, however, use temporal themes to narrate the present that rely, in some form, on the past. Augé clarifies the third excess, 'the individualisation of references' as 'an excess of individualisation. Under the weight of information and images, each one of us has a feeling of being not only a witness to the events of the world but somehow to western civilisation itself" (Read 2000:8). This description clarifies the statement, although the usage of 'western civilization' as the primary recipient of 'bearing witness' is perhaps not entirely accurate from the first decade of the twenty first century. However, received information in Debord's terms as much as any other is increasing exponentially with the increasing advent of social media where we are witness to these global events but also to the daily dramas of everyday life and of the dramas of the celebrity culture and television soap operas that many people use a substitute for personal contact. This must have an effect on the way the non-place is received and in fact, creates a non-place in itself. Thus the individualization of references is one that is both dramatic and traumatic but leads the way to the non-place becoming the normal situation.

How this situation is seen has a direct association with its temporal structure. It is my belief that to call a place 'non-place' one has to look behind the immediate actuality and explore the

inception of the place and then, and only then, can a place potentially be called 'non-place'. This is at odds with the concept of non-place where the outward signs are the most relevant by exploring it through these signs can lead to misinterpretation. How history is viewed within the non-place is a matter of some discrepancy. The signs of the past in the present have been said in this thesis to exist within a gallery space, for example, and it is logical to presume that this is relevant here. The notion of palimpsest is looked at in the next segment.

The Question of Palimpsest

Previous references within a location are often overwhelmed by the new, the modern, that associates mainly with the fiscal rather than the memories and experiences that have been created over time. New (non-)places are constructed that generally aim to obliterate the past. This enables a potentially clean and fresh experience; it is a new presence that is expected to create new experiences and memories. However, in general, it is the same people in the same place but with 'new clothes'. When Augé writes 'The presence of the past in a present that supersedes it but still lays claim to it' (Augé 1995:75), it could be called an absent present. The past cannot be shaken off but the present is negotiated by the incipience of the future. The present is overwhelmed by these references and thus the experience is one of absence. e present is overwhelmed by these references and thus the experience is one of absence. With reference to Hanley Shopping Centre (Figs. 92, 93)[ccclxxxii], which provided the impetus for this research as described in Appendix One, these comments and questions were made during my Master's degree 'However, it is the archaeological quality that I find most interesting. The past and present are amply represented in a physical sense whilst the future is part of the viewers' imagination. Does it re-identify the criteria of non-place? Are there new criteria to be added? But 'could it be that place ends and non-place begin?''. To explore these ideas, I used concepts of dislocation and alienation through a mix of performance[ccclxxxiii] and photography[ccclxxxiv] to create a new subset of signs and symbols that began a new narrative but included an element of confrontation. From these ideas, it was realised that the past and future were always present in a location and Hanley Shopping Centre behaved similarly. It is not just that the building relates to a specific time span[ccclxxxv] but also the occupants whether

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permanent, that is, the shopkeepers, or temporary, the visitors. The future is present in the constant official pronouncements of impending change, which has now happened. These contrasting images (Figures 92 and 93), are taken five years apart but show no great changes. It must be remembered that the notion of palimpsest is not always a forward movement. Here, change can be seen relatively static, presenting space with the appearance of a void.

Augé further asserts that 'place and non-place are rather like opposed polarities: the first is never totally completely erased, the second never totally completed' (Augé 1995:78). Here, the past is seen in the non-place as partially present. It does indicate, however, that place may be able to be completed when it is not part of non-place. This does not seem possible with regard to my previous argument of place as a figment of self.

Fig. 92 Hanley Shopping Centre, Stoke-on-Trent, UK. 2006
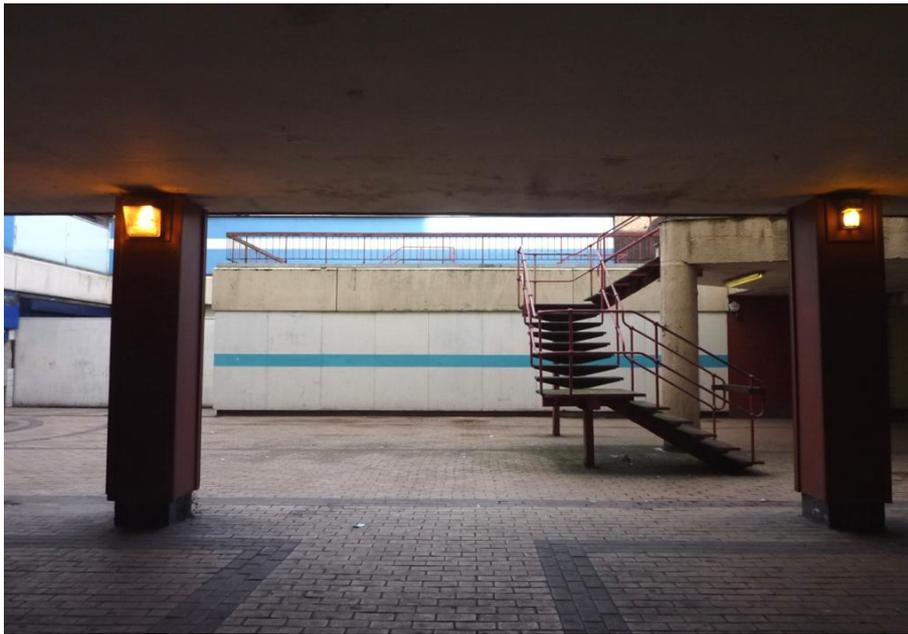
Fig. 93 Hanley Shopping Centre, Stoke on Trent, UK 2011

Place cannot be completed as it belongs to experience which is a constantly changing concept even when absent from the original place. Even as purely locational, it is bound up with its past, present and future. Augé has stated that non-place does not exist in an absolute sense but he also applies this to place. Bergson and his beliefs in the co-existence of time can be applied to how non-place exists with regard to the users of non-place – the airport travellers, the shoppers, the storage unit users for example. Whilst all visible signs of previous existences of the buildings are removed, there are always archaeological presences to be found by future generations[ccclxxxvi]. Referencing Hanley shopping Centre, the decay of the present created place from the non-place. My contention is that the lack of visible past does not mean that it does not exist, it is related to time and its presence (Bergson, Cicero et al). Augé is quoted in the introduction of this chapter as defining the oppositions between place and non-place as 'If a place can be defined as relational, historical, and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place' (Augé 1995:76). This appears to distance non-place from its past and its relational identities, rather than acknowledging it as a present absence. The absence of the past that relates to a sense of identity and sense of place is countermanded by the presence of the 'viewer'[ccclxxxvii] who holds that memory. Thus the dichotomies between place and non-place relate to usage.

Non-places can be seen as lost places, unable to be placed, or as an absence of personal references. Thus it can be said that placelessness and non-place are overlapping concepts that use place as a foundation where place is a social space. In this work, *Structural Overlay* (Fig. 94), (part of the Structures series discussed in Appendix Six), previously made structures were placed randomly but in contact with one another so telescoping both the time period of the making and also conflating the time and spatial periods of the original viewing and the original space. Relating to placelessness, the originals were specific to particular regions and, here, are conglomerated. A found slide showing Blair Castle, Scotland was projected onto the whole creating multiple layers of past, present and future[ccclxxxviii]. This provided a new narrative where palimpsest was visibly present. However, it could be accepted as a 'new' beginning, which is, in effect, how new developments wish to be looked upon. The histories of the individual sites are forgotten but remain as spaces that were experienced and thus are places.
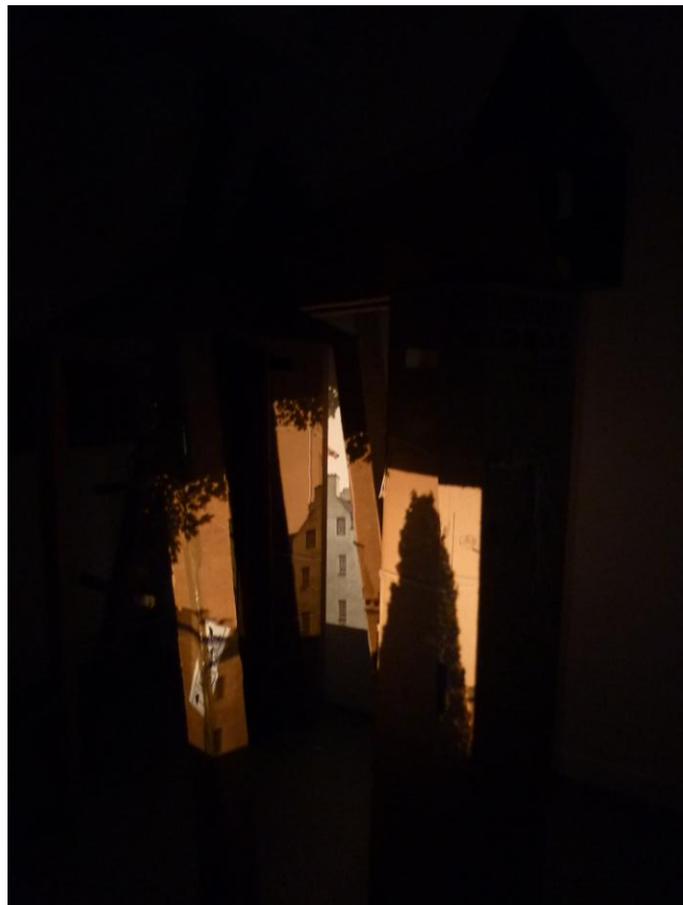
Fig. 94 *Structural Overlay* 2008 Cardboard, string, projector, found slide. Dimensions variable.

Lefebvre defined place as social space that is experienced in the everyday[ccclxxxix]. Interstitial spaces occur between these points, placelessness and non-place, non-place and place, placelessness and place. This suggests that non-place is a spatio-temporal area (as is place) and that a marginal area must exist between place and non-place, for example. This creates a border territory that relates to liminality. Whilst there is a threshold between place and non-place, it is not a clear-cut presence. It overlaps and creates inner spaces that are the interstitial areas. This could be seen as folds and tucks in the spatio-temporality that can be seen as rhizomatic. It is here that palimpsest is created, a layering of time and place that alludes to the past.

In contrast, Augé states that 'supermodernity produces non-places, meaning spaces which are not themselves anthropological places and which do not integrate earlier places, instead these are listed, classified, promoted to the status of "places of memory" ' (Augé 1995:78). Although this initially appears in opposition to the previous statement, it is *surmodernité* that creates the non-place and, because of its conditions of excess, it is not the intention to integrate the past. Nevertheless, it is impossible to completely create the pristine as the past will always resurface in time. Non-places, especially, follow monetary trends where the past and present are projected into the future. However, as Augé says, they remain in the realm of place, a mental place but also as an archaeological site. The shopping mall is particularly prone to the change in consumer habits. As seen from Hanley Shopping Centre, this does not necessarily mean that the building is erased but that the visitors are ever changing and so this creates change such as decay.

Fig. 95 Queen Victoria Building, Sydney, Australia. 2009. Photograph with permission from the management

It misleads us into thinking that shopping malls, for example, are just an easily accessible example of a non-place and are recent phenomena. The QVB[cccxc] (Fig. 95) was built in 1898 by George MacRae in Sydney, Australia on land originally used by the Sydney markets. Its construction was especially designed to utilise the skills of unemployed craftspeople in a severe economic depression. Whilst originally used to house craftspeople such as florists, tailors and hairdressers, it was also a concert hall and thus a prescient mixed complex of leisure and commerce. Relating to the earlier comments on the traces of existence of the previous, it continues to hold the echoes of the past. It has proceeded to from its own identity rather than one of homogeneity and, for now, cannot be seen as non-place although it fulfils all the conditions of supermodernity. These temporal facets relate to absence that does not have to be complete, whole. There can be a partial sense, of both absence and presence. Absence contains certain temporal facets as well as the spatial aspects.

Thus the hypotheses advanced here is that whilst, *surmodernité* produces non-places, these places do not necessarily completely integrate earlier places but hold them for the future, both physically and mentally. It is my contention that both place and non-place have an overlapping of space and time that is rhizomatic and are akin to Bergson's notions of time and space. This notion always comes back to the 'viewer' and cannot be divorced from function and usage.

Referring back to Gever's comment about the 'I', it could be said that the 'I', the self, resides in the image. For example, Dubai Airport Terminal contains an island where water flows and conifer trees grow (Fig. 96). It was the focus point for many tourists who posed for photographs in front of the attraction. The transference of the 'natural' environment to the non-place of the airport terminal where there are numerous disturbances and exchanges of many cultures, to the posed images that are then removed from the airport to different lands, creating a new place from the singularity of the original. The self becomes a part of the past and the present and thus creating an altermodern understanding within the notions of place (and non-place). Ibelings writes 'Uniformity, relieved at most by the occasional touch of local colour, provided international businessmen and wealthy globetrotters with a familiar refuge from the dynamic world' (Ibelings 2002:36).

Fig. 96 Dubai Airport Island 2009

Whilst the self is absent from the non-place, the self is ever present in the image. The 'island' invents a different form of social practice by its very nature. Its aim is to create place from non-place but it only succeeds when the images are taken. Its presence only suffices to confuse or, in other words, to create what Calvino writes 'The signs are there, they are just not the signs you think you know'(Calvino 1997: 48)[cccxci]. It is a case of interpretation and translation.

Summary

Summarizing, absence has influenced the way we look at the spaces that we inhabit or, at least, utilise in our daily lives. These spaces are often everyday spaces[cccxcii] such as suburban estate homes, hotels, shopping centres, motorways, airports and service stations, meeting rooms, holiday camps, gyms as well as museums and galleries. They are often called non-places and they engender a lack of sense of belonging and, therefore, a sense of personal identity. They can be said to have an absence of presence. They are places of movement, ambiguity and in-between spaces. Ibelings writes ' That airports, infrastructural nodes and motorways should be the modern catalysts of urbanisation is every bit as logical as the emergence in earlier times of human settlements at the spot where two roads intersected or a river was fordable" (Ibelings 2002:83). This creates the idea that the non-place is a logical space like original settlements but the criteria for such new building is purely fiscal. However, he adds 'airports have started to compete with the cities they were designed to serve' (Ibelings 2002:80). This means that the original non-places themselves are at risk of being marginalised by expansion and economic pressure.

The peculiarities of the non-place relate to its history and its usage as well as its design but it is not a space without characteristics. Supermodernity, which is essentially, consumption, circulation and communication, is here called *surmodernité*. It has been my contention that the original term is better suited to the condition that it refers to. This condition of *surmodernité* therefore is that which produces the non-place.

Operating in regard to space and place, the non-place is a function of economic activity that causes a design that displaces personal reference. Its relationship with the everyday is the key that links it to generic and homogenous space. It is space that is devoid of individual identity and could be called anti-place. It is a place of repeated singularity. These multiplicities are created initially by the non-place itself but are then repeated by the user. Thus the non-place is, basically, anti-place in that it has no personalised reference points. This means that

there is a lack of individual identity but this is only obvious with a mobile population. The process of a single person visiting a single shopping centre, for example, must create place, not anti-place. The generic environment only reveals itself in repetition. Therefore the non-place cannot exist in isolation. It is a product of mass and multiple usage. This means that it is a silent environment without the visitor. The role of the individual within territorialised spaces is expressed through language but the reality is that mass production requires the individual to be subsumed within the production process.

Nonetheless, the mass produced absence of belonging can, at the same time, produce the opposite, that is, a feeling of comfort in the same lack of identity that produces the discomfort. This comfort comes from the blandness and lack that allows a space for individual identity to be imprinted. For example, the homogenous space of the Travelodge does not impose on a guests' identity and thus allows a certain, however brief, space for individual expression.

The peculiarities of the non-place relate to its history and its usage as well as its design but it is not a space without characteristics. Supermodernity, which is essentially, consumption, circulation and communication, is here called *surmodernité.* It has been my contention that the original term is better suited to the condition that it refers to. This condition of *surmodernité* therefore is that which produces the non-place. The question of palimpsest is one that contains certain ambiguities. Augé states both that the past has 'not completely erased' and that 'supermodernity produces….non-places which do not integrate earlier places' which introduces a certain amount of discrepancy. I believe that Augé partially explains this through the assertion that it is surmodernité which produces the condition of excess which creates the non-place thus it is surmodernité that does not integrate the past. However, it is my contention that some ambiguity still exists in Augé's text.

With regard to the research questions, it had been my initial contention that the term, non-place, had little relevance in the contemporary world due to globalisation which created a non-

place that was ubiquitous in the urban/suburban realm, with tentacles reaching into the rural. However, I now think that there can be detected a very small shift in thinking in the architectural world whereby economics is not an acceptable reason for generic structures. Whilst there are certain discrepancies within the concept of the non-place, it is convenient to use the term as a reference point for the economically driven place that is ubiquitous within Western and increasingly, other worlds. Though Augé is the most well-known proponent of the term, its use by, say, Lefebvre, as a social and lived experience relating to the everyday is equally valid. De Certeau used it as a pause, allying it to language; it is maybe out of step with the present. It could be said that the non-place is becoming the norm; the common factor in everyday life and the non non-place is the pause. Thus I believe that the non-place is now the more generalised theory. That is, it is the majority of space rather than the minority and not just in the western world. However, I believe that by correctly applying all of Augé's criteria of surmodernité, the non-place survives as a useful term. Its long-term prospects, however, are those of urban and suburban overall coverage. Because the non-place is ubiquitous in the contemporary world, its usage creates an ambiguity within the accepted codes of behaviour that are relevant within these zones. The non-place as a controlled environment is an area that includes security and surveillance as reference points. Ibelings writes ' The control is not social control but surveillance by a third party who is supposed to ensure the safety of an individual and at the same time relieve that same individual of the obligation to look after his or her own safety' (Ibelings 2002:66). Nonetheless, I feel that it is too freely applied. Whilst some places, for example, a gallery, pertain to the conditions of the non-place which is about circulation, communication and, increasingly, consumption, it is only those things[cccxciii]. The gallery is not the result of a homogenous desire to create a functional space. Although, again, there are discrepancies, the white cube space could be said to pertain to that reasoning. All in all, the non-place is a term that has an ever-changing meaning that is synonymous with the contemporary world. The attributes of the non-place, however, are similar to those of the border zone.

Chapter Six

Borders and Non-Place

This chapter explores the posited relationship between the non-place and the border which has been investigated partly through the location and re-location of artwork installations to re-territorialize new locations. Earlier chapters have discussed the background theories and the separate parts of this suggested link in detail. Here the accumulated theories are brought together. It is posited that border zones, and the threshold of those zones, in particular, create a kind of spatial area that causes specific rules of engagement including the cultural and social that relates to identity and particularly placial identity. It is argued that these 'rules' have a similarity to that which occurs within the non-place especially where the non-place can be seen to be an enclosed or partially enclosed, or at least, a restricted space[cccxciv]. There are both differences and similarities between the two spaces of the border and the non-place.

The border zone, like the non-place, is often a restricted space, an in-between space between thresholds, that is a contained space. The attributes that relate to the border's position as an in-between space and a threshold create a particular kind of activity that are, here, called 'codes of behaviour' although the activity extends beyond the human behaviour into physical change. The codes are based upon specific social and cultural behaviours, which are analogous to those that Bhabha may describe as 'disturbances'. These behaviours are usually hidden and relate to individual and collective histories. Thus this absence can be seen in the interior of a building on Matiu-Somes Island, New Zealand (Fig. 97). This research is shown in Appendix Five which outlines the field trip and includes the teasing out of some ideas that were important as initial research such as 'what is art?'. The island is currently used as a storage place, its origins were as an institutionalised place that held alien internees during the first and second world wars. This included many different nationalities including German, Austrian, Mexican housed together. The absence viewed in this space contains the social and cultural differences that occurred. That is, the absence holds that history. So it can

be seen that social and cultural codes of behaviour are not necessarily visible and are therefore difficult to know.

Fig. 97. Interior of building on Matieu-Somes Island, New Zealand 2009. Photograph.

This notion of disturbance also exists within the non-place as well as at border posts that themselves have a likeness to non-places to the extent that they are about circulation. However, the theory drawn from this research limits the use of the term 'non-place' to those spaces fulfilling all criteria. Traditional non-places, such as shopping malls and anywhere with restricted entry, can be seen as border areas and thus as having their own rules of engagement. The impetus for this perceived link was that within the enclosed space of a non-place, there were certain similarities that resonated with the border zone. A limited list includes:

Enclosed or partially enclosed space thus creating inclusion and exclusion zones.

This enclosure enabled the possibility of restricted entry. This includes, for example, the need for documentation as in the border or conforming to particular conventions such as acceptable clothing within a non-place.

Restricted access requiring active control in the form of visible guards and often backed up with passive methods of control such as covert surveillance like CCTV.

The space is created to perform a function.

Under certain conditions, a flow is created from one place to another.

These similarities are to do with the way non-places operate, and it is this operating space that has shared attributes. So, to recap, a non-place creates an absence of individual identity due its design and function. Crossing a border entails a loss of individual identity due to the process of crossing, which is, effectively, placelessness. These conditions create the same feeling of lack of sense of belonging that can be called alienation, essentially, being out of place. Thus there is a heterotopic existence of the non-place and the border that is created by 'out of placeness' that is an effect of controlled space. Therefore, the link between the non-place and the border is one that is created by the controlled environment albeit that the environment is caused through different reasons.

This chapter explores, firstly, what actually occurs and how it occurs. It draws on research from South-East Asia that looked at the border crossing in Mae Sai between Thailand and Burma that was underscored by a particular soundscape thus emphasising the way place and placelessness are implicit within the linked areas. The protocols[cccxcv] of border territory, from the actual border itself, the thin line that is perceived as the point of crossing to the hinterland of the border where a dilution of the protocols spreads out from the crossing point in ever decreasing influences. This is countermanded by the political influence of the central government and where this influence either is very strong or very weak according to the importance of that actual border crossing. Either way, these political influences are often accompanied by the social and cultural where numerous crossings create exchanges where the everyday lives of the people have residues of government influences that create added disturbances within what would have been the natural life of that location. For example, at the border of Thailand and Burma, at Mae Sai, Burmese peoples[cccxcvi] crossed the border on a daily official basis for economic reasons but also, unofficially, for the same reasons. The culture surrounding this area, which is dotted with refugee camps of exiled Burmese, is influenced by both cultures and cultural activities. Children are allowed to roam between the

posts freely under the eyes of armed guards. Whilst these are observed behaviours, there are numerous texts that refer to how borders and their officialness operate in a cultural and social sense. As Augé says, 'a frontier should not be seen as a barrier but as an opportunity' (2008:xiv), that is, a threshold to new ideas and places.

The second section looks at the implications of this research by firstly identifying and naming the exact point where the similarities between the two locations occur. Inclusion and exclusion zones are created in both borders and non-places that, by virtue of these limitations, contain a space that is here called a pause. It is an interruption, a change in the status quo[cccxcvii] where exchange can take place. This concept was identified here as where the void and the liminal meet, a threshold place, that is here called the pause. This section then looks at the pause where the exchanges in borders operate and follows with how they are exchangeable with the non-place, why they occur and what the implications of this are. It is here that absence of personal identity and reference becomes the key point where the codes of behaviour are transferrable between sites. The hypothesis is that these discourses can produce a set of theories that are relevant to the behavioural codes within the non-place. That is, that the cross-cultural disturbances that occur at border areas are repeated within, say, shopping centres[cccxcviii]. The implications of these theories relate both to the social and the cultural. They have a relevance to the location of artwork, to how people act in the non-place and to how the design of the non-place could create an improved social environment that is used for the positive rather than in a negative sense. That is, how absence can be influenced by presence due to the spatial surroundings. From these implications, a conclusion is drawn that reflects the effect of these implications and how they can be valid for an uncertain future where economic change seems to be accompanied by a greater need to assert control, over things, people and territory.

Place and Placelessness in the Interborder zone

This study concerns the borders of Thailand, Laos, Cambodia and Burma but particularly the one between Mae Sai, Thailand and Tachilek, Burma[cccxcix] as a research base where place and placelessness in this inter-border zone were mediated by the Britney Spears song *Hit Me Baby One More Time*. Appendix Six contains the details of the research trip and the artwork undertaken there. The research focused on the void between Thailand and Burma where one was effectively stateless and thus placeless. The results have a relevance to most country borders and generalisations can be made that apply elsewhere. So whilst the term 'borders' is used as a general term here, its applications reach beyond those studied. How space is used means that boundaries are continually eroded and new borders reflect this usage. At a defined and official border crossing such as country borders, change is often the result of violence and territorial wars. At the tri-border area between Thailand, Laos and Cambodia[cd], ongoing disputes centred on the religious.

Fig. 98 Sop Ruak, tri-border (Image: http://wikitravel.org/upload/shared//f/fb/GoldenTriangle_Isle.JPG)

A more peaceful tri-border area (Fig. 98) between Sop Ruak and Chiang Saen is at the meeting of the Ruak and Mekong rivers. Thailand is left in the image, which is south of the Ruak, the centre is Burma, north of the Ruak and to the right is Laos, east of the Mekong. This confluence creates a visible meeting at the tip of the Burmese Triangle. The aim of the

visit was to discover whether there was a material difference between tri as oppose to dual borders. The dual border (Fig. 99) is between Thailand and Laos and shows a straightforward crossing point where one becomes another at the official centre of the river.

Fig. 99 Dual border between Thailand and Laos 2010

These access points were frequent and easy to negotiate but in the tri-border, there were certain difficulties due to a number of factors including lack of language and time. It was expected that there would be a greater area of disturbance where different nations intermingled. From news stories, it was apparent that this area of Sop Ruak had been a centre of trading, in particular, of drugs. Whether this was because of greater border areas or because of environmental or political factors where trading could take place more easily was unknown. It was suspected that the river provided the impetus for the trade and that the crossing of the river in the tri-border area was less easy to police than a straightforward dual border so enabling easy exchange. There are, of course, many more nuances that are not explored here.

A greater insight into border areas, albeit dual borders, was gained at the interborder area of Mae Sai and Tachilek. Whilst Burma was not always officially accessible especially to

foreigners[cdi], the border villages of Sop Ruak, at the tri-border and Mae Sai and Tachilek, were highly tourist-orientated places catering for 'local' visitors as well as a small number of foreign tourists. There was a space-time continuum that was made visible by the counterfeit goods on sale. This had a similarity to the fake reality of Las Vegas Strip where the visitor began to question current location with his or her own experiences, past and present. Here, however, the fakes were a dislocation, an outstanding subculture of the inauthentic. They created a placelessness whereby time and space became intermingled. Bhabha states 'The present can no longer be simply envisaged as a break or a bonding with the past and the future no longer a synchronic presence' (Bhabha 1994:4). From this, I suggest that the present is a stand-alone moment, a pause where the influence of the past has already occurred and the present is an authentic present. The future has broken with what has gone before and exists as a separate time state that has not yet been experienced. Thus, it could be said that the placelessness within the falsity of The Strip, for example, was a genuine experience where placelessness becomes place that acknowledges the past but doesn't allow its influence to exert a presence on the future. Thus the temporal links with the cultural implications that can be seen in a postcolonial sense can also be used as the geography of the cultural within spatial practice. The placelessness created is implicated in the border crossing between Thailand and Burma.

Leading to the border crossing with Burma, the Mae Sai road was wide and straight implying that there could and maybe would be a through route (Fig. 100). It was as if intended to show prosperity and strength to its neighbours. However, it was intended to lead straight[cdii] to the border gates. The importance it adds to this border crossing could not be understated. The concepts surrounding place and its opposition, placelessness were explored at the official border crossing, consisted of a double-gated roadway bridge[cdiii] over the Mae Sai River, a tributary of the Mekong River, with Mae Sai in Thailand in the south and Tachilek, Burma in the north, with the official border posts at either end (Fig. 101). The littoral zone of the official border began almost immediately beyond the bridge, even within sight of the armed soldiers who were on the Thai side. It could be assumed that, in this area, one is effectively stateless, having left Thailand and not entered Burma. It is placeless, neither one nor the other but the

presence of western symbols of culture creates place. Whilst this identity is alien, it is accepted through usage by the local inhabitants.

Fig. 100 Road to the border of Thailand and Burma at Mae Sai

Half way across at the centre of the bridge, which is not necessarily the centre of the river, and must, by its very nature, be continually changing, the parapet flags of one country are exchanged for those of the other. Thus, Thai flags give way to Burmese flags and vice versa. At this point of change, all vehicles and pedestrians[cdiv] automatically cross to the other side of the road to comply with each country's driving regulations. Burma drives on the right and Thailand on the left. There are no signs to indicate this, just convention and usage. Physically, the oppositions that occur at this border crossing play out Bhabha's disturbances. They are disrupted flows that may also be conveniences. Disturbances appears to have negative connotations but the reality is that it is not necessarily so.

Fig. 101 Interstate Bridge 2009

However, as one neared the Burmese side, the sound of Britney Spears singing the line 'Hit me baby one more time' [cdv] overwhelmed the hubbub of conversation, footsteps and children shouting. The spaces are of transition, of flux, where things flow from one side to another, where changes and exchanges take place but which integrates outside influences. Identity of place is transferred from one place to another, from one culture to another. The presence of human civilization marks and makes changes.

In October 2009, the interborder area was one of calm. Whilst armed sentries patrolled the bridge, small children were running over and under the bridge directly beneath the eyes of the guards, whilst further down stream, a car was being hoisted across a shallow place in the river from Thailand to Burma in broad daylight. The context of a border encompasses such ideas as perimeters and boundaries. It belongs not just to the physical but also to the mental. It is not just a geographical or historical notion but also a political one. To be a border, there has to be an exchange, of people, goods, ideas and culture although all these exchanges do not necessarily have to take place at the same time. Whilst border zones have a particular physical and political context, their usage is one of trade.

Particularly important however, was the space between the border posts, the bridge as a place for crossings. It is an in-between space, a liminal space where liminal is used in the sense of a threshold. However, for each side, there is a threshold, giving rise to notions of the other. Whilst the border posts are somewhere, beyond these, from the confines of the bridge, is nowhere. It is beyond what is known because it is outside[cdvi] and subject to influences that are uncontrollable. As a bridge, it is a 'constraining place, forcing certain trajectories' (Doesinger 2008:65) with highly visible entry and exit points. It channels people and goods, firstly, between large and imposing gates that are locked when the posts are closed and, secondly, across the path of the bridge (except for the young and agile as previously mentioned). The similarity here is, for example, with shopping malls and gated housing developments where the entry procedure is designed to control for reasons of privacy and security but also reinforces the class system. They are similar in principle to Foucault's fifth principle of heterotopic spaces where 'In general, the heterotopic site is not freely accessible like a public place. Either the entry is compulsory, as in the case of entering a barracks or a prison, or else the individual has to submit to rites and purifications. To get in, one must have permission and make certain gestures' (Foucault 1967:15). The rituals created by admission procedures go on to create protocols that enable easier entry[cdvii].

Here, on leaving Thailand, (which was my starting point), my passport was stamped with an exit visa and a fee of 500 baht[cdviii] was handed over. On reaching the Burma post, the passport was taken away and was returned later. The procedure for entry and exit, whereby the bridge creates a space of control that allows the rituals of passage, is significant politically. Relph states 'to be inside a place is to belong to it and to identify with it' (Relph 1976:49). To be on the bridge is to be outside whilst simultaneously being inside. Identity and belonging has been left at the border posts along with the passport. Walking across the bridge, one is then effectively stateless and thus placeless, a temporary occupant of an inter-border zone.

To recap, the tenets of placelessness overlap with the concept of non-place that is produced by the condition of surmodernité. This causes economically driven sites of homogeneity thus creating an absence of personal identity. Whilst non-place is categorised by circulation,

consumption and communication, the inter-border zone is one of circulation and communication[cdix]. However, indirect consumption is created by the industry of the production of documents but the presence of duty-free shops creates genuine areas of non-place. Therefore, the inter-border zone contains the non-place and functions as a non-place does but is effectively a placeless space. It is not a homogenous site. Placelessness is used to refer to loss of identity of place or, at least, known references to place. People are placeless on the bridge, which, in itself, extends and forms an identity of place that is 'false", a tourist version of each country up to the central point.

The bridge is the symbol of an inter-relationship between two countries where each maintains a physical individual identity up to the centre of the bridge. However, this inter-relationship only exists as long as there is a mutual benefit to each state. As previously stated, de Certeau writes that the border is an in-between space and here, that space is the bridge and a break with the everyday where one thing becomes another. The bridge itself becomes an indicator, a sign that denotes a space of exchange. It is a space of disturbed identity where the movement of people and vehicles dilutes overtly national characteristics. Bhabha states that 'the border is the place where conventional patterns of thought are disturbed and can be disrupted by the possibility of crossings' (McLeod 2000:217). Whilst the personally held conventions of the native country are disturbed by the actuality of the border crossing, they potentially become intermingled with other beliefs during the ritual of the crossing. Here, social and cultural beliefs are altered and changed. Thus it can be said that the exchange that occurs because of the nature of a border crossing is also an exchange of social and cultural mores. It is, as de Certeau says, a middle place made up of interaction and encounter. The actuality of the crossings, continuous within a set daily time frame, creates the potential of disruption within the already disturbed patterns of flow that occur where boundaries meet. Here, a new set of rules is created that take account of both the presence of disturbance and the further possibility of exchange. These rules are conventions created by the disrupted flow that occurs where edges meet.

The official space of the bridge was in contrast to under the bridge and to the sides of the bridge pillars where there are market and trading areas on both sides. One can sit and watch and drink tea in Thailand whilst viewing Burma. In Burma, one can sit in the duty free and drink Heineken beer and listen to Britney Spears distorted through the speakers and watch Thailand. The image (Fig. 102) illustrates the duty -free from the Burmese side. The transport hub is not significantly different from the Thai side except for the smaller size and less usage being indicative of greater poverty here.

Fig. 102 Burmese duty free 2009

Alternately, you can browse through counterfeit goods of all types. There are no genuine articles in duty-free including probably not even the beer. Sitting in these areas, there is a sense of dislocation; a sense of the unreal, the unheimlich[cdx]. A dichotomy is created between the familiar and discomfiture. Familiarity through western pop, Spears locates the location, creating place from space but with a continual underlying surrealism that comes from the disturbance of cultures. The everydayness simultaneously related both to Western culture and Eastern culture creating a dislocation of placial identity.

De Certeau writes about the everydayness of borders which consist of ' narrative contracts and compilations of stories, composed of fragments drawn from earlier stories and fitted

together in makeshift pattern. In this sense, they shed light on the formation of myths, since they also have the function of founding and articulating spaces' (De Certeau 1984:122). The myths that are created from their own space in the void of the placeless, relate to past culture. This bonding of cultures where fragments are meshed together through time, create new border stories that have only partial relationships to either existing separate cultural authorities or the boundary. The border, however, is not necessarily perpetually fixed in that place. Many borders have changed over time especially where they are marked by physical geographical changes due to river changes. There would be no means of fixing of place as the border due to the fluctuating middle of the river. The shared culture, that is termed a border identity by Iain Chambers, could be seen as distinct from the population further inland in either country. The frontier, thus, has, as De Certeau states 'a mediating role (De Certeau 1984:127) created by this shared culture. The 'mediating role' is one of prime importance. It suggests the conflux of difference where the border pulls together these differences and, temporarily at least, creates similarity under the guise of a single identity for the single and unifying aim of entering that country. Thus cultures are shared for that period of time creating 'a border identity' as Chambers says. For each identity, temporary place is caused which, for the purposes of this argument, is outwardly identical to every other 'place'. It has little significance on the social and cultural individualities of each identity at that moment.

So to summarize, borders are where two or more different cultures meet and become intermingled so that the space in between becomes a cross-section of both outsides. So in this in-between space, there are two (or more) lots of signs and symbols, languages, cultures, of which only one set of everything is initially recognized by one set of people at any one time. However, the two (or more) sets of references later become intermingled and subversive. These hybrids of signifiers are corrupted by the people within the zone, both the border itself and the littoral zone in decreasing influence, the inside place between two outsides. These become the protocols of the space, the rules by which everyone must then proceed.

The immediate border area is then further mediated by frontier culture, through accessibility of other influences such as, for example, the western culture of Britney Spears. She became an international symbol of decadence, of desire bringing concerns of love and relationship that were out of step with local poverty and everyday immediate concerns. The far-reaching effects of the sound extended well beyond the immediate area. From the placelessness of the bridge and its 'under bridge economy', place was created by this sound, the symbol of western influence. The territorial behaviours that are generated by the border can be observed in Aenaes Wilder's work, *Untitled # 155* (Fig. 103). This work consisted of uniform pieces of wood that were stacked to create a sculptural boundary that marked out the space of the gallery. A narrow entrance provided controlled access mediated by both the space and the staff.

Fig. 103 Aenaes Wilder Untitled # 155 Longside Gallery, Yorkshire Sculpture Park, UK 2011
Photographs by permission of the artist.

At a given time, the work was 'unbuilt'[cdxi] (Fig. 104). The audience[cdxii] confined themselves to the outer edges, although no longer constrained by the work. As the wood lay almost where it had been stacked, the audience remained in the space allotted for a considerable time. Limited transgressions were made over the new but easily accessible boundaries. The audience acted as a singular identity for the purposes of viewing and, in general, acted as one in the lack of transgression[cdxiii].

Fig. 104 Aenaes Wilder *Untitled # 155* Longside Gallery, Yorkshire Sculpture Park, UK 2011 Kickdown Event. Photographs by permission of the artist.

These 'mass' behaviours and limited transgressions occur in any place with prescribed codes of behaviour due to institutionalisation (of both viewer and institution). The viewer substitutes the placelessness created by the alienation (out of placeness) of their own situation with a generalised code of behaviour imposed by the institution, here the gallery[cdxiv] and the formality of the viewing procedure. Hence, transferring this to the placelessness of the border zone, the temporary place of the border embraces a singular border identity. The border posts function as a mediated space using the inherent non-place characteristics to create functionality based on authority and power that uses identity as a tool. As we have seen, it is often a contained space, or, at least, a space with a controlled entry that may or may not be overt. Examples of similar spaces are shopping centres, where the surveillance is covert and acceptable entry pertains to the norm; motorway systems, where only drivers of certain vehicles or those with the ability to pay are allowed; prisons, where entry is compulsory for certain deviant behaviours and those charged with their welfare; as well as places that have a particular function such as storage units and airports. Foucault discusses the heterotopic space of the prison and other similar places where there is a particularly criteria for entry. Hetherington writes 'Heterotopias can be seen as existing in a tension with utopia' (Foucault 1997:142) and it is this utopic vision that can be seen as the idealized aim of the border post. However, at the same time, the space of the other, the heterotopic space, is that which creates the everyday reality. The authoritarian codes of the controlled space create not only

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temporary singular identities but also marginalized identities. It is these identities that produce the disturbances of social and cultural 'disorder' that are generally representative of the greater border area, the littoral zone.

The work *Meeting Room*^{cdxv} (Fig. 105)[cdxvi] utilises accepted codes of behaviour in what must be classed as a non-place. Whilst this classification is not immediately obvious, the power structure of the office is one of consumption; the circulation is one of business dealings and the communication is one of speech. However, the influence of the meeting room and its authoritarian structure is one that extends beyond the boundaries of the immediate surroundings. A meeting room exists as a stand-alone structure that is based, for example, within motorway service stations or airports meaning that participants do not have to leave the transport system[cdxvii]. These rules are based on rigid power structures, officialdom from the top, imposed ideology, 'ruling' classes that create enclaves that have strict entry criteria e.g. clubs in India where only whites are allowed. However, what actually happens to the crosser between cultures is that postcolonial attitudes of disturbance occur. For example there is a routine that guides the codes of behaviour in the street. These are generally ones of consideration, e.g. don't stop suddenly in the street, and of health and safety e.g. don't cross the road in front of a car. There are also unwritten protocols, e.g. don't go into a shop where you cannot afford the goods - retail staff have particular briefs to be forbidding, and don't wear a hooded top with the hood up if you are young and want to be allowed relatively free passage.

In Britain, as in other countries, colour, gender, sexuality, age and other discriminations take place, although illegal. Entry into many places has strict rules and unwritten protocols that discriminate against those who are perceived to be the outsiders. Anthony Vidler writes 'the apparatus of 'security' ostensibly on behalf of the passengers ensures that the airport, like the shopping mall, the theme park and the now gaming palaces[cdxviii] of multi-media combines, will remain free of the disturbing presence of the truly homeless, leaving them open to the vicarious and temporary homelessness of the privileged nomadism. (Rosler 1998:16).

Fig. 105 *Meeting Room* 2008. Still from film.

Whilst this notion of codes of behaviour creating new rules has disturbing and far-reaching effects, it is generally accepted to be part of everyday life. Identity shifts and changes according to situation[cdxix]. Here, however, this ephemerality of identity is a pause in the authoritarian border space. Spatially, this can be explored further through the non-place. The placing of an 'island' within the non-place of the airport creates what is essentially a place but with numerous overtones and layers of meaning that can be interpreted in many varied ways. This relates to the different mediation roles of the border as discussed previously. Interpreted as a pause in the everyday life of the airport, it is, as Gustafsson and Young, the curators of the 4th Gwangju Biennale state 'the pause suggests a quiet but positive resistance to the common direction in which the majority move; a chance to take stock, consider and realign, the opposite of hectic activity and forward movement, the flow of capital, people and ideas' (Gustafsson and Young 2002). The pause then is not only to be seen as a negative 'stop' point, but a space of potential. This is taken forward to the next section where the implications of this pause, the exact point where the non-place and the border conceptually come together. It relates to space, to place, to a threshold that is thus linked to the void and to the liminal and is the place where absence becomes apparent. From here, the wider implications of this absence are discussed together with how this research could be used.

Implications of the relationship between the non-place and the border

This section develops the idea of the pause and its inherent absence[cdxx] to extract the implications of this research. The pause is the space where one thing becomes another and thus is the space of thresholds. As previously stated, it is a void and its thresholds create liminal spaces. Closely linked to duration, it represents the moment, of whatever duration, when there is a break in the status quo. Here, in the non-place and the border, differences become apparent. It could be said that the implied relationship between the non-place and the border could be more accurately described as the relationship between the attributes of cultural and social behaviours that occurs in both places. This is caused by the border and the non-place both being contained spaces. As has been shown, they have restricted entry and exit[cdxxi]that entails inclusion and exclusion zones where, to enter such a space, there has to be conformity of the rules. This, in turn, allows access to another side[cdxxii] or another place, which is generally the object. This movement obviously occurs at a border of any sort as well as in a non-place such as a motorway which functions as a connecting place[cdxxiii]. Nevertheless, in the non-place such as a shopping mall, the enclosed space acts as a pause in the everyday. This enclosure of space thus allows the creation of territories that is seen in institutions such as prisons[cdxxiv]. However, barriers[cdxxv] are also created culturally as is the case with language[cdxxvi] or social codes. These relationships imply that the interstitial spaces where these codes of behaviour operate are heterotopias, spaces of the other, and are linked to the Heidegger's notion of dwelling, developed in *Specific Places* in Chapter Four.

So the inter-border zone acts like a non-place and vice versa and thus implies a similar spatiotemporal shift that is both presence and absence. From the artwork *Grass is Greener (on the other side)* discussed earlier, this interstitial area is created by dissecting a designated space into smaller areas[cdxxvii] where, to reach another part of the installation, there are particular, although unwritten rules, here called protocols, to be followed[cdxxviii]. There are different ways, both mental and physical, of passing through it[cdxxix]. On the one hand, a drift can take place that will eventually lead to either a place to pause, that relates to the shopping

mall or prison, for example, or to an exit where a threshold is crossed to somewhere else[cdxxx]. Or there is a clear mental vision of the direction of travel, that is, where one aims to go. These ideas were developed further with the work, *Untitled Structure* (Fig. 106) (Appendix Six), where the spaces were contiguous but also irregular and fragile[cdxxxi]. This work, which I consider part of the *Structures* series of work, also develops the *Grass is Greener (on the other side)* work. The ambiguity of the spaces as well as the lack of form relate to the sense of absence in the contained spaces of border and non-place yet have an individual accessibility that is denied to both spaces. From this work, it was obvious that contained space is, in one sense, a figment of the imagination and relates as much to the mental as to the physical. In another way, it becomes individual space rather than a 'mass' space that relates to inside and outside.

Inclusion and exclusion zones were created by the use of physical[cdxxxii] and mental[cdxxxiii] criteria. The structure was structured as a single entity[cdxxxiv], free standing and co-dependent. It used the instability of multiple edges to create ambiguous zones where entry may or may not have been possible[cdxxxv]. The work also used the concept of folding to create spaces and places in a convoluted fashion. It could be viewed as poly-centred or as containing no central point depending on perspective[cdxxxvi]. The usage of the work created change and flux as was demonstrated by Betty, a visiting Venezuelan artist.

The movement within the structure used its inherent instability to fold and shift and this was, ultimately, the structure's greatest strength[cdxxxvii]. It pertained to flux and ambiguity that causes the social and cultural flow rather than the restrictive official codes[cdxxxviii] that are present in border places. The disturbance of flow produced by this structure related to its tendency to twist and fold where the outside was consumed by the inside. This is relational to a border crosser who is compelled to accept the temporary identity of the border authority consequently becoming an insider for the duration. This then generated a code[cdxxxix] where the new rules (of temporary identity) caused marginalised social and cultural identity[cdxl] at the same time. Within this structure, these codes were played out both by the user and the viewer

of the work. In effect, though, it was a drawing[cdxli] where the folds were threshold places and these places were both within and without the structure. They became spaces of narrative and thus of movement. The bearing that the context of drawing had on the work was to create a different language, which could then be translated into the written word[cdxlii]. For example, the work created pauses that were stopping places[cdxliii] rather than moving places were thus absences rather than presences.

Fig. 106 Betty in *Untitled Structure* 2012 Bamboo, wire.(Photograph used with Betty's permission).

These ideas can be interpreted through de Certeau who uses walking narratives and the structure of language to maintain the illusion of movement. Thus, by default, taking the steps of a walk are unconnected narratives except for the overall linear narrative of the action. De Certeau writes 'every story is a travel story - a spatial practice' (De Certeau 1988:115) where spatial and temporal momentum negates the idea of walking as placeless if place is experiential. This cannot mean however that there are no moments of placial identity. I interpret this as walking being a continuous flow of newly created identities that relates to Bergson's successional moments of time. Each step then is a pause or caesura, in the momentum that can be likened to an island. The notion of the island relates to its boundedness and it is here that the non-place can be said to be an island, a place with boundaries where a new, coded behaviour takes place. In the border, the pause is where the

singular identities take place within the multiplicity of the mediated border zone. Artist Jannis Kounellis uses the idea of the pause. He uses 'frozen performances to illustrate metaphorically the complexity of ideas' (Goldberg 2001:170). This freezing, taken as a pause, can illuminate a particular moment which could have been the viewer alighting on the work. That is, a moment in the viewer's time.

The shift and change allied to the pause, the in-between space where these shifts occur is one that relates time and space. The multiplicity of these occurrences is one that allows for co-existence. Bachelard writes 'This coexistence of things in a space to which we add consciousness of our own existence, is a very concrete thing. …. In this coexistentialism every object invested with intimate space becomes the center of all space. For each object, distance is the present, the horizon exists as much as the center' (Bachelard 1994:203). Here, Bachelard combines the intimate space of the viewer with that of the horizon. Intimate space conflates the temporal element that is created by distance, the horizon, and the present becomes somewhere, that is, place. It is viewer consciousness, which is related to the notion of dasein that gives the viewer the sense of existence within space and the objects within that space. Using this interpretation to explore the sense of identity within *Untitled Structure*, the sense of space is not just within that structure, or within that confined space of the room, but includes the outer space of the world beyond the windows. All this 'belongs' to the viewer at any particular moment. This sense is what enables the viewer to coexist with the identities adopted (consciously and subconsciously, willingly and unwillingly) for the purpose of entering border posts and crossing borders. Rules and protocols, which can be called social behaviours, exist that are not necessarily immediately apparent.

It is the translation of rules and protocols that causes difficulties at a border. Whilst accepting the rules are official and protocols are generally unwritten codes of social and cultural behaviour, there may be a clear understanding of the rules but not of the protocols[cdxliv]. These societal nuances rely on a shared social interaction to overcome the differences in the codes of behaviour that occur at any type of crossing, not just ones at border crossings. It is these

protocols that create differences which are the most difficult to overcome and allow to gain acceptance from the host country. However, because there is an exchange from both sides, there is a double lack of social acceptance of the protocols. These create disturbances within the zone, which nonetheless has its own set of protocols as well as the rules laid down by higher authority. This confusion thus serves to strip the border crosser of a personal identity that is capitalised on by the border authority. The absence of personal identity is akin to that which occurs in the non-place where the homogenous architecture serves to remove any landmarks on which protocols of behaviour are based. Thus the non-place contains the rules, which are generally well known even if not accepted, and protocols that are at the behest of the host but also ones that are at the behest of the individual who brings his/her own set of personal protocols to bear on the public space, which nevertheless contains its own unwritten guidelines of behaviour.

Protocols becoming rituals appears to have an accepted societal and cultural significance. This points the way to myth making where the ritual could become shamanistic. Simplistically, car parks operate in this fashion. Whilst having a serious purpose, car parks are prime examples of boundaries and are also non-places. Here, delineated spaces are created for the containment of temporarily parked vehicles[cdxlv]. They have clearly marked boundaries for the vehicles to be placed within and the rules state that they must be within these boundaries. However, not all vehicles are identical, some need wider spaces whilst some such as motorcycles need narrower spaces. There must also be a space for vehicle users to access their vehicles and to negotiate the area safely. Whilst there are rules that govern, by laws physically and publicly stated, there is an etiquette that is generally followed. Not following this etiquette results in the common 'road rage'. This image (Fig. 107) shows the car park arrangements in Hyde Park, London in 2010. The haphazard layout of the spaces creates in-between spaces that appear to have no purpose except to create these in-between spaces.

Fig. 107 Car Park, Hyde Park, London 2010

They provide 'dead' space[cdxlvi] in economic terms and places that are neither here nor there, one thing nor another. In the non-place of the car park, especially ones such as this, there is a layering of spatial characteristics that is partially caused by social behaviours, and that is partly coincident whether in a car park or a border post. They are also folded spaces, where layers of convoluted space occur that allow multiple happenings. For example, taking the road as a link between places to where the edge of one place becomes another. The boundaries of one place become somewhere else or 'where one surface becomes another' to quote Hodge (Hodge et al 2006:50). Dr. Joe Moran in his history of roads (Moran 2009:31) discusses the Icknield Way which was eventually widened to nearly a mile wide by the passing of traffic, both pedestrian and horse, trying to avoid ruts, puddles, mud and other traffic. The concept of a road as a neat, delineated pathway is a modern invention caused by the advent of hard surfacing such as tarmac. The work, *The Icknield Way was thought once to be nearly a mile wide in some places* (Fig. 108), explores the concept of beginning in one place but transferring to another, by experience, thus blurring the initial limits of the first line, the first pathway. This could be described as lived space as Lefebvre calls it, an experiential place where usage is the creator.
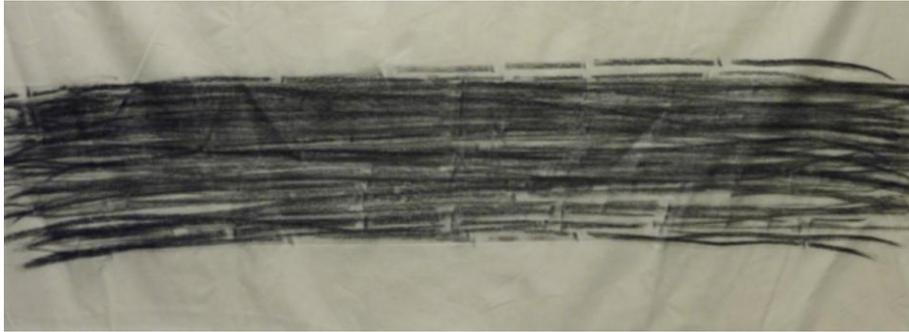
Fig. 108 The Icknield Way was thought once to be nearly a mile wide in some places Canvas, charcoal. 148 x120 cms. 2011

New edges were made by the repetitive act of aiming to draw the same line over and over in the same place but failing due to the experience, the repetition, of the act. Whilst this work was developed as a studio piece, it shows how borders and edges shift, how there can be an occurrence that happens naturally that is outside any jurisdiction. However, although this is a lateral blurring rather than the ambiguity between places, it indicates how social usage can change and alter the previously defined. In recent times, encroaching suburbia has re-shaped the boundaries of places so that the distinction between places are ever more tenuous. Perec writes that the suburbs do not stay as suburbs, that is, the suburbs are liable to become suburbs of suburbs ad infinitum until they reach the other suburbs[cdxlvii] (Perec 2008:60).

The implications of this in-between space are that the non-place has to be recognised for its duality. It is a site of constraint as well as a site of liberty that is dependent on the type of non-place. As a site of constraint, it creates institutionalised behaviour that becomes part of 'mass' behaviour controlled by peers and perceived codes of behaviour. This causes a failure to create individual identity and is one that is exploited[cdxlviii]. This can be either positive or negative dependent on the point of view. For example, media recognition and advertising create familiar sights that are then a substitute for genuine place. That is, seeing familiar sites that are recognised only from television, as 'seen on TV'. Conversely, the absence of individual identity allows a freedom in certain non-places. In the generic hotel, for example, this creates space for imprinting one's personal taste therefore creating presence in place of absence.

The border as a site of exchange can draw parallels with the non-place. The creation of the stateless space is designed for control. The absence of personal identity, created for authoritarian purposes, could be used to celebrate cultural and social difference in a positive manner thus creating a presence instead of an absence. This influence of the design of public spaces whereby users would naturally feel a sense of belonging rather than having to create one would lessen the need for the territorialisation by gangs, for example. The impact would increase well-being, thus increasing financial gain and reducing the need for covert and overt security. This could be achieved, in part, by the location of artwork. Here, art could be sited and re-sited regularly, resisting its natural tendency to become part of the everyday and becoming a permanent feature pertaining to concept rather than just the historical and aesthetic[cdxlix]. The impact produced by the artwork would be to create a presence in opposition to the state of absence. The art itself would become a site of interest creating placial identity. However, I am not advocating that public art is a panacea for the ills of the non-place rather as an aid in addition to design that is not driven by economics[cdl].

The inclusion of the viewer cannot be ignored with respect to the location of art. That is, whilst the art physically exists, its existence is essentially incomplete without the viewer. Whilst this is especially true of installations, it is also true in the case of the white cube. Here, placial identity is removed for the sake of art viewing. This may be a valid strategy for the viewing of certain types of work but one which cannot be relied upon to produce the desired effect. The viewer substitutes a temporary identity thus negating the white cube effect. Therefore, siting work in what is often seen to be non-traditional spaces could be seen to create added value for both the artwork and for the viewer.

The research implies that it is enclosure, not just through hegemonic control but also through societal peer pressure and economic considerations that creates overt absence. Therefore counteracting the absence of identity of the non-place that is akin to the authoritarian control of the border could be achieved by opening out the generic territorialised non-places to create social and cultural hubs thus inviting a sense of belonging through non-constraining design.

Summary

So to recap as to how the border is constituted: at its most basic, the border is a transitory place where identity is transferred, for each person, from one place to another in a staged and durational event. For the individual, there is a removal of experience and memory by authority. To relate this to the non-place, such as shopping centres, absence of personal identity is replaced by, for example, the shopping centres' own ideas of social and cultural codes of behaviour. The only way to replace this memory, which thus creates an experience, is to replicate, to create a perception of what should be there – presence to replace the absence. Thus a marginalised presence is created that relates to border identities. Here, the greater placelessness of the border is temporarily replaced with a singular border identity where the ritualistic codes of behaviour conform to the expected norm. However, this outward appearance of unity is disturbed by inward marginalised behaviour. This could be classed as deviant within the controlled authoritarian spaces of the non-place and where behaviours are linked to the border zone.

Controlled territorial spaces are linked to colonial and postcolonial discourses. Utopic and heterotopic spaces then become the aspiration and the reality. The codes of behaviour within the non-place are therefore linked to colonialist tendencies where the actuality is the postcolonial. However, this continuous dichotomy between expected and actual, the real and the fake such as that exhibited at places of tenuous spatial temporality such as Las Vegas Strip, is in direct opposition to inclusion and exclusion and personal social and cultural identities. This opposition creates marginalised identities that replace the temporary singular identity created by authority. It can be said that the new rules, which are created within non-places, are a constantly changing set of protocols that relate to power and authority and are linked to identity of both person and place. The non-place uses its authority, which is partially created by its 'design for the masses' approach to strip the individual of individuality and creating a placeless persona. The adopted codes of behaviour are similar to those assumed at border places and utilize both inside and outside characteristics of behaviour to achieve

objectives, whether it be entering a different country, driving on the motorway or shopping in the mall.

This contained and confined space of the border, which has the elements of the non-place, therefore has its own set of rules and protocols that relate not only to officialdom but also to social codes of behaviour. These codes are the most difficult to learn. They are often guided by an individual and are swayed by an individual's relationship within the duration of the visit. However, postcolonial thought as described by Bhabha, where the crossing disturbs cultural codes, is at odds with the officialdom that actually exists. The colonial ideas of rule are prevalent within the non -place.

The implications are that absence has negative connotations and that to contend with the multiple identities of a fluctuating society, continual interruptions in the everyday within the space known here as the pause, which would create a presence in the state of absence.

Conclusion

The initial objectives of this practice-led research were to explore a perceived relationship between the border and the non-place. The protocols of border territories were explored to locate particular cultural, societal, political and environmental conditions. These were then referred back to the non-place where cultural and societal aspects were identified within the controlled environment of the non-place. To begin this study, it was necessary to ask basic questions such as the nature of space itself. These included ideas such as: What are the relationships between space as such and spatial practices, such as art practices? What is the relationship between different types of space such as space to place, place to non-place? Is the term 'non-place' a valid one? This chapter summarises and draws conclusions from the research and reflects on the research processes in the section Reflection on Research Methods.

The Presence of Absence and Other States of Space refers to how absence came to be understood as a keyword that underpinned the theories posited here. It allowed the past to provide a participatory approach to the present (and the future) in terms of memory and experience. It relates to how the presence and absence of identity is pertinent within the non-place and the border. The absence of personal identity is linked with power and authority at the border and relates to a perceived necessity for control. In the non-place, absence of identity is inherent from the initial design to the usage of space where there is an economically driven pursuit of capitalism. It is designed absence but there is the potential of possibility through change of its usage via as yet unknown factors. That is, absence as not just lack but also possibility signifying a potential temporal shift. It is suggested that these events take place in the pause, a space of thresholds where one thing becomes another. It is, of course, a dichotomy to call the pause a place as it relates to the void and the liminal, both spaces that pertain to absence and the possibility of presence.

This exploration was substantiated by the work of mainly contemporary artists who have been chosen for any or all of the following reasons: their art, its location, the underlying theory or because of the link to particularly pertinent texts by relevant authors. My first choice of artistic references were artists whose work that I had physically seen, believing that this gave me an insight that was not available from images. The research has had a huge impact on my art practice. Because the thesis is set out in an incremental manner, that is, it began by looking at basic ideas in detail before moving on, I have been able to build up knowledge and expand concepts. Art practice, however, was not necessarily done in this way but moved along according to opportunity, such as, available space or exhibition acceptance, as well as the development of work naturally leading to another without regard to the theory but relating to it in what may have appeared initially to be an oblique angle until more knowledge was gained. The main focus question as to the perceived relationship between the attributes of the border and the non-place gained greater importance because of its position as an interstitial space, as a threshold space and as a place where crossings could take place and it is at this point that I perceive as where my practice locates itself[cdli].

The first chapter, *Viewing Space,* was the basis for a way of looking and important for critical engagement with my own and others work and is germane throughout. It sets out how I think space and viewer interacts with art and the importance of those interactions. The relevance of the way art is sited is central to the thesis. Irwin and Kwon have both written extensively about site-specific art. Taking all these elements into account has led to the creation of a model for locating artwork. In choosing a site, questions are asked such as whether the site is in empathy with the art and/or with the artist. The artist's past history was the starting point for the work but if the past, present and future exist in overlapping layers as in Bergson's multiplicity[cdlii], the artist holds that potential until the site releases its own potential. The location of art in the everyday has a particular relevance to the non-place. Everyday space provides the backdrop for daily life and it is a functional space that may or may not have personal significance. But the everyday is a social construct. It is bounded by social functions, or lack of them. It is suggested that art in the everyday becomes invisible due to the constant

repetition of the act of seeing and that temporarily located art can create new vistas that constantly challenge that repetition of seeing.

Through the exploration of the process of viewing that includes location, display, context and the viewer, concepts begin to create links and relationships to theories posited in later chapters. For example, the notion of how framing affects the viewing process, the space, the art and the viewer, pertains to later border discussions. The location of artwork provides a fulcrum in the non-place for the circularity of place as figment of self where each viewing adds an experiential layer that eventually becomes part of memory and, in time, myth, when the work is no longer viewed. The temporal nature of this process is pertinent to the viewing of that work. Art in the white cube forms a dedicated site of viewing where the artwork becomes a site of worship that aims to divorce itself from the outside world. This cannot succeed as it has been shown here how the experiences of the everyday and natural rhythms of the environment continually challenge that notion. Art in the white cube has little relevance to the non-place but the museum itself, as an institution, can be seen as having the particularities of the non-place being a site of circulation, consumption and communication. This is especially with regard to the economics of museums and their relationship to the museum shop and café. There is also the issue of surveillance that is common with the non-place. The viewer is dictated to as a the result of being part of the institutional process, as in common with other institutions, that consist of written and unwritten rules and protocols. These are later seen as inherent within the social behaviour of the border. However, the museum is a didactic site, that is, it can often be seen as a site of learning rather than one of pleasure and the imbibing of the pleasure principle (referencing Magritte's exhibition at Tate. Liverpool). Contemporary art is fast becoming an interactive process whereby the viewer is a participant as well as, or instead of, a spectator. Hence the white cube space as a site of viewing is one that tries to banish the everyday to concentrate on art viewing but fails when in use for that purpose because the viewer presents a dichotomy of interests that impinge on the space of viewing. This is in common with all modes of viewing, not just in the white cube but here its impact is greater.

As a marker that provides an identity, however ephemeral, the locating of artwork within the non-place creates a site of experience that belongs to the layering of past, present and future where place is seen as a figment of self in opposition to the anti-place of the non-place. The numerous designations of site-specific art, which is often temporary and/or public art, are deemed to have monumentality and often celebratory purpose that provides a clue to their public reception. Community sites take ownership of the artwork whereas that imposed has a different reception. But, as previously stated, in the non-place public art temporarily re-enchants but quickly becomes part of the everyday. It could be said that temporary art could be the most efficient at creating placial memory and thus identity.

Whilst *Viewing Space* makes points that are especially useful in a practice-led study, this second chapter looked at theories concerning space and again, set out particular theoretical relationships that become relevant later. Space can be called the workplace of the artist and these ideas were particularly useful within my own practice where the object and space interact creating an interstitial space. The specific spaces of the void, and the liminal made valid points that contributed to the identification of the notion of absence as the key to the spaces of the non-place and the border. It also began to identify the pause as the space that was relevant to both the border crossing and the non-place that was the perceived site of similarity.

The third chapter concerned borders and looked at how they can be created through folds and tucks in ideas that related to Deleuze and rhizomatic space. The history of the colonial and postcolonial led to an increased understanding of different art practices and the way these were often used in a political and contentious manner with a view to effecting change. The border as a place of shifting identities and inclusion/exclusion zones made the point of territorialisation. It was here that the concept of the border was seen as a site of ambiguity where flux was multi-directional rather than a straightforward linear journey as explored in the work *Shipping Lanes*. Thus the 'disturbances', to use Bhabha's word, are folded spaces where difference and change occur and are here seen as pauses in the spatial flow.

Chapter Three, concerning borders, is positioned after that concerning spatial practices rather than after the discussion of place because of the feeling that the border itself related to the territorialisation of space and was not yet place although its usage was one of place. The interweaving between different ideas and art practices have been ones that appear logical from my own art practice viewpoint although I am aware that this may be contentious. Logically, it would seem natural to look at how space became place immediately after discussions about space but by positioning the border between the two creates its own interstitial space. This thesis can thus be seen as part of art practice. Therefore there was deemed to be a logic to the structure where the process of viewing, which was relevant to all parts of the thesis, was followed by space, the overall theme, then by borders which carve up space into territorialised zones thus creating place which follows the border chapter. From placial studies, the concept of placelessness and non-place was a coherent process.

From this research, an important point as to how place was experienced was established. As has been seen, the notion of place as a figment of self was especially important in relation to the positioning of artwork. This was seen to create a layering of time, where past, present and future that related both to Bergsonian and Deleuzian tendencies was particularly relevant and provided a way to understand the viewing position. The change from space to place produced outcomes where absence was identified as an underlying concept especially with regard to the identity of place and the duality of place. This was the result of extensive studies as to Foucault's heterotopias, the space of the Other, and of Heidegger's writings on the notion of dwelling. Linking these texts through the 'reality' of the Las Vegas Boulevard created a new understanding especially of the notion of being 'out of place'. This also related to heterotopias in a realisation that spaces of the Other could be conceived as having the attributes of the border thus using the notion of alienation, which also linked with Aristotle and his idea of replacement. These ideas of place were relevant to the concept of non-place, which is a description of the attributes of a particular type of place.

Chapter Five explored and questioned the term non-place. This term was accepted as if it existed for the purposes of interrogating the space. The non-place, mainly but not exclusively from the viewpoint of Augé, is the result of the condition of supermodernity, which references an overabundance and excess. The original word, *surmodernité,* was used instead of the word, supermodernity as I suggested that it misinterpreted the notion of over-determination. The non-place exhibits a generic identity and here the phrase 'anti-place' was employed to represent the absence of individual identity within standardized place and in opposition to place that telescoped the key concerns about personal reference and identity. However, the role of individualisation of references was a concern with regard to Augé's *surmodernité* where the huge quantity of individually received information was part of that condition. An initial research question concerned the validity of the term non-place. The initial premise was that it was an outmoded notion that, because of its contemporary ubiquity, had become obsolete. That is, its usage had become so commonplace that nothing existed except the non-place. Also, there was a sense that it referred to ideas that had a limited life and an assumption that the whole notion had been simplified. However, Augé himself added an introduction to the original text that covered some of the points that were deemed anachronistic. These, together with recent interviews, have made his ideas contemporaneous. It must be said though, that the non-place is a constantly changing concept. The meanings of the term have to be constantly altered to take account of the many new situations that arise from the current economic situation, from virtual technology and scientific inventions. For example, the transport hubs that exist, non-place going to place, or somewhere going via elsewhere to anywhere, have traditionally been based on the road system as primary and the most important. Now it is the virtual network that is backed up by the road network with transportation of goods ordered over the Internet. The advent of satellite navigation systems has relegated the road atlas to emergency use only. As such, the validity of the term non-place has a much wider remit than originally thought even with Augé's revised edition where the introduction accepts twenty-first century changes to his original text. However, by rigidly applying Augé's conditions of circulation, communication and consumption, the role of the non-place can be reduced thus presenting a less 'scary' scenario. is reduced. Therefore these dichotomies produce two alternatives, either the non-

place remit accepts the role of widening communication and becomes 'everywhere' or it is a rigidly applied formula that becomes a historical notion.

However, important points are the overwhelming presence of the non-place that relate to the everyday link with Lefebvre's theories about social space that is distinct from mental space and that are relevant in the pursuit of a cogent theory. Non-place itself cannot be judged in relation to place but only in relation to the function, its usage. Indeed, it cannot exist without reference to its function thus relating it to human experience. At the outset, non-places were seen as neutral, as having no political agenda. But it has been seen that it is the function, how the non-place is used, that is neutral. It is its design with its economically driven agenda that is political. The actuality of the non-place is therefore contextualised to create a highly charged political agenda.

From this research, the non-place can be seen to have validity as a notion that creates a term for particular types of spaces that rely on function, as their prima facie, to coalesce. This must be a constantly changing functional category of space that, by necessity, must evolve to take account of fluctuating and forward looking technological schema. However, whilst this advancing technology has the capability to create new spaces, places and non-places, it has an oppositional grass roots agenda whereby the everyday is forced to take a plain view due to increasing divergence in society. The validity of the term 'non-place' therefore has been accepted here in its twin roles. Its limited contemporary validity is a result of an ever-changing notion where the rules of engagement were inconsistent. As it stands, the non-place must continue to update itself or accept a place in history.

The way the site of the non-place operates is to create inclusion and exclusion zones that relate to borders. In the final chapter, the two areas of the non-place and the border are brought together. It is suggested that the pause is the point of contact. Here, there is a relationship to both the void and the liminal where thresholds are created. Existing protocols within the narrow authoritarian space of the border and also within the specifity of the border

provided an expected code of behaviour that was then applied to the non-place creating border zone cultural modes within certain non-places. It can be seen that physical borders, that is, of territory and countries, contain non-places within the border posts, that is, as borders are places of circulation, consumption (consumption here as the function of the border authority to create an industry that surrounds the documentation as well as increased economic activity due to alternative government policy) and communication. However, whilst borders have these very particular attributes in addition to being dominated by function and usage, they are neither generic in design nor are they primarily economically driven sites. It is also pertinent that non-places are also borders. The theories posited by T*he Presence of Absence and Other States of Space* thus conflate the sites of the non-place which contain codes of behaviour that are, in effect, similar to colonialist attitudes in that they are spaces controlled and governed by an outside authority. Protocols created by social and cultural similarities and differences belong to the postcolonial and are inherent within the non-place in opposition to that function of authority and its colonialist attitudes. However, these dichotomies exist in tandem creating a multiplicity of attitudes whereby absence of individual identity underlies and undermines the function and usage of the non-place. The future for these sites is one where individuality can be celebrated, not in the terms of offering fake ownership to the customer (as in the naming of premises 'Your store' or other similar contrivances) but in recognizing the value of individual identity through presence rather than absence.

Heidegger uses the term 'gathering' to suggest that things are created, which could be construed as the creation of place, through the unity of the elements of the fourfold. It is posited that the non-place has a disregard for the unity of these elements and thus creates 'out of placeness'. This informs the notion of dwelling, which, when looked at together with Foucault's heterotopias, as spaces of Other, creates an understanding of how the non-place can be seen as relevant to the border in the authentic mode of existence. Heterotopias, although classed as 'other' spaces, act as a kind of projected everyday utopia such as in the non-place. This means that border theories and the cross currents of flow and disturbances of cultural, social and physical natures become the norm in the space of the everyday, which is

where the non-place belongs but which is an anachronism in that space. This relationship between the border and the non-place is thus one of presence of absence. However, it is inherent within the non-place that these theories of presence of absence act as both a deterrent to social interaction and simultaneously as a magnet for that interaction. In the border zone, choice is limited to the creation of compulsory interaction.

The overall concept is one of lack of personal identity but that identity is not identical in both the non-place and the border. However, it is inherently absent. In the non-place, the lack of individual identity is a consequence of the economic design that is created for mass usage. In the border, the individual identity is stripped to the documentation as a feature of the authoritarian attitudes of the entry procedure. Thus, whilst absence is immanently identical, the reasoning behind each is different. Both, however, use covert and overt surveillance as a means of control and to create inclusion/exclusion zones. In the non-place, deviant behaviour is policed (with regard to the actuality of the non-place) and controlled so creating a flow of mass that becomes a unified entity albeit composed of individuals whose behaviour is that of a group. The options presented to the individual are identical to those of the mass. In the border zone, individuals never become a mass but are always separate. This reduces deviant behaviour by undermining personal confidence and thus choice. There is continual separation of individuals, as at airline checkpoints, for example, where single flow lines are created. However, the similarities of these two specific places, the non-place and the border, are that there is an undercurrent of disturbances caused by social and cultural similarities and difference as well as political mores. These disturbances cause a ripple effect that lessens or increases the further away or nearer to the crossing point they occur. In a non-place the crossing point is the site of the structure, whether the motorway, the shopping mall or the car park where the interruption in the norm increases the nearer to the site. Whereas in the border zone, this can be a two way process whereby political influences create an intense experience the nearer to the border post when territory is threatened but at the same time political influence is lessened by the distance from the governmental centre. However, in both cases, social and cultural differences create continual ripples and interruptions, here called

crossings, within function-led interstitial spaces, here called the pause, as an interruption of everyday activity.

From the theories posited, it was then necessary to question the validity of the study and look at the implications of the research. The impact that the research could make is as follows:

a) The non-place has to be recognised for its duality. As a site of constraint, it creates institutionalised behaviour that becomes part of 'mass' behaviour controlled by peers and perceived codes of behaviour that is policed by overt and covert surveillance. This failure to create individual identity is one that is exploited[cdliii] by advertising where the familiar sites are those 'seen on TV'. Conversely, the absence of individual identity allows a freedom in certain non-places. In the generic hotel, for example, this creates space for imprinting one's personal taste therefore creating presence in place of absence. Therefore presence could be said to be individual whereas absence pertains to the mass.

b) The border as a site of exchange can draw parallels with the non-place. The creation of the stateless space is designed for control. The absence of personal identity, created for authoritarian purposes, could be used to celebrate cultural and social difference in a positive manner thus creating a presence instead of an absence.

The viewpoints in this thesis are articulated from a fine art perspective. However, any discussion on space, especially public space, has to have certain references to architecture and the design of those spaces. Whilst generally outside the scope of this research, certain conclusions can be hinted at with regard to the design of public space. These include how design of public space could increase a sense of well-being and personal identity thus fostering a community and personal ownership to that space. However, the limitations of this research do not include any more than observation of public space, architectural reading and discussion about such spaces from an artistic perspective such as that which took place during the *Site-Conditioned* Symposium, Las Vegas in 2011 (Appendix Nine) where the artists had first-hand knowledge of public art projects such as bridge building and site-specific art work.

Reflections on Research Process

To re-state the intentions of this study, it is a practice-led fine art and philosophical investigation into space and place with particular emphasis on the spaces of the border and the non-place and a perceived relationship between them. It takes a fine art viewpoint throughout although it has, of necessity, been interdisciplinary. Problems that immediately revealed themselves were of the nature of 'practice-led' research, that a traditional literature review was inadequate showing only a part of the story and that the standard methodologies of qualitative and quantitative research were insufficiently broad. There are undoubtedly problems with the process of fine art research as were revealed during the comparative study in the Postgraduate Certificate in Research Methods and discussed in the Introduction. Briefly, these can be seen as method of qualifying research, whether art practice can be seen as a valid process of experimentation, how success is measured, and how the documentation of these processes is carried out. Without the knowledge to tackle these problems, I instinctively began to make journals, first-hand, reflective and immediate where ideas were teased out without judgement. These became part of the process of methodology and reflective journals were completed during the crucial first two years becoming an invaluable resource. Their format has altered a little but they are still continued on a daily basis forming the basis of practice-led research through ideas, theories and art concepts. They have a relationship to Schön's reflective practice, which is how an action relates and engages with others and itself thus becoming reflective, and is refined by Wisker's 'action research'.

The notion of practice-led research can be seen to be akin to scientific research. An 'experiment' is designed that will test theories, whether illustrative to prove that concept is valid or speculative to test out an idea. The four ways that I have previously stated as my methodology show how art practice relates to theory and vice versa and are variants on these two ideas. However, the results show that the unexpected happens. Taking the example of the work *Exchange*, it appeared that it would be a straightforward experiment that demonstrated Bhabha's notion of disturbance at borders. It was a solo exhibition and pertained to a particular space. (Appendix Three shows the development of this work). However, the addition of the viewer created a new exchange that was only revealed during

the opening of the exhibition. This work was then validated by the fact that it did as expected but exposed new concepts. Within my four processes of methodology therefore, this work began as illustrative but with an alternative concept but, if looking solely at the results, it could be seen to be purely speculative. This shows the flaws in any categorisation of methodology and also exposes how acceptance of untested facts can lead to false results or, at least, undeveloped theories. The concepts developed within the thesis were part of this process of trying and testing through practice and reflectivity.

With hindsight, there were flaws in my processes. At times, it looked as though there was a lack of focus on the essence of my research. However, I think it is necessary to sometimes follow an alternative route to gain greater and new insights as long as there is constant evaluation of the processes and a critical engagement with one's practice. These alternative routes not only created a lateral look at the original problem, helped to crystallize the original problem but identified potential new areas of research or artwork for the future.

The final exhibition was installed after the written thesis due to considerations of examination although developed much earlier. Therefore it is included in Appendix Ten where it is discussed in detail rather than within the greater body of the main text. This time span allowed a period of reflection on the concepts within the thesis and with art practice that was an integral part of it. The aim of the exhibition was to show the thought processes and the concepts developed within the thesis as well as look at different perspectives of the research outcomes. It was also hoped that it would create a new insight into the theories that would provide a springboard for future research. However, it is pertinent here to discuss these reflections.

Briefly, the exhibition showed three site-specific works that acted as counterpoints to each other. That is, they reflected different views of the non-place as well as of the non-place/border relationship and they showed distinct differences in the concepts of site-specifity and the viewing process. They relate to the way space is used and reflects the overlapping

categorisation of space and how these spaces become places. This is crucial to the way the works relate to the concepts within the thesis. The processes that were used to create the work reflect the incremental way the thesis is formatted. As stated, work was created through a process of field research and observation, studio practice and exhibition that was interwoven with theoretical research, each element being part of the whole. The final exhibition therefore provides a summary and an extension of the thesis as well as exposing the methodology. This is representative of the methodology used throughout the study. However, it does accentuate the ambiguities between art and research. The interpretation of an artwork or an image is subjective and open to interrogation but should be taken as part of the holistic view of the study. They are, of necessity, open to ambiguity and serve the purposes of illumination and/or advancement of knowledge. Nonetheless, my own interpretation has been provided that aligns with the theories advanced but that is not to say that that is the only way of looking at it. This aligns with the interpretative nature of both fine art and philosophy.

From these conclusions, *The Presence of Absence and Other States of Space* has created a body of knowledge that has led to an enhancement of artistic practice where that practice intersects with space and place and particularly with border zones that are at the heart of any intersection. Absence has been shown to be a space of possibility, that may enclose and contain, but also can be unfettered thus allowing for the potential of crossings that disturb the status quo. The political, social and cultural implications of this potential are ones that have huge importance for the future. The presence of absence can be a state where the human condition can falter or thrive and, artistically, it is the space of the future.

Endnotes

[i] The use of the word 'crossings' relates to Homi K. Bhabha who states that 'the border is the place where conventional patterns of thought are disturbed and can be disrupted by the possibility of crossings' (McLeod 2000:217). The reason why Bhabha's text, The Location of Culture, has been used is based on the ideas of hybridity and disturbances at border crossings that have particular resonances within my fine art practice. However, I am aware of the criticisms levelled at Bhabha with regard to the concept of hybridity within the postcolonial discourse which, as Anna Loomba states 'is both the most influential and the most controversial in postcolonial studies' (Loomba 2005:148). Colonial and postcolonial discourses are covered briefly in this thesis.

[ii] This is a Staffordshire University-led group that encompasses several universities including Cork and Loughborough. It meets on a two or three times a year. The February 08 conference was particularly pertinent as work was presented both visually on a philosophical text and academically on a visual work. The visual work chosen was Sophie Calle's *Taking Care of Yourself* at the Venice Biennale 08. This work was in the form of a mind map and is shown in Appendix Four.

[iii] This is not necessarily my personal viewpoint.

[iv] Psychogeography is defined by http://www.classiccafes.co.uk as 'the hidden landscape of atmospheres, histories, actions and characters which change environments'. Psychogeology, the geological aspect of psychogeography and its relationship to the mind, is now believed to be more current than psychogeography according to Ian Marchant in the radio programme *Walking with Attitude* (December 2011, BBC Radio 3). However, I think that psychogeology is more just a contemporary version of psychogeography. The mental aspects were always present as much as the physical aspect.

[5v] The dérive is what Mary McLeod describes as a 'semiprogrammed wandering intended to bring new urban connections and insights through displacement and dislocation; psychogeography, the study and manipulation of environments to create new ambiences and new psychic possibilities; and situation, a spatial/temporal event staged to catalyze liberatory transformation' (McLeod's essay *Henri Lefebvre's Critique of Everyday Life: An Introduction* in Harris and Berke 1997:20).

[vi] Webber used the term nonplace as oppose to Augé's non-place.

[vii] However, it could also be called 'multiple focus' whereby many small hubs produce localised atmospheres, which then contribute to the whole.

[viii] Other concepts are part of the main chapters.

[ix] My comment about this definition is that I think the word 'fact' can be safely applied to both definitions without further deconstruction. So, absence is 'the "fact" or state of being away'.

[x] McKee is a writer and curator and a Fellow at The Glasgow School of Art, Scotland.

[xi] The actuality in 2D form can probably be seen elsewhere in the architectural drawings for the site. The AutoCAD method of creating drawings allows a 3D rendition to be created by computer so presenting the virtual reality.

[xii] However, it is a false absence in the sense that the photograph was being taken from within the space and the cook was present in the kitchen and the server was ready but not visible. However, it appears to be empty and therefore could be said to have a mythical reality.

[xiii] I interpret Augé's choice of the name Pierre as in Pierre Dupont's journey (1976) to be influenced by Sartre. Although it is a common name, the fact of the tale of Dupont corresponds perhaps with the being-in-itself of Sartre's Pierre in the café.

[xiv] 'Fullness of being' refers to the attributes that are expected, Here, in the café, it is expected that there will be people, that is the nature of a cafe.

[xv] Possibility as oppose to expectation differs only in knowledge. Expectation is a human response (strictly speaking, this is also an animal response) to a kind of pre-knowledge whereas possibility appears to be less fact-based.

[xvi] Jean-Paul Sartre's (1905 - 1980 Born Paris, France) work *Being and Nothingness* (1943) looks at 'the complex dynamics of the relationship between being and non-being, or more accurately being-in-itself and being-for-itself' (Cox 2008:23). Being-in-itself is nonconscious and being-for-itself conscious thought although the two can exist at the same time even though exclusive. A major existentialist work, *Being and Nothingness* uses concepts that relate to this thesis but with little space to develop them. Therefore, the most relevant ideas are explored through the illustrative account of Pierre in the café.

Sartre uses the absence of Pierre as an indication of the relations between himself, the café, and event of absence. For Sartre, the café is bounded by the fact of Pierre's absence. In effect, the café does not exist for him except for that absence which has become an event. The fact that others, for example, Wellington or Valéry, are also absent (but expected to be present as is normally the case but not arranged to be present) is not an event only an abstraction. 'There was at least the phenomenon of seeing that Pierre is absent, even if not a seeing of Pierre's absence. It is as if nothingness existed' writes Stephen Priest (Sartre 2001:136). Pierre's absence becomes an actual event rather than just a thought. Sebastian Gardner discusses the idea that the knowledge of Pierre's absence from the café comes via the café as a whole rather than the individual cognition of seeing Pierre (Gardner 2009:65). This fixes the identity of the cafe only as a potential stage for Pierre's absence.

Pierre's absence is an existential absence, which is described by Cox as ' an absence or lack that characterises a person's concrete situation as opposed to formal absence that is a mere abstract idea having no real bearing on the situation' (Cox 2008:70). The concept of nothingness is described by Priest as ' Non-being is a component of the real. Nothingness is real even if nothingness is not. ....The appearance of nothingness depends upon the appearance of being' (Sartre 2001:136). This is where the relationship with the thesis lies. It is in the concept of absence having a presence by the fact of its absence. Hence, the absence of identity is therefore an existential absence and becomes a tangible object.

[xvii] The concept of discrete moments is also one that is used by, for example, Lefebvre and Debord to mean isolated events. This is oppositional to Bergson's processional moments.

[xviii] These notes develop a few ideas about Bergson in regard to movement, process and duration with regard to the process of walking and, therefore, of place. This process is one of time and space. It illuminates the dichotomy between time as a natural occurrence, although measured by physical properties of the galaxy, and time as measurement there it can be seen as a tool, a social function. Walking gives a spatial dimension to time, both the passing and the duration. So, in time, there is a layering, which is a multiplicity of states that relate to the existence of passing moments where duration measures those moments and places them in a conventional framework that can be understood universally. Past, present and future exist in multiple states as a mental notion. This co-existence of different time-states is relational to the identity of the moment for the social function of man. However, they are not experienced because of man' obsession with placing him/her self in the moment 'Place is the space in which the process of remembrance continues to activate the past as something which, to quote Bergson, is 'lived and actual rather than represented' (Dean and Miller 2005:14). Thus the concept of place is one where place is considered concrete due to the experience of place as well as locational. That is, it is an actuality as well as a concept where memory becomes part of the present due to the act of remembrance. In this thesis, place is considered to be more than one thing. It is locational, but belongs to the individual. It could be said that place is represented by memory but is also 'lived and actual' relating it to the everyday.

The space that is created by the process of walking relates very much to these ideas. However, I see space as one that creates boundaries that have a notional mass. For Bergson, space is not the mass of the object. One of my earlier artworks looked at the idea of transferring distance to a physical object, here a ball of string. Thus the length of string was a tangible object that could be distance or duration, that is, the amount of

time that it took to measure that distance. The work used the process of walking to measure large amounts of space. Therefore, the ball of string could be called 37 minutes or 300 metres (it could also be measured purely by the mass of the ball such as 5 cubic centimetres, for example). The personal experience of that space that was measured by time was thus a limit of experience. Experience can exist in different ways such as mental and/or physical. For example, for Augé, space is a physical entity that can be 'described' by its features. The ball of string, however, is a measurement of space not time. The body created the measurement of time. However, it was made by the process of walking, a series of processional moments therefore the ball of string is about the process of duration. The site existed in the past but was experienced in the present. The artwork, that is the ball of string, exists in present, experienced by way of past whilst the future is an empirical state. Bergson's notions of the fluidity of experienced time states as spaces of flow relate very well to the concepts of absence and thus presence discussed in this thesis.

[xix] Ma is more than just a blank space. It is described as a dramatic pause in spoken lines, in painting, the empty space (ma) is used to enhance the whole of the painting.

(www.japanese.about.com/library/weekly/aa082097.htm)

[xx] Shift implies a movement, a passage from one state to another, that I feel is important here.

[xxi] Space encompasses other states such as place, non-place etc.

[xxii] Situationisism was founded in 1957. Their philosophy was 'a response to Sartre's concept of the situation read as an answer to Lefebvre's injunction in his critiques of everyday life that change can only be radical if it is engineered at a grassroots level. Creating new and surprising situations through art was its means of challenging the orthodoxy of everyday life' (Buchanan 2010:436).

[xxiii] Place thus relates to presence and therefore contributes to the identity of place.

[xxiv] It is being 'out of place' and thus alienated that connects with Heidegger and his notion of dwelling.

[xxv] Barbara London is video curator at the Museum of Modern Art, New York.

[xxvi] No hierarchy is intended in the layout of the chapters.

[xxvii] The stakeholder is a person (or corporation) who has a vested interest in the work.

[xxviii] Exhibitions and other art practices such as residencies that make up the research for this thesis are listed in Appendix Two and contextualised in Appendix Three.

[xxix] This includes not only visual art but also the wider artistic output such as sound, video, and text, for example.

[xxx] This is later found to have a relevance to colonial and postcolonial art.

[xxxi] Internet art includes all digital media and is not confined only to that found on the Internet. It has relevance, however, to the border crossing as 'As we traverse borders our cellular devices hop from network to network across neighbouring territories, often before or after we ourselves have arrived' (http://rhizome.org/).

[xxxii] Willats's book, *Artwork as Social Model: A Manual of Questions and Propositions* RGAP 2012 proposes many models of art contexts but, here, in this thesis, only two are discussed.

[xxxiii] 'User' as in shopping centre is multi-purpose where the functions of browsing, socialising and shopping are carried out. Due to the expanded functionality of many centres, this could also include entertainment such as dining and cinema attendance.

[xxxiv] The continually changing nature of daily life was investigated through a series of photographs taken randomly of a particular telephone box in Manchester. The resulting work of hundreds of images documents the residue of the usage of this box, the beer cans, the chip forks and, only once, the box in use. The everyday can then be seen as

having a spatial dimension as well as a human one. This was further developed during exhibition where the images were 'out of place'.

[xxxv] Because of the instantaneous nature of this work, it was not always possible to create perfect images. Other aspects of the work, including that of the position of the photographer, are explored later in this chapter.

[xxxvi] This work was part of a longer piece called *The Blue Promenade*. It followed a guided route aimed at tourists. The works aim was to create new implications of the walk, such as following the man with high-vis trousers, and was related in text and image.

[xxxvii] The notion of voyeurism, the act of watching someone from a hidden viewpoint, is one that artists such as Sophie Calle practice. Her work often consists of placing herself in a position where she can follow or otherwise pry into the intimate life of her subject. In this case, it could be said that her 'subject' is really her 'object'. (Her work, *Take Care of Yourself*, seen at the French Pavilion, Venice Biennale 2007 was also the subject of a short presentation at the Fine Art and Philosophy conference at Staffordshire University in 2007. The contribution is included in Appendix Four). Lynn Hershman Leeson also uses the subject of surveillance as in the exhibition *Secret Agents* at Whitworth Gallery, Manchester, UK in 2010. The work *The Complete Roberta Breitmore 1974 -1978* is said to investigate 'A simulated person who interacts with real life in real time' and uses techniques which include surveillance to investigate, amongst other things, identity'. http://www.lynnhershman.com/.

[xxxviii] Magritte has been a reference point for many people including Lefebvre and artist, Dan Graham. My choice of Magritte was the visual impact and relevance of his work when seen in exhibition (*René Magritte: the Pleasure Principle*, Tate Liverpool 2011). It is my preference, if possible, to reference work that I have actually seen rather than only seen in printed form. This firsthand experience has contributed greatly to my general understanding.

[xxxix] In the exhibition, *Political/Minimal* 2008, Belgium artist, Edith Dekyndt (b. 1960) presented similar spatiotemporalities with Ground Control where a helium object was suspended in a corner of a room.

[xl] Influenced initially by de Chirico, Magritte's work was also contemporary to Carrà and Morandi and part of the Surrealist movement.

[xli] This can later be likened to Augé's 'triple decentring' that uses a layering to denote how far an individual is away from the city in terms of communication.

[xlii] Albert Dock is now a tourist site that includes shopping and dining as part of an experience that centres on what were the warehouse buildings clustered around the old dock.

[xliii] *Magritte A to Z* published on the occasion of the exhibition *René Magritte: the pleasure principle* at Tate Liverpool, 24 June to 16 October, 2011 and Albertina, Vienna, 9 November 2011 to 26 February 2012. (Visited 2011)

[xliv] A term 'trialectics' was proposed by Edward Soja (1996) as 'a mode of dialectical reasoning that is more inherently spatial than the conventional temporally defined dialectics of Hegel or Marx. Soja (Soja 1996:10) describes this as the trialectics of spatiality, and uses it to diagram three approaches to spatiality which he derives from H. Lefebvre's (1991) thematization of the production of space'. http://www.geodz.com/eng/d/trialectics/trialectics.htm

[xlv] A similar diagram exists in Willats's own book *Artwork as a Social Model* (Willats 2012:9A)

[xlvi] The impact of the work on the artist can be accepted within that artist's practice but may have lesser impact outside of that practice.

[xlvii] He also suggests that a work of art should operate as its own institution and therefore independent of specific art institutions' (Willats 20120:13D)

xlviii This presumes that the viewer has the necessarily contextual understanding of the work that correctly guesses artist intentions. However, it is my view that certain types of viewer only engage with an artwork on a superficial, aesthetic level that may be detrimental to the artist's development in the long term.

xlix This is art in the public domain that is openly visible as oppose to visiting an art gallery where controls exist.

l These can also be seen as conventions of display.

li The Media and Interdisciplinary Centre, Auckland, New Zealand commissioned this work in 2009. It consisted of push button lights that were placed in a rigid, geometrical pattern except for the positioning of two lights so that the overall appearance was random. There were three configurations of this work within the centre. The viewer became participant and had control over the light configurations, choosing which lights were on or off. This interaction created a constant, random display and blurred the boundaries between artist and viewer.

lii In the exhibition, (and symposium of the same name) S*ite Conditioned* at the Donna Beam Fine Art Gallery, Las Vegas 2012, Irwin presented architectural drawings for his site works. This exhibition, along with artists George Trakas, Siah Armajani and Robert Fleischner presented architectural and other drawings that then became part of the work they had previously made and became another site-specific work. Their discussion as part of the symposium *Site Conditioned*, University of Las Vegas displayed very different views of the nature of the relationship between location, art and community. Armajani believed in the right of the community to reject a work whereas Trakas wanted to let the artwork remain whatever the community view. This was particularly apparent during heated discussions about Serra's *The Tilted Arc*. Trakas exhibited site plans but also drawings that were made after the event and drawn from memory as a way of experiencing the work and site together from an angle of personal experience and almost as a finishing off of the work. The viewing space of the drawings then becomes a re-visited site. This is discussed in Appendix Nine with regard to the research trip to Las Vegas.

liii Whilst site-specific art is usually public, public art is rarely site-specific.

liv This notion is one that relates to poststructuralism where there are multiple sets of conditions that precede and determine the outcomes that are, nevertheless, subjective. An important concept especially in regard to the viewer, there is little space to discuss it here, as is also the case with the concept of postmodernism. This can more easily be described than defined and is often (rightly or wrongly) related to poststructuralism.

lv This could, legitimately, be part of an artistic hoax.

lvi This work, as in all the works in the *OneDay Sculpture* series, lasted only one day and therefore were truly ephemeral using the scientific definition of ephemeral.

lvii A select number had been previously were taken to an aircraft hanger and shown the fish in their seats aboard the plane.

lviii Opinions such as to the veracity of the work were discussed at the accompanying symposium with no consensus of result.

lix This is similar to photography where the photographer consciously or subconsciously edits the image before taking and often during the production process as well as other art forms.

lx As discussed earlier, duration is a Bergsonian concept.

lxi *Circumnavigation* can be seen on DVD Film and audio folder. The sound track was used as the rhythm for a purely sound work exhibited at *Hoard*, Leeds in 2012, DVD, Film and audio folder.

lxii Whilst the film of the work was also a documentation of what happened, *Circumnavigation* was a performative work where the filming was part of the

performance. Filmed in the early morning so as to cut down on extraneous sound, the work took place in an unlit stone building to create as true a performance as possible.

lxiii The fourth side was open to provide accessibility for its original purpose of storing beer in barrels.

lxiv There was no permanent light within the building and this piece was lit by hand-held torch above the camera lens.

lxv This insignificance is important as the everyday could be seen as small acts of a minor and repetitive nature carried out in non-sensational spaces.

lxvi This residency was a collaboration with artist, Veronica West and was part of Empty Shops, Derby 2010. (Funded by CCM Derby, Derby City Council, Cathedral Quarter and ArtsCouncil Lottery). Its aim was a site-specific collaborative residency with artist, Veronica West where, through the nature of collaboration, we could challenge our own art practices. This led to series of questions about the nature of collaboration and personal methodology and is included in Appendix Seven and images on the accompanying DVD, Re-Semble folder.

lxvii Marfa was also the home of Donald Judd. His acquisition and subsequent conversion of many buildings to art spaces, museums, galleries, studios etc. perhaps comments on different ideas such as value, process and sustainability of art and contributes, by default, to the range of viewer positions.

lxviii This is used as an advantage point in the location of site-specific art.

lxix The 'modernist triumph' can also apply to the non-place.

lxx This is similar to the void, an impossible and unachievable space.

lxxi This is also the case with essential safety equipment, such as fire extinguishers; create an unavoidable splash of colour.

lxxii I found Höfer's work only recently but there is a certain relevance to the underlying themes of this thesis. Whereas Höfer uses architecture to build a framework for absence, I use the experience of absence in a space-time shift that relates to past, present and future.

lxxiii Greenberg specifically quotes the gallery rather than, as I have interpreted it, gallery space, but I take the word 'construction' to mean both inner and outer rather than just the structural.

lxxiv It also indicates that the building and its purpose exert an unwritten code of behaviour. Foucault writes about order within institutions such as prisons that have a certain relevance to this statement.

lxxv This work takes apart the idea of the site specific and re-classifies artwork placed in a location as site determined, site orientated, site referenced, site conscious, site responsive and site related.

lxxvi This is a simplistic viewpoint. The term 'thing' has a much discussed relevance with, for example, Heidegger who suggested a 'thing' related to the preconditions, that is the fourfold, of its own existence. (Sharr 2009:24). He also related the ' thing' to nearness, in which humans' modern, faster living created a negativity that was detrimental. This is very close to the basis of Augé's ideas of the non-place.

lxxvii Perception takes into account intuitive thoughts.

lxxviii The idea for this was originally conceived as part of studio practice during my MA. It was later developed to become a 1.32m film during this research as a moment of ambiguity where taking off becomes landing. Filmed at the Victoria Hall, Stoke on Trent. (Camera: Rob Cartlidge, Sound: Michael Hobson).

lxxix 42 New Briggate Gallery, Leeds December 3rd 2009 until February 27th, 2010.

lxxx March 5th and March 10th, 2010 Big Screen Middlesborough.

[lxxxi] This standardisation is, of course, only relevant to 'standard' people.

[lxxxii] I feel that this is also multi layered and refers to both text and image. Also that it relates to time and duration with possible references to Bergson.

[lxxxiii] Links are here with Kester and Willats's earlier discussion and viewing models.

[lxxxiv] Max Delany is director of Monash University Museum of Art, Australia.

[lxxxv] Delany in his paper *Camouflaged Building* goes on to say 'In amplifying the relationship between the individual (viewer) and the body politic (as architectural representation), *Camouflaged Building* was a sculpture of epic scale and ethical dimension. As an essay on questions of political authority, Camouflaged Building underscored the inevitability of civic decline and entropy, and, at the same time, the measures that might be taken to cover things up, and keep things hidden from view. In this sense, as Verwoert has suggested, Ondák's work is both monumental and anti-monumental'. © Max Delany and Situations. Published by Situations at the University of the West of England, Bristol, 2011. www.onedaysculpture.org.nz, 2009.

http://www.situations.org.uk/media/files/A_response_to_Camouflaged_Building.pdf (accessed Jan. 2012)

[lxxxvi] Not a derogatory term but one that adequately encompasses an enthusiast or a casual viewer but who, unlike the art professional, has little art knowledge.

[lxxxvii] Bernard Tschumi (b.1944. http://eng.archinform.net/arch/8.htm) is a practising architect who explored the nature of space through a series of unanswered questions. He thinks that the relationship of architecture exists through and is influenced by movement, that is, function and usage (http://www.tschumi.com).

[lxxxviii] This discourse was begun with regard to viewing space in the previous chapter.

[lxxxix] De Certeau was influenced by Lefebvre who he called, 'a fundamental source for his notion of everyday life' (McLeod in Harris 1997:15) although his interpretation of the everyday had certain differences.

[xc] *Hoard: An insight into the archaeology of the artist's mind* is part of a year-long project that takes place, firstly, in an unused warehouse and latterly, in a new office block, near Leeds. Up to eight artists, together with visiting artists, utilise the space for very limited periods as a studio space, depositing objects, creating and developing artwork. This also tends to a collaborative work where the artists use forms and materials that 'belong' to someone else. Every two months, the space is open to the public and then also becomes a performance space. The value of this work is, firstly, it can be seen almost as an unbounded space due to its size, and secondly, the limited time span means that work is spontaneous allowing for more insight into the creative process but less 'editing' time. Thirdly, its collaborative effect and its lack of personal ownership boundaries have created tensions within and around work that would not otherwise have been present. From a spatial viewpoint, the process of using such a large space with a number of other artists has the effect of creating numerous boundaries and thresholds that are tentatively crossed especially within the medium of performance. However, with the progression of time, there has been a tendency of fixity and now, in the latter half of 2012, I am collecting space that will be defended against intruders in a similar manner to the other collections. The space was provided by Departure Gallery (www.departuregallery.com) and will result in a publication.

[xci] This overlapping, or enfolding, is an important concept that is referred to later.

[xcii] In general, I have not used the word 'body' to indicate the presence of the human being as is often used in art contexts but, in this instance, it is necessary as it aligns the body as an object rather than a sentient being. My objection lies in the limitation of such usage.

[xciii] The word 'interruption' is used rather than intervention as the aim of the piece was a seamlessness but created a change of flow. Although, of course, in one sense, it does intervene, it comes between the wall and the viewer. Its intention was not to impede the

flow of the eye as it is cast over the gallery space. The use of the word interruption is a recurring one especially where structures are placed in site responsive situations, (such as in the *Structures* series of work) where the aim is to interrupt the status quo in a multi-sensory manner.

xciv This work was part of the Chester Performs *Up the Wall* event 2007 that took place on and alongside the city walls. It consisted of twenty light pieces that gave significance to an existing object, be it a blade of grass growing on the top of an old doorway or a non-specific step in a flight of steps. This is expanded in Appendix Three. A film clip can be seen on DVD Appendices Film and audio folder.

xcv Genius loci are contemporaneously described as referring to 'the unique assemblage of cultural and physical characteristics that make a place distinctive, with a characteristic ambience' (Ed. Gregory 2009:272). Norberg-Schulz begins with its Roman concept as a 'guardian spirit' (Norberg-Schulz 1980:18)

xcvi Christian Norberg-Schulz, Norwegian architectural historian and architect (1926-2000) (http://www.aschehougagency.no/Authors/Universitetsforlaget/Norberg-Schulz-Christian)

xcvii These orientations, far away and close by, separate and united, continuous and discontinuous are useful later when it comes to discussing Heidegger and gathering with regard to the bridge.

xcviii It is also here that design and function give way to the economic in the non-place thus creating an absence of identity.

xcix The principle of shin-gyo-sho as used by Lefebvre originally relates to the importance of Japanese gardens as a reflective space due to the restriction of everyday living space (Gerber R. and Williams M. 2002). The spatial and temporal harmony within the garden is reflected in the usage of these spaces and other public spaces. It is a basis for Lefebvre's social spaces. (Within the garden, Shin refers to the stone, the hardness, gyo to the pavilion that provides shelter from the weather and sho, the softness, the greenery behind the shelter (R. Suto 2011).

c This refers to the 'moment' that is discussed by, amongst others, the Situationists where social landmarks are used to create pauses, moments, in the everyday.

ci Although this event took place on the City Walls of Chester, it is space used as a thoroughfare by locals. However, it is also tourist space as a historic monument. This duality creates viewing processes that relate both to the everyday as well as to the exhibition.

cii Social space is closely bound with the everyday, a concept that runs throughout Lefebvre's work.

ciii Also called 'spaces of representation'.

civ The idea of flows references Manuel Castells who uses the term 'spaces of flows'. Castell's 'spaces of flows' are the spaces that are dominated by particular intense social phenomena such as travel, which does not connect with other spatial flows such as the localization of space. Whilst Castells means organisational space, that itself references social space that is non-contiguous, I use 'flows' as the temporal and spatial layering of spatial organisation.

cv This is a different viewpoint from the one I am offering here. I believe that there must be an overlapping rather than a compartmentalisation. As space is enveloping, it must, of necessity, be able to be categorised as different things at the same time, for example, the ability to transform a space into place.

cvi By structure, I mean, the directions of the everyday rather than the physical building structures.

cvii Mary McLeod writes 'Lefebvre's analysis (of the everyday) emerges from a particular French situation and can only be understood in that context…" (McLeod's essay *Henri Lefebvre's Critique of Everyday Life: An Introduction* in Harris and Berke 1997:11). This

obviously provides particular influences on his way of thinking about the everyday, which was also influenced by Heidegger and Alltäglichkeit translated as 'everydayness' in McLeod's essay.

cviii Photographer Ed Ruscha is noted for his images of everyday Los Angeles. Deborah Fausch says 'These photographs were almost anthropological in their spare and non-committal of heretofore unremarked elements of the urban experience of Los Angeles.' (Fausch's essay *Ugly and Ordinary: The Representation of the Everyday* in Harris and Berke 1997:97).

cix However, the idea of 'specialized activity' could be seen as undermining aspects of the everyday especially activities that may be traditionally seen as women's work. However, with the addition of leisure activity spaces within the sphere of the home, such as gyms within apartment blocks, and live/work spaces, the everyday is becoming both more and less specialised but definitely less gender divisive.

cx It can be seen that where shopping is seen as a leisure activity as oppose to an activity of necessity e.g. food shopping, the buildings exhibit an excess that is more akin to pleasure than necessity. This includes newer shopping malls, such as Manchester's Trafford Centre. However, the enclosed space of the mall is giving way to more open access areas such as Liverpool One where the 'shopping as leisure activity' space flows into surrounding streets. Chapter Five refers to the construction of QVB in Sydney which was built in the 19th century,

cxi Function driven by economics

cxii Outmoded in the 'first' world but advancing elsewhere at varying rates.

cxiii This created an intermingling of light that inspired the work *Exchange*. Exhibited at the gallery Vault in 2010, in Lancaster, UK, two fluorescent tubes, covered with photographic filters to alter the colour, were mounted on stands. This is further discussed in Appendix Three and shown on DVD Film and audio folder.

cxiv www.inglebygallery.com/exhibitions/ceal-floyer-dan-flavin/ This exhibition was also important for the significant way that the collaboration between Dan Flavin and Ceal Floyer worked. The related work, Flavin's fluorescent tube, cast its light across the floor to meet the shadow from the projector making a isolated patch of confused light where the outflow of the two light pieces conjoined aptly illustrating the crossings that occur at meeting places.

cxv Ingelby Gallery catalogue.

cxvi This viewpoint of this image was taken because of the spanning of the doorway which became an important concept later within my own artwork as it acted as bridge thus making connections.

cxvii This quote goes on to ask 'What would the social conditions be like today if the past had panned out differently at a small but crucial moment in history? (Birnbaum;Volz 2009:50).

cxviii Extending the spatio-temporality of this work, a film of a kitchen cat that purported to have roamed in the space, reconfigures the time span. This creates new space where the viewing can take place in different surroundings such as DVD, YouTube and other media for example.

cxix This term 'used' is not to be confused with 'lived'. The difference being that 'lived' relates to the imagined on a societal and individual level whereas 'used' is meant to convey the commercial or 'traded' space, Lefebvre's perceived space.

cxx Installation view at the Serpentine Gallery, London, 2007. Viewing this work, when entering the light beams, it created an impression that the edges of the beam were sharp and would cut. Thus the imagined perception of the work was far different from its mathematical precision. However, in the early days of these works, the lines were hand drawn creating, what the artist called, imperfections which he disliked and as soon as it became possible, used digital and computer imagery. An artist talk by McCall

shows a fascination with actual mechanics of how light can be manipulated within space. The experience of entering such an installation however, reveals a different perspective where light appears to become a tangible object.

cxxi By simplified, I am ignoring philosophical meanings of consciousness and, in particular, Heidegger's 'dasein' which would, in other circumstances, be relevant here.

cxxii Using the word 'perceived' brings connotations of Lefebvre's category of perceived space.

cxxiii This was observed behaviour and with regard to discussion with gallery staff and viewers.

cxxiv This will be seen to be in contrast to the bounded space of non-place.

cxxv This is akin to Euclidean, mathematical space.

cxxvi The void has to have a boundary of whatever size.

cxxvii The supermodern will be seen to be a condition of the non-place. Here, Ibelings discusses it as a movement that supersedes postmodernism and deconstructivism and uses it with regard to architecture. He states 'Around 1990, deconstructivism was presented as a break with postmodernism, but beneath the outward differences the two movements had a good many things in common' (Ibelings 2002:24).

cxxviii It will be seen later that the non-place, a condition of the supermodern, is subject to control by both covert and overt surveillance.

cxxix This is, of course, not a new phenomenon and is linked with territorialisation.

cxxx This multiplicity of meanings has already been discussed as part of the everyday.

cxxxi This is consistent with Ibelings.

cxxxii *Trace* was the intended residue from previous work. The aim of this was to remove the clues of previous existence from the viewer so as to look at the marks of historical layers within spaces such as gallery space. It is my view that the archaeology of space is present through traces of previous existences and through memory and experience of the user of space. This is explored later with regard to place.

cxxxiii This could also be interpreted through ma, as an interval, the presence of absence enhancing the whole.

cxxxiv Grid reference SK288546 on East Sheet, OL24, The Peak District.

cxxxv This is in keeping with the building site image shown earlier as an example of absence with possibility.

cxxxvi Boundaries, however, are not fixed, rigid structures but are fluid and often porous. This gives a certain flexibility and fluidity to specific spaces including the ones mentioned.

cxxxvii This is a commonplace view rather than a scientific one.

cxxxviii Democritus, c.460-c.370 BC whose atomist theory was credited to Leucippus, his teacher (http://chemistry.mtu.edu/~pcharles/SCIHISTORY/Democritus.html)

cxxxix However, he also says that place does not exist in absolute terms which coincides with Augé.

cxl Aristotle aligns the existence of void with the existence of place saying if places exists so must void and for the same reasons. This is not extended here but Aristotle's place is touched on later.

cxli This is then deprived of extension of body.

cxlii To be a void, there has to be boundaries for the void to be created, it is contained.

cxliii Plato thought that the earth was made up of 3D blocks of solid material, which would, by default, have spaces in between (Adamson lecture King's College, London

October 2011 podcast accessed Jan. 15th 2012
http://www.historyofphilosophy.net/adamson-void).

cxliv In this work, each half of a children's' tennis balls contained a narrative that alluded to an event that may have just happened or was about to happen. Relating to the structure of a novel, the narrative of each ball was individually valid, three halves made a chapter and the full series of nine made the novel.

cxlv This was exhibited at Cupola, Sheffield in 2008 and Waterside Open Exhibition in 2010.

cxlvi However, it was also in space as well as holding space. This dual dimension creates a dichotomy whereby the notion of replacement becomes historical rather than contemporary.

cxlvii This expectation links with Sartre's intention of meeting Pierre in the café.

cxlviii In *Play*, the process is a step removed from the potter shaping the void due to the factory production of the ball although the concept is similar.

cxlix Tate Modern 19 January – 25 April 2011.

cl The Sublime is a recognised genre within art practice and explored, amongst others, by Kant and Lyotard, for example, as well as Burke that is employed in the paintings of Caspar David Friedrich. However, it is not the intention of this thesis to explore these notions which have been well documented elsewhere.

cli Sensible as in 'pertaining to the senses'.

clii This notion of threshold is especially important to Bachelard who is discussed in later where the relevance of either side is explored.

cliii *Eruv* has been a long running project. An eruv is used by Orthodox Jews to delineate an area so that strict rules could be relaxed on the Sabbath day. A metal wire, complete with doors, is suspended above rooftops thus creating a marked space. This then provides a potentially private space that pertains to the religious code. These exist in places like Manchester and London in the UK but whose existence is virtually unknown outside the Jewish community.

My work has used the concept of the eruv to create a barrier where entry and exit could instigate a change of behaviour. Here, an eruv was suspended around a viewing space making a minimalist intervention in space. Its aim to subvert the behaviour of gallery visitors. The reasoning being was that behaviour within the space of the eruv was one that is conditioned and subconscious. From without, the enclosed space of prescribed behaviour could be called a void. It makes a threshold space that is liminal but from within, the outer world beyond the eruv is a 'free' space. Drawing from this, a liminal space is one of experience rather than physical.

In making my eruv, the process was particularly important. The material used was sheep's wool which was initially collected from where it had caught on fences. Later, black wool donated by Christine Wood and a Welsh fleece from shepherd, Erwyd Howells. The wool was left unwashed and hand spun creating a haptic experience. Using wool subverts the original material of the eruv but its use was instinctive. It has, however, been related to the story of Cain's sacrifice of Abel (Various versions that range from the Old Testament, Book of Genesis, to the Hebrew, Book of Jasher).

The suspending of the eruv in a viewing space created a marked area but it was realised that although this space existed, without the knowledge of that existence, there could be no impact. It became obvious that an eruv was already created by the outer limits of a space, for example, the walls of the gallery. These walls then create their own eruv where behaviour is conditioned by accepted protocols as well as sets of rules. A traditional eruv exists because a wall cannot be built around mixed populations who have differing ways of living. This realisation made the work obsolete but provided an ongoing debate as to where inside and outside, inner and outer starts and ends.

Later, I found that Mark Wallinger had similarly explored the concept of the eruv at Münster Documenta 07. http://www.skulptur-projekte.de/kuenstler/wallinger/?lang=en

cliv The idea of protocols is developed in Chapter Six.

clv The nature of the door's opacity is pertinent however.

clvi The Romans were early colonisers as discussed later in regard to colonial/postcolonial theories and the impact on borders.

clvii Working from the outside in, from the unknown to the known, it can be viewed as void to limen to boundary in a flowing topology.

clviii Soja uses the term 'expolis' to identify the new centres on the outside of the metropolis that buck the traditional urban pattern of 'tightly packed inner city' winding down into 'sleepy dormitory suburbs' (Soja, 1996: 239) and cities turned inside out and turned outside in are the way he describes them in *Postmetropolis* (Soja, 2000: 250).

clix This links to the eruv.

clx This work had a greater significance from being part of a larger network of live artists, performing their own interpretation of a theme at similar times in different parts of the world.

clxi That is, hearing along a horizontal pathway from the harbour. It would be heard by different ears in different places. Sound however, does not travel in horizontal pathways, it spreads from its source in all directions.

clxii Tate Liverpool 2003.

clxiii More recently, Susan Philipz, as the 2010 Turner Prize winner, has explored the cultural significance of song within the gallery space. She has also taken songs that may have been heard in earlier times, perhaps from grandparents and re-presented them causing a triggered memory.

clxiv *Wonderland* was shown at The Saint Louis Art Museum July 1st to September 4th 2000.

clxv John Cage's *4' 33"* work of silence became a soundtrack of coughs and other human sounds.

clxvi People with limited hearing often hear deep bass notes more easily creating greater inclusion.

clxvii The film of this work can be heard on DVD film and audio folder. This work is a documentation of a journey through the Harecastle Tunnel, Trent and Mersey Canal on a narrowboat. The film aimed to record the shifting light accompanied by the occasionally overwhelming engine noise to create a work where darkness (which could be taken for a void) obliterated the known thus creating a dislocating experience where the reality of location became the liminal. Therefore the film can be seen as the threshold of the known whereas the actuality of the experience was not. However, the threshold was the limit of the light, beyond that was unknown. This work was part of a series of work whereby light was used in this manner. Its aim was to create a liminal experience through the limitations and oppositions of light. Here, as in Flaskepost, sound was also used ambiguously, either as a threshold point whereby it reached out beyond the known or as aural spatial container whereby the boundaries are uncontained. There are also resonances with the work *Circumnavigation*.

clxviii The use of dislocation or interruptions to the known experience has been a major part of the development of my art practice and has served as exploratory ideas relating the non-place and borders.

clxix Initially, the space was used as a depository for items 'that would come in useful someday'. These included a metal buoy, a length of chain, two mirrors, 23 neon plastic shot glasses, a bundle of bamboo canes, a menu box and a New Scientist magazine containing an article entitled *Nothing*. These were deliberately added to by two prints of

my present studio space. The canes began to provide structural forms. These related to previous work but were newly configured.

clxx This project uses bamboo canes relating to its origin. This follows a series of work simply titled Structures that relates to field research in South East Asia. Its aim here is to use the space to make structures where the process of building has a semblance to South East Asian approaches but the form is free. At *Hoard*, there has been an open mindedness to failure that allows the disintegration of form to create new structures. This is discussed in Chapter Four with regard to place and expanded on in greater detail in Appendix Six.

clxxi For example, an everyday space to one person is the work place of another. This is explored later with regard to place and non-place.

clxxii Here, there are connotations of the void where boundaries exist to, ostensively, contain nothing. However, as discussed, 'nothing' is a physical impossibility but the implications of the void as a container is relevant to an outsider view of bounded territory.

clxxiii Using the river is in line with philosophical history where the river and its usage is common as an analogy.

clxxiv The edges include the riverbed as well as its surface where it meets the air.

clxxv During the research trip to the Mekong River, the river was a functional space. It was used for local and long distance travel and, along with the local population, I used the water of the river for drinking, cooking, bathing and washing clothes, The purpose of the trip, however, was to explore its function as a border.

clxxvi The use of the word 'colonise' is deliberate and refers to the way water can completely overcome the land and, after its retreat, leaves a residue.

clxxvii Obviously the river is normally a fluid notion but account has to be taken of changes when frozen.

clxxviii Kevin Lynch uses the word node to describe the intersections where, for example, one road meets another.

clxxix The notion of one thing becoming another is the essence of any border, or meeting of edges, of any type. Here though, I use territory as it points the way to the idea of place, which is used later.

clxxx This is normally the space between high and low tide.

clxxxi Whilst this is generally the case, marginal border areas sometimes experience a lessening of influence from central government.

clxxxii This relates to the liminal. To recap, it is the point at which sensation is too faint to be experienced, but originally, the outer edge beyond which nothing of importance happened so was inconsequential to the 'conqueror'. Thus the liminal in the sense of borders could be seen to exist at a geographical border as a mental notion to those who didn't travel beyond the boundaries. This is closely linked to territorialisation and the culture of gangs.

clxxxiii The idea of fluctuation is explored in the work *Shipping Lanes* discussed later. It can be seen on DVD film and audio folder.

clxxxiv This photograph was included in Cube Open, Manchester in 2010. It was taken as part of the Tou Residency work *The Blue Promenade* in Stavanger in 2010. Its importance to this thesis lies in its location below a flyover, a non-place. The work, *The Blue Promenade*, follows a guided route aimed at tourists where new implications of the walk, such as the alternative view of the outdoor pool, are related in text and image. Discussed in Appendix Eight.

clxxxv This is also used to great effect in the casinos of Las Vegas where the carpet is 'territorialised' to subtly persuade clients to follow particular pathways.

clxxxvi Discussions on the outer edge of a painting, for example, are relevant to the viewing process. Where one thing ends and another starts, as in a painting that hangs on a wall, has visual impact that includes the whole spatial plane. Traditionally, it could be said that 'authority' is added to the painting by the use of ornate gold frames.

clxxxvii This is the reason for the 'imposing buildings' mentioned in the introduction of this chapter. They lend an air of authority which, ultimately, implies control.

clxxxviii This is indicative as to how border posts behave when the rules of entry and exit are often dual, that is, both written and unwritten.

clxxxix Security boundaries are also erected for the same purpose, to contain and exclude for territorial and economic considerations, such as that constructed around the Glastonbury Festival site, UK.

cxc Globalisation has created a worldwide exchange of goods and ideas and it is this that is referred to with the idea of porous borders. Media access and increased communication has allowed exchanges to be made quickly and easily therefore undermining governmental and economic attempts to have strong barriers where control can be exerted. A globalisation presents both advantages and disadvantages. At its most basic, it has brought green beans to our supermarkets throughout the year whilst simultaneously disregarding the food miles, the social conditions of the workers in Kenya who grow these products and, to a certain extent, the seasonal production of locally grown beans. However, Immanuel Wallerstein describes globalisation as 'a misleading concept, since what is described as globalization has been happening for 500 years. Rather what is new is that we are entering an 'age of transition' " (Article: Globalization or the Age of Transition? http://www.iwallerstein.com). Augé later uses the term 'glocalisation' for a tendency to make communities more in control of their destiny as oppose to the wider sense of globalisation. Local community endeavours to overcome the effects of non-place which uses globalisation as an economic strategy. Ibelings describes this as 'the process of homogenisation serves to emphasize the specific, the local and the authentic' (Ibelings 2002:67).

cxci It is certainly the case that ideas are more easily disseminated as can be seen in the Arab Spring 2011.

cxcii This work was introduced in the first chapter.

cxciii Reservations for tribal peoples create inclusion and exclusion zones that work both for and against these populations.

cxciv Unauthorised activities such as the 'black market' creates financial benefits for individuals with added criminal risk but can provide necessary goods for the general population in a situation of embargo.

cxcv It must be noted that, increasingly, there are areas of single nationalities, both temporary and permanent, at or close by border areas whose impact has an effect on local populations that is often seen by the existing population as economically and politically disturbing and disruptive to the prevailing conditions. According to Moran, 'Social spaces interpenetrate one another and/or superimpose themselves upon one another' (Moran 2005:86). (This also applies to the societies who create the social spaces). These edges of society, where there is an interruption to the norm either in placial or societal terms, behave relative to those codes of behaviour seen at physical borders.

cxcvi As discussed later in this chapter, political influences sometimes create a greater intensity around the border thus the littoral zone is reversed.

cxcvii The term 'foreigners' is one that is determined by place. Sallis writes 'What is foreign in one place may well not be foreign in another. It is never simply a matter of foreigners in general, which would then be instantiated in particular foreign persons, things or lands. Rather, in the determination of something as foreign there is always a third factor, place. Both the place of origin and the place of appearance figure in the determination of someone or something foreign' (Sallis 2006:9).

cxcviii Bhabha, as one of the main influences in this study, writes from a postcolonialist viewpoint. Nevertheless, I feel that there is a relevance to border theories and notions of space and place. Quayson writes 'A possible working definition for Postcolonialism is that it involves a studied engagement with the experience of colonialism and its past and present effects, both at the local level of ex-colonial societies as well as at the level of more general global developments thought to be the after effects of the empire' (Quayson 2000:2).

cxcix There are many positive and negative issues with migration which are unable to be covered here as well as many different points of view.

cc Also known as Toi o Tāmaki, the Maori name.

cci Okwui Enwezor writes in the catalogue for the exhibition Altermodern that Shonibare 'has made the tension between histories, narratives, and the mythologies of modernity, identity and subjectivity in his continuous attempts to deconstruct the invention of an African tradition by imperialism. The locus of Shonibare's theatrical and sometimes treacly installations is the fiction of the African fabric he employs. These fabrics and their busy patterns and vivid colours are often taken to be an authentic symbol of an African past. But they are in fact, products of colonial economic transactions that moved from Indonesia to the factories of England and Netherlands, to the markets of West, East and Central Africa, and ultimately, to Brixton' (Bourriaud 2009:30).

ccii Whilst Khalili is talking in relation to the Palestinian/ Israeli conflict, it is a truism for any border.

cciii It must be noted that the debates surrounding colonialism and postcolonialism are both current situations.

cciv As this was an important work with many elements, it is further analysed in later chapters.

The site-specific work was shown initially at Departure Gallery, Southall, London 2010 (supported Staffordshire University), ZooArt, Cuneo, Italy 2010 and in 2012, at Blank Media, Manchester (Arts Council supported). DVD film and audio (camera - FedoFedo) show clips taken within the structure in Cuneo.

ccv This description is apt to the events surrounding border posts (that are also) relevant to *Grass is Greener (on the other side)*.

ccvi These can be seen as similar to rests in music.

ccvii It is a territory that concerns the absence of identity especially individual identity as passports and identity documents are often removed. This absence of identity is discussed with reference to place.

ccviii This is opposite to airports where the suspension of time is due to waiting, to the lingering between home and away.

ccix This image shows the spatial control methods at the border post but is poorly photographed due to the inadvisability of overt photography at such places.

ccx This position of statelessness and placelessness is part of the final chapter where the situation is discussed with relation to the border bridge of Thailand and Burma.

ccxi It is later identified as the 'pause', the space of the moment of exchange and flux.

ccxii I interpret the frontier as void as a space that is delineated from other spaces and that this difference then allows the exchanges and encounters to happen.

ccxiii North American cinema and television 'westerns' used frontiers to represent the idea of lawless and violent places where the 'good', rich white guy usually overcame the 'bad', poor aboriginal.

ccxiv Whilst Wilson and Donnan have applied this specifically to the US/Mexican border, it is, of course, relevant to all borders.

ccxv There is an affinity here to Lefebvre's perceived, conceived and lived space.

ccxvi As places with a defined boundary, they can be bought and sold, that is, they are tradable commodities.

ccxvii Heidegger's work on the bridge where it is the link between two places is important here.

ccxviii The rock at the centre of the island that is within the ice within the water is similar to the theme at border crossings where zones are created that create ever smaller areas of inclusion.

ccxix This work was experimental, the island was very small and easily accessible but it was used to test out the theory of how islands operate.

ccxx This is also discussed as part of an exploration of the Heideggerian notion of gathering.

ccxxi The construction followed the contours of the land rather than creating a platform for the building, which led to unequal upright struts. The structure was approximately 25% of the original (estimated) height.

ccxxii This series of work is explored in more detail in the next chapter.

ccxxiii Again, this relates to the liminal.

ccxxiv It is, however, from within the in-between space looking outwards towards a boundary. This places a particular viewpoint on the 'looker' who, as discussed later, is placeless and stateless thus causing the 'looker' to be, in effect, a non-person

ccxxv In the area of my journey, the borders were between Thailand and Laos and Laos and Cambodia. The river extended beyond these countries in both directions.

ccxxvi The passage of the boat itself as well as other water traffic created different flows that influenced the final destination.

ccxxvii The concept of using such pages introduced a further temporal aspect. The use of guidebooks itself implies a journey, a passing through of border zones where new dimensions of culture and knowledge are added. But it also presents a delayed experience as the books are written over several years making an additional spatio-temporal narrative. However, it was also intended to highlight the fact of the 'rich' foreign tourist who could not only afford a guidebook but could afford to travel. It draws a dichotomy between those who live in a country and are generally too busy carrying out everyday lives to go sightseeing and often know little about the country history. The use of guide book pages follows on from previous work in New Zealand where used pages of the guidebook were placed in prominent crevices or under stones to mark a potential journey for others, similar to cairn building on mountains.

ccxxviii The difficulty of photographing in such circumstances created a situation where the actuality of the authenticity of the work could be questioned.

ccxxix This relates also to my proposition that place becomes a site of memory and myth.

ccxxx This work was shown as film at PSL, Leeds in 2010.

ccxxxi This is not to say that everyday life does not happen between the banks of the river.

ccxxxii Whilst this river, as a place of consumption, circulation and communication conforms to the categorised view of non-place, it was not a non-place. It did not, for example, pertain to the condition of supermodernity as it was a natural environment. It also exhibited a great sense of belonging to the river users where it was a great resource and used in everyday life for most purposes.

ccxxxiii These tensions can be applied to the border crossing itself where globalisation has both eroded the border and increased the apparent need for one.

ccxxxiv Kant was concerned with the aesthetics of the framing whether in art or architecture

ccxxxv Derrida in *The Truth in Painting* uses the word passe-partout to discuss the border of a painting and says 'it must formally, i.e., by its forms, answer to a finite system of constraints' (Ross S.D, 1994:406). The passe-partout is the intervening space between frame and painting but its general interpretation is 'master key' which I think of as providing the opening to, say, understanding of the painting in this example.

ccxxxvi This exhibition, *Wireless,* was an independent exhibition at Liverpool Biennale 2006. This site-specific work showed a mat containing the word Welcome in Chinese referencing the building's earlier usage as a garment factory to bring an awareness of social conditions within the Chinese clothing industry. The mat as an exhibit was often overlooked but well used in traditional form so partially erasing the writing. This fitted in well with the aims of the work but relied on the viewers' reading the exhibition notes to understand the presence of the work. This was part of MA work.

ccxxxvii Any border zone that is, any place where one thing becomes another.

ccxxxviii Briefly, Lefebvre elaborates on social space as spaces such as accessible space i.e. routes whose use is prescribed by certain rules, boundaries and forbidden territories where access is controlled, places of abode, temporary or permanent and junction points that include places of passage and encounter (where access may be controlled) (Lefebvre 1991:193). This is also important in relation to the later chapter on place.

ccxxxix Lefebvre also notes junction points as points of friction, which is a binary opposite to Augé's discussion of the non-place, here seen as interstitial space, as a 'frictionless passage'.

ccxl This is part of the *Structures* series. However, calling it a ceremonial gateway is a guess at its original function.

ccxli Partially successful, this began a longer process with the same intentions. Its failure lies in its location and possibly its material. However, to make a more formal piece would begin the process of simulacrum rather than interpretation. The location is more problematic, it is here that formality would bring a more successful outcome.

ccxlii This is also the case in Liam Gillick's work at Venice Biennale mentioned earlier.

ccxliii This is altermodern's break with modernity that sees itself as breaking with the past unlike postmodernism that acknowledges past's presence. Enwezor also uses the terms 'supermodernity', borrowed from Augé, as well as 'andromodernity, speciousmodernity and aftermodern' (Augé 2009:Prologue).

ccxliv The following is the context signage from the bridge. It seems important to include both language versions reflecting both sides of the border.

'Frigg was the world's largest and northernmost gas field when it came on stream, and extended into both British and Norwegian sectors of the North Sea. The Frigg bridge was the only place where people could walk across the UK-Norwegian boundary, and the frontier crossed the section you are standing on. "You are now leaving the Norwegian sector, entering the British sector" - the sign gave clear warning. This 75-metre walkway connected Treatment Platform 1 (TP1) on the UK side and Treatment Compression Platform 2 (TCP2) in the Norwegian sector. This section here is 10 metres long, eight wide and eight high, and weighs 8 tonnes.

'Hyphens in this version are due to graffiti on the sign itself that renders it undecipherable.

'Friggfeltet var verdens største-og nordligs-shore gassfelt da det ble äpnet og det strakk seg inn pä bäde norsk og britisk sokkel. Friggbroen er den eneste broen som har krysset grenson mellom Norge og Storbritannia. I brostykket du nä stär pä, lä selve grenselinjen. "You are now leaving the Norwegian sector, entering the British sector" - skiltet ga klart varsel. Broen bandt sammen de to plattformene TP1 (Treatment Platform 1) pä britisk side og TCP2 (Treatment Compression Platform 2) pä norsk side. Broens totale lengde var 75 meter. Dette brostykket er ti meter langt, ätte meter bredt og ätte meter høyt og veir 88 tonn.

Its relationship to altermodernism is in 'Envisioning time as a multiplicity rather than as a linear progress' (Enwezor 2008).

[ccxlvi] In another work, Alÿs proposed a journey, called *The Loop*, from Tijuana to San Diego without crossing Mexican/American border. He writes 'The project will remain free of this displacement and clear of all critical implications beyond the physical displacement of the artist' (Alÿs 2004:124). This displacement explores the actuality of the indigenous Mexican aiming to cross into the United States where identity is a major factor.

[ccxlvii] Artists, Multiplicity, in their project *Border Devices*, uncovered maps of the West Bank area that show 'war zones, bypass roads that join them, military zones for the Israeli army, Palestinian villages and cities, refugee camps, areas that have no jurisdiction' (McQuire and Papastergiardis 2005:174). There are often initially hidden political agendas and economic considerations that, over time, conflict within them as well as towards 'the other side'.

[ccxlviii] Such as the red line, for example, on the Frigg Bridge.

[ccxlix] People do not belong because it is a transit space where people do not stay but also because of the processes of authority within the crossing procedure.

[ccl] Schneider and Wright use analogies that are particularly relevant to border zones. Quoting Elizabeth Edwards with regard to the photographic image "They suggest an interplay amongst people in different space which must characterize the encounter of displacement further, it erodes the rigid boundaries and perhaps points of social and cultural identity in terms of an intricate amalgam rather than an absolute or essentialist notion of 'identity' "(Schneider and Wright 2006: 152).

[ccli] These exchanges, further discussed in Chapter Six, are particularly culturally important.

[cclii] This point is especially relevant in this era of globalisation.

[ccliii] This statement brings forth dichotomies. Extending place to include those that are created by living things, not just man, an animal chooses a place to be, e.g. for food or shelter, which may be precognitive, that is, instinctive. A plant will only grow in certain places but not because of any consciousness, just because the conditions are right. These 'choices' bring into question of whether place can only be called place because of a cognitive event. For example, is a mountain in 'place' only because a human recognises its existence at that site? This can be developed through Heidegger and his concept of dwelling.

[ccliv] The 'blue plaque' system in the UK attaches a blue inscribed disc that marks the position of a significant event or happening such as birthplace of a regarded person to the closest location.

[cclv] This analysis of place also becomes a starting point for the concepts of placelessness and non-place whereby the opposite of these placial components could be seen as placelessness although this is simplifying the concept of placelessness to a mere opposite of place which I do not think is the case.

[cclvi] The isolation of the shoes is reminiscent of Vincent Van Gogh's (1853 – 1890) painting *A Pair of Shoes* 1886. The use of shoes as a key to the owner's identity is one that brings many discrepancies. For example, in Van Gogh's painting of the shoes were alleged to be a peasant's shoes and bring connotation of the earth and toil. However, François Gauzi, who frequented the same studio, writes that the shoes had been bought new by Van Gogh in a market and used in daily life until they became battered and worn. This was supposed to be 'his communion with the toil of the labourer or peasant' (Bonafoux, P. 1990:58). (This information was taken from my own previous essay written in 2007)

[cclvii] The relationships within the image conform to the viewing trialectics of the earlier chapter.

^{cclviii} It will also be relevant eventually to a viewer if the photograph is exhibited when it will relate to viewer and the exhibiting space.

^{cclix} The term cultural is used in its widest sense.

^{cclx} The choosing of a particular spot can be connected with Heidegger and the notion of 'gathering' the things of the fourfold which is discussed later.

^{cclxi} Bearing in mind previous statements about the photographic (and other artistic models) composition, it is possible that clues existed but are not shown and are not relevant at this time.

^{cclxii} This is using the sense of the word 'void' as an in-between space rather than the physical sense of the word. It thus relates to the non-place.

^{cclxiii} It could be said that identifying a place as one's own depends on how far from the very localized area of belonging the person has travelled. For example, if a person has never set foot outside a very small area, the world is space. Therefore, the view of the geographical notion of world is dependant on the individual. Outside that area could be called a liminal space for that individual.

^{cclxiv} This could then be applied to culture as Susanne Langer points out in *Feeling and Form*.

^{cclxv} *SpaceShifting* uses images taken in art galleries over the two years. Using the limitations of such photography, which extends to that of the building only, no artwork can be visible, the images deliberately under-represent the galleries. Galleries include Auckland Art Gallery, Auckland, New Zealand; Baltic Centre for Contemporary Art, Gateshead, UK; Fact, Liverpool, UK; Gagosian Gallery, London, UK; Museum of Contemporary Art, Sydney, Australia and Serpentine Gallery, London, UK.

^{cclxvi} However, I see this as only part of the story, the reasons for being include the surroundings but also the experience of the surroundings.

^{cclxvii} Kwon's three paradigms are phenomenological or experiential, social/institutional and discursive.

^{cclxviii} Appropriation is also relevant to the colonial/postcolonial discourse whereby the 'oppressors' appropriated the culture of the oppressed for their own purposes.

^{cclxix} The use of the term 'borrowing' is a mild way of saying what some cultures believe is stealing such as in the use of photography.

^{cclxx} This was a long series of work that used the initial sketchbooks to draw out concepts that related to this thesis for further investigation. The work *Shipping Lanes* was part of this work but the *Structures* series has taken many different formats.

^{cclxxi} These models were skeletal which was generally how the originals were seen. It relates both to the earlier shown *Skeletal Structure* and developed into the *Hoard* structures.

^{cclxxii} This structure could have been a shop, dwelling, shelter whilst working or a cafe

^{cclxxiii} This pavilion was mistakenly called the Czech Pavilion in the literature.

^{cclxxiv} Ondák's work utilises the boundaries of the pavilion to question where one thing ends and another begins. My work takes this a step further by introducing an alien structure into this state of time and space. It also brings into play dichotomies within Ondák's previous work at *OneDay Sculpture* where this work highlights the political in a deliberate underwhelming context. My structure is suitably underwhelming and exposes the grandiose nature of the art pavilion, which remains unused for most of the time.

^{cclxxv} Its mythical nature is so-called because the experience of the work is altered for each viewer dependent on the origins of that viewer.

^{cclxxvi} This lecture was presented in 1951 at the Darmstadt Symposium (Heidegger 1993:344)

[cclxxvii] From Foucault's lecture *Of Other Spaces* (1967).

[cclxxviii] I am aware of the improbability of thoroughly carrying out this task as it is far too large a topic to do more than outline the basic ideas and relate them to the site and artwork. However, the knowledge gained is relevant to this thesis both theoretically and practically.

[cclxxix] The reasons for choosing Las Vegas were the shift and slippage between space and place, spatial and temporal that here were exaggerated but part of everyday life, at least, for the hundreds of workers on The Strip. I felt that a link existed between Foucault and Heidegger that would be relevant to this place of study This was a fairly conventional study setting but the aim was to undertake an intense period of research concentrating on two texts with the added bonus of previous studies by respected authors to build on.

[cclxxx] As the term 'boulevard' was originally used to mean the road encircling the town, it is relevant that the first sites for the casinos were built outside this city boundary. This allowed gambling to take place at a time when it was prohibited by the settlement laws inside that boundary.

[cclxxxi] That is, alien to Las Vegas although, as discussed later, these become real replicas.

[cclxxxii] The competition had become so great that each establishment fought for originality such as building original replicas of global wonders of the world, places that were often seen as mini paradises or pertained to a particular perceived style.

[cclxxxiii] This may, in the future, become a spectacle in its own right when distributed via social media such as Facebook.

[cclxxxiv] It also relates to the perceived, conceived and lived space of Henri Lefebvre referencing the environments and usage of space where personal and viewer behaviour informs the past, present and future.

[cclxxxv] In this instance, the visitor has become the viewer through the spectacle of the attractions. However, the term 'viewer' insinuates that there is no essence of participation in the process whereas the visitor is renowned for the taking of photographs.

[cclxxxvi] Luxor, Las Vegas comes at the top of the Google search engine rather than the original Luxor.

[cclxxxvii] An inverted replica is one that complements or closely resembles the original and fills in the gaps (http://en.wikipedia.org/wiki/Replica).

[cclxxxviii] Place and time are joined because of duration in which individual references to place have both finite and infinite duration caused by memory and experience.

[cclxxxix] It could, however, be a shrewd business move where clients believing in their 'luck' gamble more.

[ccxc] It is also a gathering of the fourfold, sky, earth, mortals and divinities, which is discussed later in this chapter.

[ccxci] Also called 'spaces of the Other'.

[ccxcii] Both published in France, Foucault's *Of Other Spaces* 1967 lecture took place in 1967 and Lefebvre's *The Urban Revolution* was published in 1970.

[ccxciii] This is Lefebvre's spelling.

[ccxciv] This fits in perfectly with the viewer's dream, it is this imagining that is utopic, not the place.

[ccxcv] This is as opposed to Bachelard's internal spaces (Genocchio in Watson and Gibson 1995:36).

[ccxcvi] Genocchio also suggests a relationship between non-place and heterotopias. This was, in turn, suggested by de Certeau in relation to the subway (Genocchio in (Watson and Gibson 1995:43) (De Certeau 1984:111-114).

[ccxcvii] The numbers of visitors directly link to economic development.

[ccxcviii] The distance is deceptive, the flatness of the interior plain, gives no way of judging. This is also the case within The Strip area, where blocks appear close due to the height of the structures. However, when walking, say, South to North, the distance is lengthened due to the pavement being colonised by the hotels and the highways too large to cross without footbridges so distances are at least doubled as well as having a disorientating effect on the way of movement.

[ccxcix] Essay originally written in 1951.

[ccc] The rhythms of everyday life are explored by, for example, Lyotard in Domus and the Megalopolis (Lyotard 1991:191) as well as Lefebvre and his ideas of rhythmanalysis that looks at the cyclical nature of daily life.

[ccci] Susanne Langer adds to this idea of the nomadic 'A camp (e.g. a gypsy camp, an Indian camp, a circus camp) is in a place but culturally it is a place' (Langer 1953:29).

[cccii] There are particular connotations surrounding the words used to describe the concept of non-fixed living. For example, itinerancy appears to have negative connotations whereas nomadic tends to a traditional, almost romantic way of life.

[ccciii] I think there is a link here with Sartre's 'fullness of being' where there is an expectation of the requirements for dwelling that include just the necessities that can be contained within a bag rather than an actual dwelling as in building. Building then pertains to Heidegger's definitions of building as place to stay.

[ccciv] Built structures in themselves do not have to be permanent. Dwellings can be seen to be various and only indicate, a place to stay. This is extended later with regard to Heidegger's notion of dwelling.

[cccv] In Heidegger's text he explains that origin of the word 'building' as 'buan', 'to dwell' from Old English and High German signifying to remain, to stay in place. He writes 'For building is not merely a means and a way toward dwelling -to build is in itself already a dwelling'. He continues that we build because we dwell, that building is dwelling and that 'dwelling is the manner in which mortals are on earth'.

[cccvi] Heidegger explains the word 'thing' used as a term for 'gathering' or 'assembly'.

[cccvii] Previously mentioned in the section about the void in Specific Spaces.

[cccviii] Locale could be called a relational place.

[cccix] The workers, who service this hyperreality, become part of the space and are not seen as human beings but as the cogs in the over-clichéd machine.

[cccx] In a way, as has been discussed; the architecture of The Strip has become real. For example, at Buddhist shrine, part of the architecture of The Strip, lunch is eaten on it, pictures were taken within it confines and it was used as its original function, as a site of prayer. It was a place of the everyday whereby the pattern of the everyday has changed.

[cccxi] But, it can be said that it aligns to the Altermodern where out of place is given 'place' at least in art history.

[cccxii] The book is now simply titled *Non-places*.

[cccxiii] This is an ever-changing aspect of non-place. Its place in the quotidian is increasing for many reasons, mainly the economic infrastructure.

[cccxiv] The historicity of the non-place is further explored later in this chapter and is seen here as a source of contention within Augé's writing.

[cccxv] It is because of its relationship to placelessness that it is positioned after the chapter on place.

[cccxvi] In opposition to 'bureaucratic architecture' Ockman uses the phrase 'genius architecture' to produce 'a particular psychological approach and way of working at architecture which may or may not produce masterpieces' (Harris and Berke 1997:133)

[cccxvii] The non-place is a modernist construct and Ibelings states' the differences between modernism and postmodernism are 'a dearth of communicative skills and a lack of memory' (Ibelings 2002:14).

[cccxviii] Augé is an anthropologist and his views come from an anthropological way of thinking.

[cccxix] This is similar to gallery space.

[cccxx] This may be, as Dr. Joe Moran says, simply because they are built by the same company.

[cccxxi] This is a generalised statement and has to be qualified to mean, for many people and primarily, but not exclusively, in the Western world.

[cccxxii] To use the term 'place' here constitutes almost an anachronism considering that 'place' has been deemed a place of experience and memory. However, it functions, as previously stated, as location because it has already been 'placed'. That is, it belongs to someone's experience by its history. However, Augé constitutes non-places as places of exchange where outsiders are deemed, from either side, to be unwelcome. To investigate the term 'non-place', one has to accept that it can be constituted as a place.

[cccxxiii] Part of the quotation refers to the future and it may be that a sense of belonging will eventually be gained from the non-place due to their overwhelming presence. It is noted later that there can also be a sense of freedom within this environment created solely by the lack of singular overwhelming identity. Thus the non-place could be where humans come to recognise themselves.

[cccxxiv] These locations are not in themselves anonymous but, traditionally, 'out of reach', beyond the normal routine of the daily life. The first UK out of town shopping centre opened in 1976 at Brent Cross, London, UK. This brings back the sense of the liminal, beyond the known that is the town itself.

[cccxxv] These are previously used spaces that are made economically attractive to new development but which would often have a name relating to their previous usage e.g. old mill site.

[cccxxvi] Increasingly, Internet shopping has impacted on direct physical travel where personal input is replaced by multiple delivery services for food and larger items. This, ultimately, leads to less adventurous eating, for example, as shopping lists are store-compilations of regularly bought items which are then ticked off.

[cccxxvii] This draws, in part, on the work of Henri Lefebvre, *The Production of Space*, first published in 1974.

[cccxxviii] This substitution by computerisation is really just echoing earlier events such as the industrial revolution. It is not confined to non-places but part of a continuing history of such occurrences.

[cccxxix] Essentially, Augé is setting the scene just as a novel would do.

[cccxxx] However, whilst there is no place to take refuge here, it is in direct contrast to those who take refuge elsewhere. The refugee camp and the prison are also enclosed spaces similar to the shopping mall. They are places of transit for those taking refuge from must or for those whose survival depends on it. They want the ordinary, the ordinary that is here, in the shopping centre.

[cccxxxi] Transit includes all forms of movement not just the literal act of travelling.

cccxxxii This is in direct opposition to the nature of the family where memory is paramount to the experience of that family. Narrative forms a large part of that experience and is part of community bonding and which is missing from the non-place experience. The family, or other community, in the non-place can be said to operate as a family within the space but not necessarily as relational to that space but as relational to each other. Thus the family could be said to be operating as an individual so retaining the anti-placial qualities of the non-place.

cccxxxiii The reason for creating a facsimile of fluorescent was to combine the use of neon as a creation of advertising and upgrade the fluorescent tube to a central position on the inside. It also eliminated the sound of the fluorescent tube making the work silent thus emphasizing the difference albeit in an obscure way.

cccxxxiv This is far removed from the notion of community.

cccxxxv It is now possible to project advertising onto the windows of a moving car. This development brings new connotations to personal and private space and maybe creates a non-place within a private space.

cccxxxvi From a developers' viewpoint, generic buildings are economically sound and can be marketed as a whole. For example, one set of literature covers all and appeal to the 'know what you are getting' market.

cccxxxvii This is discussed in detail in the second half of this chapter.

cccxxxviii This is an alienation from traditional forms of self-identity. It is an out of placeness that references Heidegger and the notion of dwelling as a sense of being.

cccxxxix This, as previously stated, amended to circulation, consumption and communication in the later edition. This quote is from the earlier edition.

cccxl This generally means best for the developer rather than best for the user. Best in this instance includes cleanliness, space, and a controlled environment that is accessed mainly by car but also by bus where the stop is designated 'Town Square' even though no town exists around it.

cccxli However, the non-place is a modernist concept, which is accepted as a break with the past. The Town Square, by referencing the past, is thus creating something different. It then becomes postmodern.

cccxlii The old remember the original whilst for the young; this postmodernist blending will be their future memory.

cccxliii It is debateable as to whether the non-place is actually seen. The ubiquity means that it is experienced as a function of the everyday rather than actually seen. This appears, on first sight, to create a dichotomy with the ideas of place. However, to be experienced as part of the placial, there has to be conscious recognition of place rather than subconsciously.

cccxliv Abstract space also pertains to the political. Stuart Eldon says in *Understanding Henri Lefebvre* 'space has become instrumental' (Eldon 2004:189).

cccxlv Calling the storage of personal effects, self-storage, makes an individual's possessions the signifier of their identity.

cccxlvi Whilst originally designed to temporarily store household goods, these warehouses are increasingly becoming office and trading spaces intermingling with the traditional usage.

cccxlvii There doesn't seem to be a way for 'communication' to exist without 'circulation' (and vice versa) whether physical or virtual, as in phone communication or Internet.

cccxlviii However, air travel can be seen as consumption in itself as it is rarely essential. The distinction between consumption and necessity is distinguished by the term 'conspicuous consumption' where essentials are increasingly purchased on a larger scale from larger premises whether in person or by Internet and the items termed 'essential' grows ever wider.

cccxlix This Western world is often called 'first' world, as oppose to the 'emerging' or 'third' world but with changing economics, the divisions are increasingly blurred as criteria change.

cccl These include air conditioning inside and sun shelters for cars outside.

cccli Webber was influential in the design of the new town, Milton Keynes, and its particular multi-centric structure.

ccclii This is the alienation that Augé's 'triple decentring' is based on.

cccliii This should now also include Internet communications.

cccliv Quick and effective methods of communication include fax, telex, telegram (at various periods of history) as well as frequent postal deliveries. The 1700's, for example, had up to four postal deliveries per day enabling the possibility of multiple, same day, answers (BBC Radio 4 September 11th 2011. *Timeshift, The Picture Postcard World of Nigel Walmsley*).

ccclv According to Moran, at 11.15 am on the 5th December 1958. It was the first section of what is now the M6 (Moran 2009:20).

ccclvi Anomalies have led to some goods being taken hundreds of miles only to be returned to the area from where they originated.

ccclvii Dirft - an acronym for Daventry international Railfreight Terminal, a distribution centre.

ccclviii In 2012, this uniform identity was disrupted by the presence of a wind turbine, signalling the willingness of one particular company to pay some service to global concerns for whatever reason.

ccclix Whilst placelessness was a more historical term relating to aspects of what would become non-place, many of these references, such as uniformity and standardisation, would become the epitomy of the non-place, which relates purely to the contemporary world that is the condition of supermodernity.

ccclx This is similar to Town Square, Las Vegas where the new development creates a new experience that only references memory in the form of perceived rather than experienced on that site.

ccclxi Placelessness appears, on the surface, to mean absence of place, it refers more to the design and architecture that causes a lack of individuality thus 'absence of personal reference'.

ccclxii These examples have been chosen from Relph's list of examples as most relevant to other areas of the thesis.

ccclxiii He includes 'subtopias' here, which is a term that appears to be discussed in various publications as almost an alternative name for placelessness e.g. Laura J. Miller in R*eluctant Capitalists: Bookselling and the Culture of Consumption* 2006, University of Chicago Press.

ccclxiv This he calls 'Abbau' which translates (various dictionaries) as dismantling. Mumford called it 'un-building' (Mumford 1961:512-515)

ccclxv Local sensibilities are frequently not taken into consideration. National bodies, such as in governments, do not always have adequate public consultation when planning new infrastructure for example, and architects do not always have community consultation periods when constructing, for example, shopping centres. Although there are generally consultation periods, as in local planning, the considerations do not always take the community criteria seriously enough. This contested arena is a fertile place for artists to work in. Artists such as Jeremy Deller often use political criteria for their work.

ccclxvi They often cover the traditional walking routes to original places such as those seen in the sign at Southwell although this town retains many features.

ccclxvii The greater economic advantage often goes to large conglomerates that may be based in another country so there is minimal local or national economic benefit.

ccclxviii The production of new jobs is usually cited as a reason why a construction should go ahead but these jobs do not always advantage many local people and are usually low-paid. However, there could be a difference to how, for example, Tesco's operates and is perceived in Thailand.

ccclxix This 'outsidedness' relates primarily to, on the one hand, the familiarity of the environment which creates comfortable environment as the user is 'in the everyday' whilst simultaneously, that the very familiarity causes an unease for the individual is an outsider, there is no sense of belonging because there are no individual landmarks.

ccclxx By this disjointed experience, the manner of the in-between space and the words themselves make it a compelling piece.

ccclxxi Viewer, as in user.

ccclxxii This is in contrast to the absence of identity within the non-place.

ccclxxiii As previously mentioned, Enwezor borrows the term 'supermodernity' from Augé and writes that the three main coordinates of supermodernity are freedom, progress, rationality and empiricism and these provide the key to understanding of the concepts of modernity (Bourriaud 2009:36).

ccclxxiv Buchanan contradicts this reading of non-place as an over-reaction to de Certeau's non-place.

ccclxxv These excesses adequately describe modern society but fail to appreciate the rapid growth of the virtual world and how it has become the way of location in the ubiquitous society.

ccclxxvi Basically, contemporary society produces and uses too much of everything.

ccclxxvii Whilst place and non-place co-exist, the condition of 'anti-place' is still relevant to the experience of the non-place. Therefore anti-place is an attribute of the non-place.

ccclxxviii The notion of supermodernity, whilst basically sound, is perhaps putting too many diverse reasons into one concept. However, it is acceptable for the discussions taking place here.

ccclxxix It is as if it is a condition of over over-modern.

ccclxxx The multiplicity of the non-place only arises because of the mobility of the users, A single user of, say, a single shopping mall, can only relate what is seen/used to their own experience. Therefore non-place is isolationist.

ccclxxxi Augé, Debord, Baudrillard, De Certeau were all influenced by Lefebvre. Deleuze and Guattari are sometimes included in this lineage (Buchanan and Lambert 2005:16).

ccclxxxii In 2012, development work has begun.

ccclxxxiii The performative aspect of this work included singing bucolic folk songs referencing the past within the structure of the present.

ccclxxxiv The use of photography began to be increasingly important in my practice by the start of my Master's degree. I started exploring different concepts of image-taking including mobile phone images where the piece was available to a camera phone by calling or texting me and eventually taking all the images into the studio. Here, I began layering projected images and blanking out parts of images from slides, looking at hierarchical structures, where concepts of space and location were mixed with ideas of identity. The resultant photographs helped me locate into the site and understand it, particularly with photographs that create an ambiguous narrative. These ideas are still important in my current practice where there is a continued ambiguity between artwork and photography, art and research.

ccclxxxv This centre has been characterized by a decaying infrastructure and has been constantly changed in the form of boarded up areas, or fenced off areas. I feel that

these additions have actually created place, rather than a non-place. It is as though decay has made it place and it is this archaeological aspect that means that it is in a constant state of flux, moving from modernism to postmodernism, for example. Absence and presence are existent together.

ccclxxxvi Time capsules buried in the year 2000 with the intention of being 'discovered' a hundred years hence are a deliberate attempt to subvert the everyday in terms of the archaeological. However, there are reports that some have already been 'discovered' either deliberately or accidentally.

ccclxxxvii The 'viewer' is the passer-by, the user of the facility.

ccclxxxviii The future is the new beginning, not a disjunction with the past but a continual process that encompasses the past and present presenting possibility.

ccclxxxix De Certeau contests this particular usage. Lehtovuori writes 'For de Certeau place (lieu) is a geometric definition, the (permanent) location of something, while space (espace) emerges from the movements of people and the meanings given by them (see Saarikangas 1998, 248; 266). This is the everyday thus relating it to space rather than place. Lehtovuori adds 'De Certeau claims that everyday urban life permits the return of the 'poetic' or 'mythical' spatial experience that is excluded by planning: the city-dwellers' knowledge of urban spaces is 'blind as that of lovers in each other's arms' (de Certeau 1993:153) (Lehtovuori 2005).

cccxc This building is now always known as QVB, the Queen Victoria Building.

cccxci This refers to a conversation between Marco Polo and Khubla Khan in Calvino's book *Invisible Cites*.

cccxcii This is a generalised statement and has to be qualified to mean, for many people and primarily, but not exclusively, in the Western world.

cccxciii It also has the security and surveillance that are almost an essential part of the non-place.

cccxciv Restricted spaces include sites like prisons but also motorways that require the use of a vehicle and so are restricted spaces.

cccxcv I have used the terms rules and protocols where rules are the written regulations that must be adhered to in a rigid pattern and are freely available. Protocols are unwritten codes that pertain to social and cultural behaviour becoming known only through usage. Being alien to an environment create overt presence. These differences are important because of this alienation created by the ignorance of protocols. Here, there is increased lack of placial identity although 'standing out' from the crowd increases personal identity.

cccxcvi There appeared to be limited traffic form Thailand to Burma presumably due to increased prosperity in Thailand.

cccxcvii By this, I mean the status quo of the preceding moments as these areas are all about flux.

cccxcviii This can also be partly attributed to the social behaviours that exist within, say, the shopping centre and the social and cultural make-up of the viewers.

cccxcix Officially the Republic of the Union of Burma, Burma and Myanmar are used variously and contentiously. Burma is used here throughout.

cd This was situated in the south west of Laos near the Champassak province, the east of Thailand, and bordering the north east of Cambodia.

cdi The decision to cross the border into Burma was not one taken lightly in view of the political situation.

cdii The straightness of the road added to its confident and imposing border gates, although the actual border post was perfunctory. The use of angles in an entrance is one designed to fool an enemy, which is why this road is termed confident. On the

Burmese side, the road is straight but only for a very short distance before it leads to a choice of ways. In India, the entrances to forts were sharply angled to deter marauding elephants as well as intruders who met with a blank wall on immediate entrance.

cdiii The bridge and its relation to Heideggerian thought is one that is explored later.

cdiv As an uneducated foreigner, this state of affairs was communicated by sign language and very audible hisses.

cdv This relates to the earlier discourse on the problems of exhibited sound.

cdvi Inner and outer, inside and outside are very much connected to territory of any sort including mental space that connects with public/private space. Bachelard domesticates the notions of inside and outside but these ideas are in keeping with border territories.

cdvii Heterotopic spaces are 'spaces of the Other' which have a relationship to the concept of inner and outer, and 'beyond'.

cdviii At the time, approximately £10 UK pounds

cdix The rigidly applying of the categories of the non-place whereas all three categories of circulation, consumption and commerce as discussed previously would eliminate this area as a non-place and it would just be placeless.

cdx Whilst much too great a topic to discuss here, the notion of unheimlich, the unhomely, as opposite to heimlich, homely, is a Freudian notion related to the uncanny. It is the unfamiliar and thus the alien which links back to Heidegger where it can be seen as perhaps a secretiveness which links it to this duty free space as a secretive area with its illegal counterfeit goods.

cdxi This was a personal observation.

cdxii There is a change here from viewer to audience as it was akin to witnessing an event rather than the passive viewing of an artwork.

cdxiii I interpret this as 'mass' behaviour that is also related to peer pressure. When the controls were removed, the boundaries of behaviour that previously existed due to that control was carried forward into the non-controlled space. This indicates the behavioural codes that exist within a viewing space. It relates also to the previous work on the eruv where control is indicated. However, in this case, as in all institutional spaces from prisons to churches to galleries, the 'eruv' is the walls of the space. This effectively monitors behaviour.

cdxiv The gallery also is subject to institutionalised behaviour as part of its 'place' in the process of viewing provision where circularity exists of imposing and imposition by the higher and lower institutions and, in eventuality, by the elected representatives who claim a responsibility to the viewer. This is especially so in publically funded and subsidised sectors.

cdxv Meeting Room 2008

This work was intended to be a video installation that looked at the impact of space on power and authority but also the role boredom plays within this institutionalised space while exploring the conflicts between real and artifice. It was to be a staged piece where space was an artefact that impacted on the social conventions created in, for and by that space. To begin, the space was set for a meeting with all the relevant necessities, the notepads, advertising pens, bottles of water etc. including sandwiches and tea and biscuits to be consumed only at the set hour. It showed a room set for a meeting but no participants.

The generic meeting room is designed for the mass market; it represents a coming together of commerce and design to create a purely functional setting. It is a place where ideas are meant to flow, big decisions are supposed to be made and people of a single community interest come together to exchange views. However, meeting rooms are of a homogeneity that would, at first glance, defy a creative flow. The only thing that

is hard to make homogenous are the participants although he ubiquitous suit, male and to an extent, female, creates a standardised uniform that outwardly makes the participants identical. In a generic meeting room, difference is concentrated on the location, outside the windows.

This work *Meeting Room* developed using myself as participant, leader and other roles. It also invited outsiders to enter, to take tea and coffee or to enter into a discussion but this was not taken up. The most successful of the videos concentrated on the changing light and the occasional noise from outside the frame which recorded the passage of time and marking the event that may be happening, or may have happened or is about to happen.

cdxvi A clip of this work is shown on the DVD.

cdxvii Video conferencing and Skype both contribute to a virtual space where participants are not actually physically present.

cdxviii This means, for example, the huge casinos of Las Vegas Strip

cdxix Lacan, amongst others, has spent much time exploring schizophrenia, which is an extreme case of multiple personalities.

cdxx Whilst recognising that absence is not always a constituent of the pause, it is accepted here as a constituent of the pause in the non-place and the border zone where it acts as a break in the status quo.

cdxxi It is important to mention the exit as well as the entry as exit is not a foregone conclusion within the border zone. In the non-place, the exit is often difficult in spite of the necessary safety regulations. This is the case in most non-places from motorways to shopping malls to hotels.

cdxxii This access generally requires forward planning to deal with the visas and necessary authorities to complete the transfer form one side to another. Often there is a legal, and sometimes, illegal, exchange of money.

cdxxiii Returning to the conditions of over-determination (supermodernity) that are, circulation, consumption and communication.

cdxxiv This can also include art galleries.

cdxxv Barriers in this case are loose and fluctuating as they relate to movement of people rather than a physical enclosing.

cdxxvi This use of language to create inclusion and exclusion zones is one that relates to the importance that de Certeau places on language and its structure.

cdxxvii This is similar to the Russian matryoska dolls where increasingly smaller dolls fit inside the previous one.

cdxxviii These are, in this case, simply decisions as to direction and consideration for other users.

cdxxix Whilst this work was on a small scale being 20m x 8m x 8m, the open aspect meant that there were visible signs of the outer perimeter of the installation space at all times.

cdxxx This could be a reference to the ambiguity of the journey of the boats in Shipping Lanes.

cdxxxi While its fragility extended to the structure as a whole, moving one piece of the work caused the whole work to move and change position without falling. Bamboo on the outer edges became consumed by the inside as new canes were added or one shifted. This then presented an ever-changing landscape. The work was also intended to reference the Möbius Strip where the inside is indiscernible from the outside. This was achieved especially when the structure shifted.

cdxxxii Physical accessibility depended on discarding such things as bags and bulky garments as well as some agility. However, some spaces were wheelchair accessible

which was one of the criteria for exhibiting in this space. An unforeseen outcome here was body dysmorphia whereby potential viewers erroneously felt that the spaces were inaccessible due to their body shape and size.

[cdxxxiii] Mental criteria included the willingness to take the risk of inadvertently destroying the work. This would happen due to the nature of the structure.

[cdxxxiv] This was in a manner similar to the earlier work *Grass is Greener (on the other side)*. The differences lie in the formality of the construction. *Grass is Greener (on the other side)* deliberately created central points and points of focus. In *Untitled Structure*, though, there is little formality to the structure and focus points depend on perspective. These can be taken as from either within the structure at any point or from outside. However, the work not only encompasses the structure but its surroundings. That is, as far as the horizon in any direction.

[cdxxxv] Relating also to the non-place where entry is covertly restricted.

[cdxxxvi] This is relational to the design of such cities as Milton Keynes that was poly-centred.

[cdxxxvii] It was also inherently stable.

[cdxxxviii] Note also the presence of unwritten codes of behaviour.

[cdxxxix] This work was intended to create random spaces as opposed to the rigid structure of a border post (and also of the non-place). The spaces then became a landscape that, because of its randomness, produced twisted and folded places that, when accessed, related to the disturbances of the crossings in the border post. Here, a temporary identity was created that was imposed by the folded space that did not align to anything recognisable that was within the structure but, because of the open nature of the construction, was decoded by its outside. This then appeared as a marginalised identity similar to that of a border crosser. It became socially and culturally an ambiguity especially as the material used for this work related to what is, in Stoke-on-Trent, an alien culture.

[cdxl] This marginalised social and cultural identity was created by the constant placelessness that was generated by the movement thorough the structure. Relating it also to the spaces outside, there was continual visual dislocation that causes a refiguring of what and where. Whilst these ideas are played out in this work as it aligns to the theories posited, the work was a test piece that aimed to recreate a notional area of border and non-place identity.

[cdxli] The notion of it as drawing not only refers to its line-like structure but also to the method of its construction as process as well as its siting within the space which, I feel, is used as if a piece of paper or 2D surface. It is also is in the way it communicates the idea. It was the act of drawing that enabled the journey down the centre of the Mekong where, with no common language, a drawing in the earth sufficed. The act of drawing is also one of movement and travel.

[cdxlii] This translation occurs because of our familiarity with the act of drawing and with the written word. It can be described into our own language.

[cdxliii] I would call these an asyndeton, after de Certeau, meaning unconnected, where the stopping places were not connected to the moving places. De Certeau used the asyndeton, meaning, in English grammar terms, omitting the conjunctions between connected phrases thus the steps of a walk are disjointed narratives that are not flowing but unconnected narratives. Here, in the structure, each move within the space is unconnected with the previous and successive move in a mental sense in that fresh or renewed vistas are constantly presented and re-presented. As stated in the introduction to this thesis, de Certeau likens walking to continuous placelessness, a continual process of absence.

[cdxliv] In *Untitled Structure* the rules were laid down as regard to what can be taken into the structure but the protocols were viewer imposed. For example, in a traditional

gallery, there is a 'no-touch' rule, here the rule did not exist but became a protocol that was imposed by tradition thus creating a dichotomy for the viewer.

cdxlv It must also be noted that there is an economic dimension to this as an important revenue creator for authorities.

cdxlvi I have previously used the word 'silent' to mean unvisited space and this is also relevant now.

cdxlvii This is counteracted in Britain at least by the green belt whereby development is severely curtailed. However, in 2012, regulations may potentially be eased to create economic growth.

cdxlviii Although I use the word 'exploited', which creates negative connotations, there is a possibility it could be used in a more positive and ethical manner.

cdxlix However, just increasing the community aspect to produce a sense of belonging often produces poor quality art of minority interest.

cdl It must be remembered that there is a positive side to the generic environment, not only that of providing high quality affordable goods but also the liberty of absence of identity whereby a freedom exists to imprint a personal identity.

cdli At this point in time, I relate it to Bourriaud's Altermodern that uses a nomadic global outlook.

cdlii To recap, Bergson uses the notion of duration, which is measuring time not time itself. So in time the layering, multiplicity of states that relate to the existence of passing moments where duration measures those moments and places them in a conventional framework that can be understood universally.

cdliii Although I use the word 'exploited' which creates negative connotations, there is a possibility it could be used in a more positive and ethical manner.

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Anthony McCall, Serpentine Gallery, London 2007

Artur Żmijewski, Cornerhouse 2010.

Asia Triennial, Cornerhouse, Chinese Arts Centre, Manchester City Gallery 2011.

Banks Violette, Maureen Paley, London. 2008.

British Art Show 7, Hayward Gallery, London 2011

British Art Show 7, Nottingham Contemporary, Nottingham 2010.

Cildo Meireles, Tate Modern, London 2009.

City Gallery, Manchester. Jun Nguyen-Hatsushiba 2008.

Cory Arcangel, Curve Gallery, Barbican, London 2011.

DAAR, Nottingham Contemporary, Nottingham 2012.

Dan Flavin and Ceal Floyer, Ingelby Gallery, Edinburgh 2007.

David Blandy Antti /Laitinen AirSpace, Stoke-on-Trent 2011

Diana Thater, Hauser and Wirth 2011.

Doris Salcedo, Tate Modern, London 2007.

Gabriel Orozco Tate Modern, London 2011.

Gerhardt Richter, Serpentine Gallery, London 2008.

Ilona Halperin, Doggerfisher, Edinburgh 2006.

Il Tempo del Postino, Opera House, Manchester 2007.

Janet Cardiff and George Bures Millar, Fruitmarket, Edinburgh. 2008.

Jeff Koons, Serpentine Gallery, London 2009.

Jim Lambie, Goma, Glasgow. 2008.

Liverpool Biennial 2008, 2010, 2012.

Louise Bourgeois Retrospective, Tate Modern, London 2007.

Lutz and Guggisberg, Ikon Gallery, Birmingham 2008.

Lynn Hershman Leeson, Whitworth Gallery, Manchester 2007.

Marina Abramović, Whitworth Gallery, Manchester, 2009

Mark Rothko, Tate Modern, London 2008.

Martha Rosler Library, Edinburgh 2008.

Martin Creed, Hauser and Wirth 2011.

Matthew Barney, Serpentine Gallery, London 2007

Most Wanted, Richard Phillips, White Cube Hoxton, London 2011.

Nam June Paik Fact, Liverpool 2011.

Nam June Paik Tate Liverpool 2011.

Nara +graf, David Shrigley, Mariko Mori, Steve McQueen, Baltic, Gateshead 2008.

Olafur Eliasson, Serpentine Gallery, London 2007.

Old Beginnings/New Endings, Bluecoat 2008.

OneDay Sculpture, Wellington, New Zealand 2009.

Out of Place Erek, Grigorescu, Sarkissian, Shibli, Tate Modern, London 2011.

Phillippe Parreno, Serpentine 2011.

Pipilotti Rost, Fact, Liverpool 2008.

Psycho Buildings Hayward Gallery, London. 2008.

Ray Lee *Siren,* Motat, Auckland, New Zealand 2009.

Rethink, Rogaland Art Museum, Stavanger 2010

Richard Serra, Gagosian, London. 2008.

Robert Irwin, White Cube, London 2008.

Roman Signer, Fruitmarket, Edinburgh 2007.

Shrinking Cities, Cube, Manchester 2008.

Site-Conditioned, Armajani, Fleischer, Irwin, Trakas, Donna Beam, Las Vegas, USA 2011

Stuart Croft and Antti Laitinen, Netti Horn, London. 2008

Susan Collis, Kay Rosen, Mark Wallinger, Ingelby Gallery, Edinburgh 2008.

Susan Hiller, Tate Britain, London 2011.

Tate, Liverpool Turner Prize

Tatton Biennial 2008, 2010.

The World's a Stage, Tate Modern, London 2007.

Thomas Demand, Nottingham Contemporary, Nottingham 2012.

Underwater, Bluecoat, Liverpool 2011.

Ursonata and *Merzbarn,* Castlefield, Manchester 2011.

Ursonata, Cube, Manchester 2011.

Variable Capital, Common Culture, Bluecoat, Liverpool 2008

Venice Bienniale 2007 and 2009.

Yinke Shonibare, Auckland Art Gallery, New Zealand 2009.

Selected Artist talks

Doug Fishbone, Andrew Grassie, Andrew Miller, Anthony McCall, Chus Martinez, Douglas
Gordon, Emily Speed, Florian Dombois, Geoff Dyer, Gerard Hemsworth, Heather and Ivan

Morison, Juneau Projects, Knut Äsdam, Learning from Glasgow, Marina Abramović, Michael Landy , Mirza and Butler, Osa, Paul Rooney, Phil Collins, Roger Palmer, Roger Tooth, Rosy Martin, Rut Blees Luxembourg and Steven Gartside, Simon and Tom Bloor, Susan Silton, Tatton Biennial artists, Aenaes Wilder.

Symposia and Conferences

Article Biennale, Stavanger, Norway 2010

Landmark Exhibitions, Tate Modern, London 2008

OneDay Sculpture, Wellington, New Zealand 2009.

On Space Colloquium Staffordshire University 2009.

Private Thoughts And Public Spaces; Public Acts and Private Places, GOMA, Glasgow 2008.

Site-Conditioned, Donna Beam Gallery, UNLV, USA 2011.

Subversive Spaces, Whitworth Gallery, Manchester 2008.

The Art of Location, Hereford, UK 2009.

Un-Place, Jerwood Space, London 2009.

Appendices

These appendices support the text and artwork and provide additional relevant information.

Appendix One - Impetus for Research

The following words were an immediate response when I happened upon Hanley Shopping Centre, Stoke-on-Trent, Staffordshire, England in 2006 during my Master's degree and was the impetus for my PhD research.

> It contained life only briefly, passers-by on a journey. Just the process of entering creates a pre-verbal interlude where time hangs heavy. The sense of another world intrudes on the practicalities. Time seems to stay put but things happen, even moving around doesn't break the heaviness. It's a film set where the takes are never-ending, or never beginning. I feel I have no right to be there, that I need an excuse, yet it is a public place. There are no seats, just concrete enclosed within a small wall to perch on, surrounding what was probably a flower bed where the pigeons still come in hope with their one-leggedness.

From thereon, I was a regular visitor and began to formulate how it was constructed from a spatial viewpoint, how it functioned and how it related to the wider world. I realised that there was a sort of coded behaviour going on within the space. Initially, I tried to create interventions by singing folk songs to alter the status quo. It appeared then to be a nearly redundant shopping centre. It still appears that way in 2011. However, there is no longer a sign, no announcement of its function, it is a place that has lost its identity.

In 2006 though, the corner shop selling wool and bits of ribbons saw a rare customer. But the single café was often full, couples sitting in the window seats with the Formica tables and tubular chairs, their mouths moving in conversations I had no part in. Further along, large, green shutter-like doors were occasionally open to glimpse a barely furnished room with a concrete floor, dull lights, a small table that sometimes had a vacuum flask and an open

sandwich box. Once, in the summer, there were piles of fake Christmas trees and tinsel in a corner. Sitting there, day after day, feeding the pigeons with the deformed feet, I thought about how the place seemed to have its own rules. The centre held the remnants of everyday life, past and present. Whilst it allowed a sense of possibility, its function was to act as a transit point with interludes for a very particular group of people. For most people, it was 'nowhere'; it used to be 'somewhere', now it is 'anywhere', a place of little importance. It was an enclosed world that operated seemingly in isolation like a border territory. You entered down steps, descending into the interior or got off a bus from another place, deliberately using the centre as a transit area. These entry and exit points were just like border posts. Once within the confines of the centre, it seemed a place where new rules and modes of behaviour applied[1], dictated to by its nature and function, by security guards, by the people habituating the centre, who had a territorial sense of belonging. The dark corners contained kissing couples and others conducting certain exchanges that could only be guessed at. There was this absence of identity that made the shopping centre just an in-between space, a backdrop to everyday life. This small shopping centre in Stoke on Trent led me to thinking about how place and its identity is negotiated within non-place and how theories about borders could be applied to these inner territories. There has been remarkably little change between 2006 and 2011. It was to become cleaner and tidier but was still used in the same way. Now, however, in 2012, redevelopment has begun.

Appendix Two - Professional Development

This appendix lists the exhibitions and residencies that have contributed to this thesis. This is followed by more detailed explanations and images from selected exhibitions in Appendix Three.

Commissions

2010 *OPEN* Staffordshire University Public Art Commission. Neon installation that was relocated every month for a year before its final positioning.

2010. *Fly by Day and Night* Bury, Lancs. Commercial commission using photographic filters and natural light as joint media.

2010 *Grass is Greener (on the other side)* ZOOart, Cuneo, Italy. Performative installation.

2010 *This is the place where….* in *Architectural Disorder*, Launch Collaborative, Ovada Gallery, Oxford, UK

2009 *This is the place where….*in *Perhaps Something, Perhaps Nothing* Leeds Met Gallery, UK. Light Installation. Arts Council supported.

2007 *New Significances* Up The Wall, Chester. Sculptural and light interventions.

Solo Exhibitions

2011 *Untitled Structure* Foye*r,* Staffordshire University, UK

2010 *Exchange* Vault Gallery, Lancaster. Sound/light installation.

Group Exhibitions

2013 *Parallel Horizons*, Stephen Lawrence Gallery, Greenwich, London, UK

2012 *Badedammen*, Midlands Open, Tarpey Gallery, UK

2012 *Making Place* in *Hoard: An Insight into the Archaeology of an Artist's Mind*, Leeds, UK. In progress year long project in differing venues that become studio spaces and are thus constantly developing with regard to one's own practice but also in response to others' work. Culminating in publication.

2012 *Grass is Greener (on the other side)* Blank Media, Manchester, UK. Site-specific interactive installation. Arts Council supported.

2011/12 *At Home Today* and other images in *12 x 12*, firstfloorunder, Milan, Italy. Online photography exhibition that is a year long project that culminates in selected publication.

2010 *Badedammen* Cube Open, Manchester. Photography.

2010 *Shipping Lanes*, PSL, Leeds. Video.

2010 *Flaskepost* Performance as part of international live art group. Stavanger, Norway.

2010 *Lightwave* Sonic Juke Box, Soundfjord, London. Sound work.

2010 *Play* series Waterside Open, Manchester. Sculpture.

2010 *Taking Off and Landing* AV Festival Newcastle. Film.

2010 *Grass is Greener (on the other side)* Departure Gallery, Southall, London. Archisculptural installation. Staffordshire University supported.

2009 *Taking Off and Landing* Short Shorts, Leeds UK

2009 *SpaceShifting* Staffordshire University, UK. Photographic installation

2009 *Constellation* MIC Auckland, New Zealand. Interactive light installation.

2008 *Chu Unoh* Conjunctions 08 Stoke on Trent. Installation.

2008 *Taking Off and Landing* Birmingham ArtsFest08.

2008 *Play* series, Cupola Gallery, Sheffield. Sculptural narrative.

2008 *Untitled (Neon)* Empire Gallery, Bethnal Green, London. Neon installation.

2008 *Taking Off and Landing* Empire Gallery, Bethnal Green, London. Video Installation.

2008 *Taking Off and Landing* Axis Festival, Stoke-on-Trent.

2007 *Co-existence* Ping Pong versus The Other Half, AirSpace, Stoke-on-Trent. Installation linking multiple sites.

Residencies and Collaborations

2010 Artist Residency, Tou Scene, Stavanger, Norway

2010 *Re-Semble* Derby. Collaborative site-specific residency.

Artist talks

Stavanger, Norway 2010

Thinking with Hands and Eyes, Staffordshire University, April 2011

Academic

November 2011 Kiss me Baby one more time: Place and Placelessness in the Interborder Zone. Prato, Italy (Withdrawn due to lack of funding)

March 2009 *Place: The Future was Here Paper*, OneDay Sculpture symposium, Wellington, New Zealand

May 09 On Space Colloquium. Paper, Staffordshire University, UK

Web Publication

OneDay Sculpture

Spacesandflows (abstract)

Blogs (intermittent due to concentrating on thesis) - Somewhere and Nowhere (practice discussions), No Sparkling T-Shirts (everyday artist matters) and thinkingplaceforart. (philosophy discussion site for artists)

Appendix Three - Selected Exhibition Contexts and Images

This section shows the development and context of selected exhibitions and includes additional images.

Fig. 109 Final location, Neon, 75 x 28 x 10 cms. Courtyard Café, Staffordshire University.

This was a brief which required an artwork to respond to how the university situated itself within the student culture. *OPEN* related to open access, open minds, open to all, open to interpretation but it has also been used in a very literal sense and in its final location it fulfils that purpose. The aim was to create a nomadic work that was placed in everyday situations, both covert and overt, to re-situate the everyday in the consciousness of the users of those environments. The rationale was to look at how place could be created and re-created as an individual experience. Collective experience of place came from the community who had seen the work in a particular environment and thus became a community of interest. Using light was important as, although it was my material of choice at that particular time, its effect is to impose itself unbidden into places that are not within the confines of the artwork.

The use of the word 'open' was to question the meaning of the word itself and how it could be used to create a greater understanding of the university's access policies. It also looked at how art situates itself in public locations and the meaning of place within an art context. In

these public positions, the viewer, because of the 'out of place' locations, will hopefully question both the meaning of the word and the meaning of art, a grandiose ambition.

Fig. 110 Thomson Library shelf, Staffordshire University.

This work was commissioned by Staffordshire University and its locations were disseminated by a blog - www.staffordshireuniversityopen.wordpress.com. Its location was often accepted just as 'normal' even when it was 'out of place'. In the library on a shelf, it seemed like a question mark. Used conventionally as an open sign, it purported to be just that, with no other meaning. However, from my point of view, the work confirmed place as a figment of self. When sited, its light leached out such as out of the building to the public sphere beyond, it advertised its presence beyond its location.

2010 *This is the place where….* in *Architectural Disorder*, Launch Collaborative, Ovada
Gallery, Oxford, UK and Leeds Met Gallery, Leeds.

This work was part of my final MA exhibition at Staffordshire University in 2008. It was then commissioned by Leeds Met Gallery and Ovada in Oxford. Each of these two showings were

in remarkably different spaces than the controlled space of the MA. There it was shown by itself in a specially built space with its own entrance within the gallery. In the open spaces of the other two galleries, it brought a discourse with other works. At Leeds Met Gallery, it was paired with a Katy Woods's film on the mezzanine level where the lighting was minimal except for that in the works themselves. However, darkness, like light, leached out from its place creating another discourse with the works on the lower level.

Fig. 111 *This is the place where…*Ovada Gallery, Oxford.

Amongst other things, the work deals with the futility of purpose that privileges a nondescript section of floor whose significance is left for the viewer to decide. This piece also deals with the subjective self i.e. the subjective being transformed into object.

2007 *New Significances* Up The Wall, Chester

This was an early work and this context reflects those initial ideas. This installation formed part of the event *Up the Wall*. The organiser's criteria for the success of the overall event were the number of visitors it attracted which were 3000 per night. This installation was a light trail that stretched the length of the designated area of Chester walls. I used 22 lights in the final work, their positioning being determined by several factors that were mostly not in my control. These were: the position of street lighting, other performers, their lights and requirements, the health and safety aspects of positions and the security of the fittings.

I spent much time walking the route to choose aspects that appeared to have either a particular craftsmanship such as the beam under a curved wooden handrail or had historical interest such as a deep crevice in the wall which maybe had not been noticed for many years. Others had no significance at all. To me these were the most important sites. Lights that were just there, illuminating nothing in particular, had a resonance of their own. It attracted the curiosity of viewers who were not sure whether they were missing something. Some of the lights flashed, such as the obvious one of lighting up the sign that denoted the trail. This showed a flame symbol whilst others were static or had a limited life span and so changed throughout the evening. The lights were not all immediately visible.

The notion of illumination aligned to my current practice and used ideas of space and place, where one ends and the other begins if there is such a definite parameter. It could be said that place is a space with a usage. Lighting up a space creates its own borders and perimeters that could change the space to a place. Whilst social usage is often sited as the consideration for change, there are environmental, political and psychological factors to be considered in looking at the cross-over between space and place. However during this installation, each light had a different position. Thus many theories were explored at the same time. For example, the light illuminating the inside of a yew hedge, with its pagan and mythical origins, created a narrative that had political and social undertones.

Currently looking at building a foundation of knowledge that will underpin my practice, this installation is part of the testing ground for my ideas with the bonus of public opinion to consolidate or negate theories. For me, this installation was a success as it did, quite simply, what I wanted it to do. For the general public, however, only the curious, the ones who set out to see without rushing actually saw most of the pieces. Overheard comments implied that they were not sure of the why, why the lights were there, what for?

These images show a variety of the locations and a film clip is shown on DVD Appendices Film and audio.
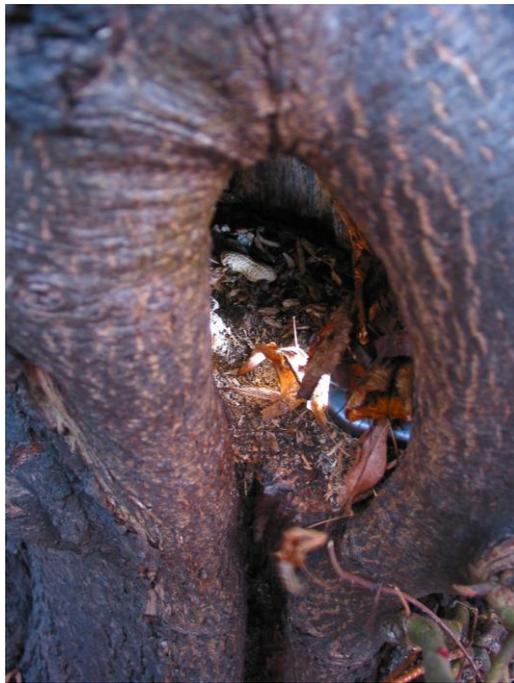
Fig. 112 The squirrel hoard

Fig. 113 The yew hedge
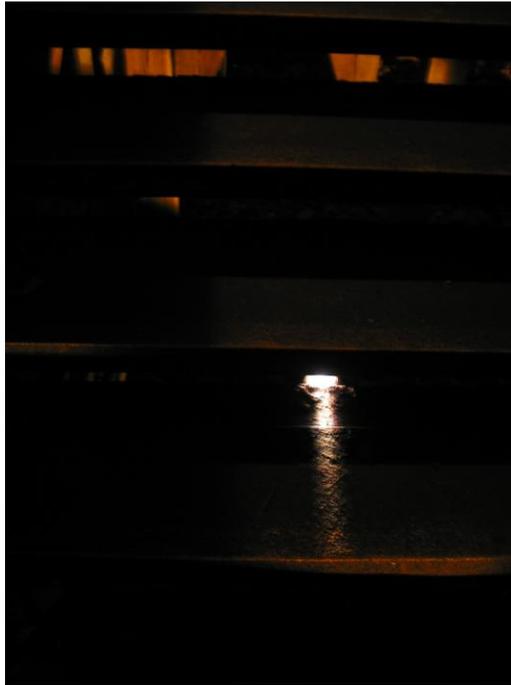
Fig. 114 One step amongst many

2010 *Exchange* Vault Gallery, Lancaster and 2010 *Lightwave* Soundfjord, London

Exchange was in direct response to a submission to the artist-led contemporary arts venue, Vault Gallery, Lancaster, UK. It was an appropriate moment to develop a particular strand of work at a suitable venue. The space was originally the vault of a bank and still included the safe. Its walls were therefore very thick and painted white with a heavy gate consisting of metal bars at its entrance. Ceiling and floor was also white. Limitations of opening hours meant that the space was not physically accessible unless invigilated but it could be viewed and heard through the locked gate. Using these attributes whilst simultaneously developing my own art trajectory and research criteria, my aim was to make a light installation within the main space with a sound piece utilising the safe. The intention was to create an installation that reflected and subverted modern commercial life. This linked in with the work, *Untitled (neon)*, where the light acted as a metonym for the non-place.

Light Installation - Horizontal fluorescent lights, covered with coloured photographic filters sub-divided the space. The colour was reflected in the white surroundings presenting an intermingling of colour. This meeting of colour played on notions of the liminal, the sublime

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and border areas creating a place of disturbance. The lights were mounted with screws on white, free-standing, wooden frames each needing a 13 amp power supply. The number of lights used was dependant on the space and its shadows and was decided during the development of the work in the space. In the final piece, only two were used with pink and green filter papers.

Fig. 115 Development Work

Sound installation - The safe echoed with the low whine that emits from fluorescent tubes when they are switched on. The sound, under normal circumstances, is unheard in everyday life due to its brevity and its quietness. Here, it was amplified to audibility and looped to provide a continuous soundtrack. This was played on speakers and an MP3 player placed on the shelf within the safe and needing two plug sockets.

Development work

Whilst the ideas behind this work were already in progress, the details were developed in the studio after seeing the space. It introduced me to new ideas regarding colour. The work was to create a dialogue that used interventions and interruptions as part of a site-specificity to explore in-between spaces, inside and outside aiming for liminality and a sense of the other. It looked for an interchange of ideas that crossed boundaries physically, mentally and socially. In the studio, various combinations of light intensity, colour as well as the optimum height and

positioning for the standing structures were worked out (Fig. 115). The next image (Fig. 116) is one of the intense colour combinations that occurred and was eventually used as a flyer and poster for this exhibition.

Exhibition notes

Whilst this work was an aesthetically pleasing piece that was not concurrent with my current ideas, it had an underlying motive. It illustrated how edges meet and how light and sound distribute themselves within a space and encompass everything with no discrimination. The boundaries of each colour worked in different ways. Some flowed into one another for a limited space creating an area of disturbance where each colour could not be clearly defined and in other meetings, there was a reasonably clear cut join but a hinterland of low level disturbance where a dilution of the original colour was created.
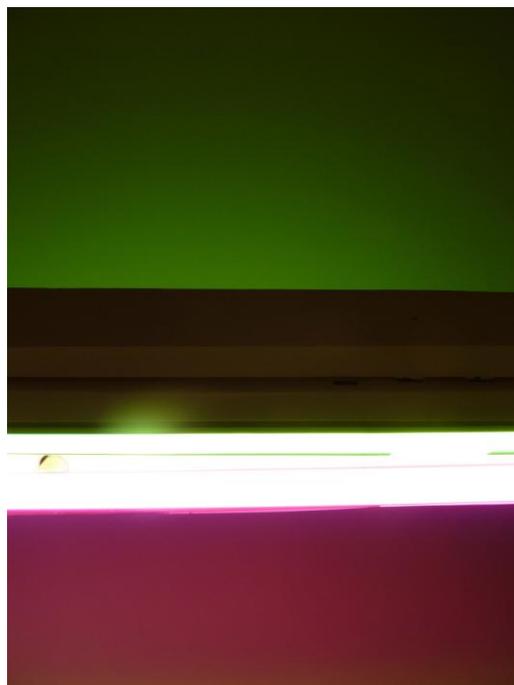
Fig. 116 Colour and positioning development work

The transference of colour from one side to another within the light frames was unexpected. Viewers individually created place and often this created a hyper place where their position was illuminated and interrupted the status quo. The sound amply showed the difficulties of

placing sound within gallery space where it cannot be contained and causes disturbances and interferences. It was found to be extremely irritating especially with the nature of the space. This, of course, was exactly the effect that was required by this piece.

Fig. 117 Final placing.

The installation is documented on DVD Appendices Film and audio.

Lightwave

The sound was also made as a piece in its own right and exhibited at Sound*Fjord* Sonic Art Jukebox, London in May 2010. Called *Lightwave,* it and was described as 'This is a looped piece that explores the everyday sound of a fluorescent light being switched on. It focuses on the hum and click which are normally 'tuned out'. The installation is documented on DVD Appendices Film and audio.

Fig. 118 Chu Unoh and belongings

This work looked at the creation of identity. Its genesis was the signature created from handwriting recognition software which translated my name as Chu Unoh. This began a series of work whereby the signature was constantly practiced in the small books in the case. Three of the signatures were framed as if autographs and, of course, by having more than one, they became devalued.
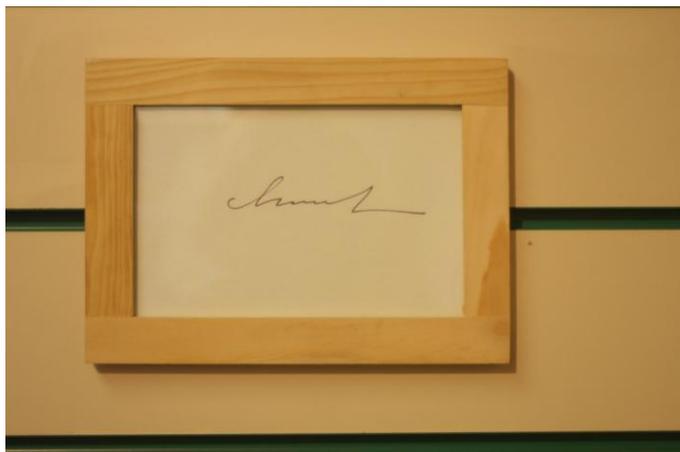
Fig. 119 Autographs

2007 *Co-existence* Ping Pong versus The Other Half, AirSpace, Stoke-on-Trent

This exhibition linked a studio exhibition with a gallery show and presented one half of a conversation that was conducted through post-it notes, polaroids and postcards. The studio became a reflective space where questions were begun, but not necessarily finished, as thoughts appeared. These were written down to be answered when I was able. They concerned time and space and my presence created a temporary object within the space, which, together with other objects placed to create interruptions in the flow of the space, created a documentation of a weeks' reflection. I also posted some cards to the AirSpace gallery that were also included.

At the gallery, the notes and Polaroids were stuck onto two pillars at opposite ends of the room whilst the postcards were casually displayed on a windowsill where the gallery's regular post was often placed. It was expected that viewers would handle the cards and alter the order of them.

The success or failure of the two parts of the exhibition, studio and AirSpace, could be measured in different ways. Firstly whether either or both parts lived up to my own expectations as a risk-taking research experiment and what a viewers' reaction might be. As to my own expectations, on one hand, the studio part challenged me in a way that was unexpected. Staying in the space, I became aware how much I thought of what the viewer might want and it took an effort of will to move away from that angle. To do the work purely as a research project, I risked failure in the eyes of the viewer, to do the work 'for the viewer' I risked not fulfilling my own quest. I opted for the research angle and, quite rightly, it was deemed not understandable by the viewer. However, this brings up problems about the value of understanding. Is it necessary to understand? This was a problem in the AirSpace exhibition which I named *Honesty, Is it the Best Policy?* Without the knowledge of the first exhibition, the post-it notes etc. made little sense. In some notes, there was only a facile comment anyway which came from the amount of time I had spent in the studio and was

reflected in the title, so much of everybody's time is spent wondering about things like 'what is for dinner?'.

Overall, this work was a risk. It was an experiment in space/time shift. The AirSpace exhibition failed due to the esoteric nature of the work. The positioning of the work was unsuitable and it made less sense than it might have done. The studio work was a success from a research viewpoint but again, probably not from a viewers'.

Fig. 120 Post-its at AirSpace Gallery

To repeat this work and to make it a success from a viewers angle, much more information would have to be given and, maybe, the pieces themselves shown alongside. However, I am pleased with the studio work and it has given me an insight into the gallery space per se as well as the nature of space and its relationship with time.

Fig. 121 Postcards relating to time and space

Appendix Four - Sophie Calle *Take Care of Yourself*

Presentation at Art and Philosophy Conference, Staffordshire University 2007.

At first glance, it would be easy to dismiss Calle's work as an act of pure vengeance, the rejected lover seeking to wreak maximum humiliation, playing the victim to its greatest effect and then seeking the views of others to justify her role. The premise of *Take Care of Yourself,* (Venice Biennale 2007) is a letter written for private consumption that is made public whose meaning is then 'interpreted' by others. The work thus has a multiplicity of voices that belie the authorative voice of the artist in a way that is common in Calle's work. Calle creates her own communities with herself at the centre making what could be called a personal cult. She makes rituals of her feelings of isolation, exposes them and persuades others into a collusion of community. Calle states in *Exquisite Pain* (Thames and Hudson 2003) that there is only one lie in every piece of work. Here, it could, be the letter itself. The question of truth is an important one, is it necessary to be truthful and is the truth relevant to the work or viewer? One view is whether the work is knowledge or entertainment. Richard Hylton in *Imagined Communities* (National Touring Exhibitions 1996-1997) writes that Calle's work 'crosses the traditional boundaries which define the role of the artist as a neutral observer of society' (2006:29). For *The Birthday Ceremonies* 1998, Calle threw a dinner party every year for her birthday and exhibited the gifts in a cabinet where they were replaced the following year by a new set of gifts until she realised that she was 'cured' and no longer needed the comfort of the ritualised event. Her work brings into play the question of roles and relationships. The artist is respondent who co-opts others into a process of interpretation,. The artist then becomes viewer. The viewer is consumer who becomes voyeur and implicit in the work whilst the gallery is the institution and part of the contractual exchange between artist, artwork, and viewer. (2006:13). It is the facilitator and thus implicit in the viewing process. Using anonymity as place to begin in most of her works, here, Calle distances herself from the final artwork, her position almost subsumed under the weight of the responses. Calle acts as a detective in much of her work, such as *The Hotel* 1981. Here, others act as detectives.

Revealing of inner workings of responders as well as artist

Responder becomes artist as generator of work?

Repetition of previous ideas but different methodologies

Were any rejected because of their response?

Were they asked to respond in a specific way?

Therapeutic act as in (The Birthday Ceremonies 1998)?

Did the respondents relate to each other?

Makes an everyday event into a happening?

Were they buying into the cult of celebrity?

Why were all the chosen respondents female?

Is the work fact or fiction?

Why was she dumped so often?

Is this the same as real and false?

TAKE CARE OF YOURSELF SOPHIE CALLE

Premise of work commonplace

Is truth important

Is it relevant?

Multiplicity of voices as oppose to the usual singular authorative voice of artist

Calle has previously stated that in each of her works there is only one lie (Exquisite Pain)

Does the viewer deserve truth?

Blurring of boundaries between public/private

Why?

How do you identify fact or fiction?

Calle creates her own communities with herself at the centre, is this a cult?

Why not?

Where does one end and the other begin?

Is the object, the letter being made and icon, a relic?

Can fact or fiction be apportional ?

Sense of voyeurism for viewer and responder?

Is truth only in the ear of the beholder?

Is the viewer complicit in actions of artist or respondents?

Fig. 122 Questioning *Take Care of Yourself*

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Appendix Five - New Zealand Field Research

March 1st to April 2nd, 2009

The aim of this research trip was to visit a conference and present a paper at the OneDay Sculpture Symposium, Wellington and install an artwork that was accepted for permanent exhibition at MIC, Auckland. It also provided numerous opportunities to extend my research remit that were then incorporated into the thesis. Airports, shopping malls and other non-places were visited as a matter of course. It was documented by text, drawing, photography and video. I decided to look at similar themes outside the urban with the aim of confirming the ideas as ones that were valid and transferrable. For example, I looked at the very basic idea as to what art actually was, its authorship, its relationship to the viewer and to the context of the work. This began with the premise that art is created by an artist. Taking a single stone from the pebbly beach, this was re-placed in a different location. It quickly became 'just another stone'. Whilst it could be classified as a piece of site-specific art that responded to the location, it asked questions such as: was the stone art as with no intervention aside from the performative aspect of picking up the stone, could it be called an artwork? If it is art, how is it viewed? How does this coincide with artistic intention?


Fig. 123 *My pebble* 2009

Another pebble was taken from the beach with a distinctive marking which was then copied onto a second pebble asking the questions about reality, appropriation and simulacra.

Fig. 124 *Replica* 2009

The nature of this exploration was the initial idea for the work *SpaceShifting* and the ideas have been part of the process of undoing my own art practice and my understanding of the role of the viewer. The idea of the littoral zone, that was later likened to the hinterland of the border, began with visits to small islands where 'here' and 'there' became a distinct reality cemented my notions of place as a figment of self that was discussed at the conference. Visiting Matiu-Somes Island (Chapter Six) which was a former prisoner of war camp that created a virtually inescapable prison and developed my interest in institutions especially with regard to Foucault. Other spaces such as this linked to heterotopias which became the topic of a later research trip.

Most artwork though, because of the nature of the trip and its environments, related to drawing and site-specific work. This challenges my own practice where drawing is often marginalised to a recording process, as in the sketchbooks completed here, or a 'working out' of concepts such as in mind maps. Drawing here became a product and could therefore be seen as value. This is almost the opposite to the way I see the drawing within the sketchbooks which is documenting. Overall, the research was deemed a success especially with the timing early on in my PhD. It cemented my findings so far, extending and developing them, as well as gaining new insights into particular relationships such as how borders can operate naturally which was the focus of the next part of the study.

Appendix Six - South-East Asia Research
April 3rd to April 28th 2009

This research was an extension of the previous study trip where happenstance gave the opportunity of a stopover in Thailand. The aims were:

a. How place was created from the non-place of the airport.

This was developed from prolonged waiting time at airports such as Dubai and followed with Auckland, Melbourne and Bangkok. It is discussed in the text in relation to Dubai Airport Islands.

b. How borders operated in the real world exploring codes of behaviour within the border and within the hinterland, a kind of littoral zone around the border. This was an extension of the ideas from the islands in New Zealand that were now applied to the very specific border zones. These included the fluxes within the border when the border was itself a fluctuating place such as the centre of a river as well as the crossing the border of Thailand into Burma (Myanmar) where the bridge over the Sai River was between border posts.

This was explored in the void between Thailand and Myanmar where one is effectively stateless and thus placeless. This is the official political state of affairs. In reality, there is a different state of play. Using ideas of place and non-place, the border consists of a gated roadway bridge over the river. The knowledge gained here was vital in the perceived link between the non-place and the border.

c. To follow the Mekong River, preferably from the perspective of the river itself. The Mekong is the official border between Thailand and Laos; Laos and Cambodia. It is the world's twelfth longest river and the tenth largest. Rising in China, it is 4200 km long and exits at the southern tip of Vietnam. Its name means Mother Water Khong.

This was followed from the north to the south as far as was feasible by boat. Due to having no shared spoken language, this was negotiated through drawing in the earth. Where low water levels prevented the use of water, the journey was continued following the river course, using other public transport. The work, *Shipping Lanes*, was developed from this journey. It also

began a prolonged series of work that has been generally entitled *Structures* which is discussed here later.

d. Whether there are differences in tri-border areas as opposed to dual borders. Originally, this was intended to take place in the south of Thailand where the border consisted of Thailand, Laos and Cambodia but due to unrest this was transferred to the borders of Thailand, Burma and Laos at Sop Ruak, the area of the so-called Golden Triangle which once produced over 2000 tonnes of opium annually which was two/thirds of the world's output. Thailand has now almost ceased production.

The methodology for this research was slow travel, observation and reflection whilst documenting as much as possible in sketch books, by photographing or simply remembering. It inspired the *Structures* series from structures seen around the Thailand and Laos border whilst following the Mekong River from the North to the South. Fleetingly glimpsed from a boat, train or bus, the structures fascinated by their construction, location and function. On return, I tried to make similar structures, firstly out of cardboard and then out of bamboo, closer to the original. By this making process, I hoped to understand not only how they were made but also their function.

Fig. 125 *Dwelling* 2011

Fig. 126 Means to escape 2011

Fig. 127 Nothing stays the same 2011

These works demonstrated the attempt to understand but in the process they often became changed, twisting and turning. These alterations then began a different strand. They were 'copied' into different locations using different materials as well as alternative ways of looking.

Fig. 128 Hyde Park, London
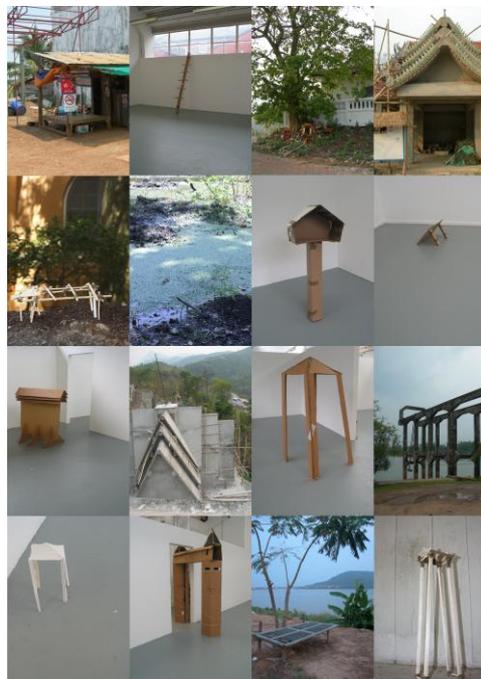
Fig. 129 An attempt to create a visual link. It was problematic due to creating 2D from 3D.

However, it was also important to look at the location and try to extend the whole process of the position to contrast, expose, infiltrate these building methods and materials to other places. Relocated to Venice Biennale 2009, the structure was made using the restrictions of baggage within flights. Located against the architecture of the Biennale, it became part of the landscape as well as an exhibit. However, this site was the Swiss Pavilion so its provenance became Thailand/Laos/Italy/Switzerland

This process exposed the way of Western thinking, how construction had to be precise, fitting in with regulations instead of fitting in with the contours of the landscape. Re-located to middle England, or at least, the mythical centre of England, Meriden, I tried to recreate the original. Set by the duck pond by the village green, the pond became the Mekong whilst the muddy bank was Thailand close to the Cambodian border.

Fig. 130 Thailand/Laos/Italy/Switzerland/England

These improvisational structures bore little relation to the original scale and appear, to Western eyes, improbably constructed. Made out of materials to hand, materials common to location or recycled materials, they are improvisational unlike the highly crafted originals exposing notions of craftsmanship and highlighting aspects of the West/East cultural dichotomy. These ideas were continued to be developed such as placing it on a floating reed island found in the canal where it turned and 'heaved' as if breathing. In the gallery, the structures are layered, imposed and superimposed with projections and images exploring the concepts of inside and outside and the dislocation of time and place. The structures are creating their own time line and the use of different locations accentuates the border between our and 'other', us and them, here and there, inside and outside. Next, the environment of its display was altered to reflect its ambiguity. By raising the work off the floor, it became less of a model and more of an artwork.

Fig. 131 *Ambiguous structure* 2011

From here, the rigidity of the structural template was altered to become more fluid, again retaining the notion of display. It attempted to relate to its original function as a useful building. It was portable, provided shelter and could relate to the landscape as regards construction.

Fig. 132 Self-contained kit for a small shelter for one or two persons 2012

Fig. 133 Self-contained kit for a small shelter for one or two persons 2012

The end result of this research trip was an influx of new ideas combined with a development of the original ones. It provided an extensive period of thinking where theory and art practice could exist side by side whilst at the same time, removing any reliance on tried and trusted methods of making thus creating an intensive experimental space.

Appendix Seven - Derby Residency

This project was an Empty Shops residency and exhibition in the city of Derby. It was undertaken as a collaboration between Veronica West and myself. It was supported by CCM Derby, Derby City Council, Cathedral Quarter and ArtsCouncil Lottery.

Project Proposal: 'Folding'

'to bend, to make smaller, to make bigger, to contain (presents, merchandise), to protect, to gather (skirts. shirts), to enclose (sheep), to make more compact (map), table, stand (music), book, knee, arms, sheets, napkin, clothes'.

The idea of 'folding' will be used to create structures using paper and card within the space of the shop to explore both the space, the character of the building and the function of the shop. Large scale structures which will reflect, expand or replicate the space will be constructed by using traditional packaging materials such as cardboard, paper, tape and string. Illusionary space will also be created by the use of drawing directly on the walls to show how the structures work and to extend the structures into imaginary space. This work is a collaboration and will use the space creatively as both a development of practice and exhibition space.

Fig. 134 Project space, folds echoing features inside and outside.

As an experimental space, many things were tried, altered, removed and replaced using mainly materials left in the premises but also art materials such as paper and pencils.

Fig. 135 Cup with drawing

Fig. 136 *Light Box*

Fig. 137 Neon cups in existing light

Whilst many things were not truly collaborative, it was an overall useful experience that, if repeated, would probably yield better results. However, it provided what could be termed a set of so far unwritten guidelines for collaboration. The presentation can be seen on the DVD Re-Semble folder.

These questions and answers were done at the end point of the project. I feel they were the most valuable part of the project and contributed to particular understandings as to the nature of space and to the nature of collaboration.

Questions, Some Answers

The nature of collaborations is often difficult especially when there is a pressure of time. This first time collaboration has been no exception. Whilst we have explored and questioned the nature of site-specific installations especially with regard to our own practices and research, we have not always had the time to question the nature of the collaboration itself and how it relates to the work and our own individual ways of working. Here, in the final week, we have attempted to address some of the issues that have arisen by asking each other six questions.

Veronica West to Chris Wright

VW In what way do you think that collaboration changed what you would have done had you worked alone?

CW A major thing has been the way that I have thought about what I am doing. At times, I have felt distinctly constrained which is no reflection on you but relates purely to myself, I am more used to working alone. So I feel that it has been important to get out of my comfort zone of sole autonomy and explore the ideas of collaboration and the flux of two contrasting characters trying for the first time to create something. Sometimes it has felt as if I am being subsumed and I am sure that you have had similar feelings. It is not a question of trying to persuade, alter, change, push the other but a balance that has to be worked out. Challenging the normal modes of each of our behaviours, how we do things and relate to our work is necessary for each of us to grow within our own practice. I now understand the difference between our work and the process of making. Working here with the limitations of time has been interesting and it has been a lot of pressure. The collaboration has sometimes been uncomfortable but that is how it should be. Working together has brought new challenges and ideas. It has made me evaluate what I have come to take for granted.

VW How does the experience and the concept of working in this space in the centre of an English town relate to the very different kinds of places you have worked with elsewhere in the Far East?

CW It is a question of using a fixed venue. The work that I often do and did in the Far East was always ephemeral. There are, of course, limitations with this type of work, chiefly in the documentation. It obviously becomes a photograph, an image that has its own kind of context and I am not very happy with that. It often also has the sense of the individual acts of placing art as intervention becoming a performance piece and again, too many subtexts. Modes of human behaviour and how that shapes space are very similar everywhere. I think that it is just a case of responding. Miwon Kwon uses different words to describe site specific work such as site-responsive, site-aware and these terms are justified but maybe only different sides of the same coin.

VW Do you think we should stop or do you think that we would be more true to the idea of process if we continue changing and evolving the installation throughout the time we have here?

CW It does depend on whether you look on this time as a residency or a residency with an exhibition at the end. There is a value in editing what we have done for the benefit of others (as in exhibition). I think that it is important to stand back and look at things. I do not feel that I personally have done enough reflection and with that process of reflection comes an understanding of what we are trying to do here. We have treated the space as a sort of studio and studios are places where ideas are explored without preconception of their finish. However, we have invited an audience and I feel that we have to take stock, to evaluate. Not all our ideas merit the same attention. If, however, we are inviting people to our studio space we need to show the finished work, the process and the work in progress. It is my view that we should stop, stop and take stock, that we should use the time not only for practice but also for theory, that we take a holistic attitude to the space and what we are trying to do both as an installation and a collaboration.

VW Do you think that it is necessary to 'finish'?

CW This relates to the previous answer. In the sense that one never finishes, it is necessary to finish here in Blacksmith's Yard because we have been trying to present work as an exhibition in the final week and we are contracted to finish on a particular date. These outside considerations impose limits but it is maybe necessary. The practicing of art is a continual process that does not ever end either in the form of thinking or making. However, I do believe it is necessary to have breaks where one allows time to reflect. Otherwise there is no space to learn from the process. it is also harder to change direction if needs be. However, this is only a stage in our own individual art practices and perhaps in a future Wright and West collaboration.

VW We talked about the presence of absence, and the evocation of presence in your work through the 'spirit structures', and in mine through the embellishment of found objects. Do you think that there is any sense of this occurring in the result of our collaboration?

CW I think through our conversations, there have been instances of this occurring but I don't feel that it has translated into practice. But it may be that we have different notions of presence and absence. I actually don't feel that I have been evoking presence but more evoking absence. I understand that that may be where you feel your embellished objects lie but I think I might have a different interpretation as a viewer. Of course, this is where research gets interesting, the alternative views and interpretations of what is nominally the same thing. It does not come to light at first glance but reveals itself slowly through something like this collaboration. However, in some ways, I think that we have fallen into the habit of working on our own things in a joint space under the guise of collaboration. With this habit, of course, comes the familiar, the 'everyday' of our own individual practices. I think that we may in the future, be able to work together on a true collaboration where the work is genuinely a joint effort rather than us working together in one space. I think that what we have experienced is no different from the early stages of any other collaboration that it will be seen as an enriching opportunity. I feel that I have a lot to learn about collaboration and also art practice and it is better to start and begin to learn than not to start at all because it is uncomfortable. I think if we started now, we would have more success at joint ideas and be able to evoke something.

VW You have worked with light in earlier installations. Have the experiments with the conditions and found materials here given you ideas for further exploration?

CW Usually I work from an idea, a concept that is then realized through light rather than light being the medium that drives the idea. It just happens that light fulfils those ideas. Here, however, the light was present even if, as in the case of the cupboard under the stairs, it was absent. What has been interesting has been the way that I realize all the subtexts of my work in this mutual setting and find that I do have a distinct way of working.

Chris Wright to Veronica West

CW Has the collaboration brought forth any new questions, (or answers) about the role of play in the creating process that working alone would not have done?

VW Two immediate thoughts: the importance of being relaxed and giving yourself time (not feeling driven by deadlines or feeling under pressure, which we were at the beginning). It was when we let go of that & found the materials that had been left there that we began to play);

and how seeing what someone else does with materials stimulates ideas as well as energy to play with all the ideas & materials to hand. Also realised that there are different styles of playing? CW found a lot of the materials upstairs and brought them down (polystyrene containers, plastic knives & forks, coffee filters, highly coloured tumblers) and downstairs (till rolls) and started to play with them (unpacking the polystyrene boxes & letting them fall to the floor), whilst I got intrigued with the possibility of wetting the heavy Fabriano paper & experimenting with moulding it to the forms in the space (the seats, the windows, the radiator). I found I was playing more with a technique & space (which became obsessive), rather than objects & space. Later also, light became important (with the tumblers & the glasses) for Chris. I think we both felt that we would have liked more time to continue playing - from a situation in which we were feeling rather at a loss what to do, we rapidly found ourselves in a situation where the possibilities seemed endless!

CW Has working in this space provided a unique experience, one that could not have been gained from any other space?

VW In one respect yes, absolutely! The work has emerged in response to the space and what we found in and outside it (the nature of the courtyard itself, the column for the bar 'White'). In another sense, the principles could apply in any space yet produce strikingly different forms and effects.

CW Process is important to you, obviously as it relates to play. How do you align this with the need to exhibit, any more than say putting a child's drawing on the fridge?

VW That's a curious question! It seems rather disparaging to the child and to the drawing to just put it on the fridge (why not the wall) !! Anyway I think I get the question - that there is a fundamental dichotomy between the two? After all it's 'someone else (usually) who puts the child's drawing on the fridge (usually the parent). The child will often make a decision about what they make which relates very closely to the nature of what underlies the process, which may take very different forms. Some things they do are very private and not intended to be gifts or 'public' pieces at all, in fact it is most important to be sensitive to whether the child's process should be noticed or remarked on at all. For them it can be a simply normal process of living a life, like eating or playing or doing anything. We don't remark excitedly on the fact

that a child is eating (normally) unless they haven't been. However some things children do are intended to be made for a purpose, or for a person, and are often made as gifts. This is always made clear, and what is also clear is that the giving is as important as the making...they are all one. For us, there has been a conflict I think in that we have been required to show the results of our (playful) collaboration, and this brings inevitably a self-consciousness into the process that always inhibits. Should we have just continued making, as a kind of performance piece during the 'private view'? Perhaps we shall! This might involve destroying everything we have made so far. Perhaps it should. The point is that it is a continuingly evolving process, and I may and perhaps should decide that 'the boxes' having been a pre-conceived element should go! Their dismemberment could be a performance piece......... For us, there has been a conflict I think in that we have been required to show the results of our (playful) collaboration, and this brings inevitably a self-consciousness into the process that always inhibits. Should we have just continued making, as a kind of performance piece during the 'private view'? Perhaps we shall! This might involve destroying everything we have made so far. Perhaps it should. The point is that it is a continuingly evolving process, and I may and perhaps should decide that 'the boxes' having been a pre-conceived element should go! Their dismemberment could be a performance piece........they are all one.

CW Have any of your perceptions about collaboration been challenged?

VW Do you mean perceptions or pre-conceptions? I don't have any pre-conceptions - all I know is that collaboration is by definition, difficult, and also unique to the people and the circumstances. I have collaborated only on three installations but all of them have been entirely different. This one has been unique in that we had to work together to produce a proposal and occurred in a way that was reciprocal and straightforward, (tasks were shared equally and communication was effective). This was a good sign for our collaboration, and this has continued but it has still been very hard. We have had a very short time to make a piece of work and get to know one another at the same time, and getting to know one another as artists means really digging down, and we still need to do more of that. I would say this is an introductory session in which some very clear differences have emerged, as well as some common sensibilities, or rather a recognition and an appreciation of certain similar, and also certain very different sensibilities.

CW How did you know when you were finished?

VW I don't think we are - let's say it's a pause for reflection.....

CW The nature of site-specific work is just that, relating to that particular site, did you feel that you had preconceived notions of what you would like to produce?

VWI suspect that by the form of this question you are implying that I had, and to be honest I think I did, in wanting to play around with the idea of the boxes. It seemed to me appropriate in an empty shop situation to explore the image of the cardboard box, the container of commodities, and its open-ness or closed-ness, and the way the little illusionistic maquette worked where it seems open but it's really closed. It seemed to me it could be taken further & be intriguing on a larger scale. I think if Chris had seriously objected however, I would have jettisoned it, and I did think about midway it would be necessary to do that. It could be something that would change radically given another week. However in all the exhibitions and installations I have been involved in I have been acutely aware of the nature of the space, and they have as here been made specifically for it : the 'Infinity' loop in the reclaimed quarry on the edge of Wirksworth, (2001) the piece about the eclipse 'On (almost) the line of totality' (1999) for the Wirksworth Festival, and "In Parenthesis' for the 'Real' Gallery New York (1999).

Appendix Eight - Norwegian Residency

This residency took place at Tou Scene, Stavanger, Norway. September 2010. The prime motivation was to have an intensive interdisciplinary period where studio practice and theory would be able to intermingle. I wanted to develop ideas on work that was part live art, part new media, part intervention. For example, for the work *The Blue Promenade,* the aim was to 're-enchant the everyday' with the fresh eyes of the visitor. I used the tourist office as a main resource and followed guided walks creating interventions and micro performances and using video, sound or still photography that is either the work itself or a documentation that subsequently become the 'exhibition'. It was a dislocation of reality that looked at ideas of presence and absence within the realms of here and there, somewhere and nowhere. I looked at where things meet, the in-between spaces of everyday life where everything is a resource. I like the freedom to create across disciplines and my method of modern day flâneurie enables this. The results of this work are dissembled into different places, a photo here, a sound piece there forming a mosaic of experiences relating to past, present and future of both myself as the artist but also as viewer experience.

I was invited to take part in a performance work where different artists in different parts of the world created their own individual interpretation of a theme that took place over the same weekend. The result was *Flaskepost.* The image was accompanied by sound which became the end result, the image serving as a placial reminder rather than being part of the work. The context of this work is within the blog post Calling.

Again, during this period, there were many developments to both my practice and theoretical knowledge. For example, learning basic Norwegian, I began to initiate conversations. Asking, as I would in England, Hello, how are you? was met with confused silence. At first I thought this was due to my poor pronunciation but later, I found that it was a cultural difference and that type of greeting was not used. This led to my thoughts of cultural and social differences that occur at border points for example.

The following is a blog that charted the development of ideas throughout the residency. It was instant thoughts and reactions and not an edited text. Its value here lies in the process, the development of the joint practice and theory.

September 23, 2010

The non-place is everywhere, it is from the moment you leave the front door of your house to the moment you re-enter it bearing the goods of the non-place. Wondering whether there is anywhere that is not non-place, so far just come up with, within Western culture, the homes of economically viable families, who are secure enough to have own homes or social housing and not rich enough to be able to move. Continuing with de Certeau, still on Spatial Stories chapter and looking at synchronic and diachronic and how they relate to site-specify.

September 22, 2010 Calling

The glass bottle was found lying in a mossy nest in Flørli where it had been dropped. It was carried to the top of the mountain and down again. It held its message within itself, that of journeys, of carelessness, of time. From Flørli it is carried to Stavanger and, on Sunday at dusk, will be taken to Fiskepiren, the start of many journeys. There I will blow a breath across its neck, the sound reaching out across the waves, the bottle calling for its home, for longing, for return. Its message will be heard by others, those who want to be heard, who want to be found. After the calling, I will take the bottle on my journey, to Amsterdam and then to England.

September 18, 2010 Minimalist aesthetic and site-specify

Minimalist aesthetic and its relationship to the viewer – don't think I quite realised its importance to site-specificity and , of course, its subsequent impact on non-place. This re-engaging of the viewer (includes passer-by in non-place). How this focus on the self fits in

with the consumerist aspects of non-place. Perhaps this is a bit muddled at the moment, shall untangle soon.

September 16, 2010 circularity of ideas

About non-place, probably not really important in the wider way of things, it is a function that has been adopted because of its convenience, it doesn't have to be liked. What we should be thinking of in societal terms is placelessness, I know it is a a return to older ideas but actually seems more relevant but of course, its relevance is caused by non-place. Continuing my reading of Lefebvre but actually beginning to like de Certeau more. Working in dark, silent place again, creating walkways, balconies that could span inside and outside, here and there, somewhere and nowhere.

September 13, 2010 Absence

Working in a unlit empty space, no indication of day or night, no sound to create clues, like a cave, filming by torchlight. And so was thinking about presence, do you need absence to exist or to have existed? And its opposite, do you know absence only by presence? By which I think I mean is it that you only know absence by previous experience of presence? Can absence exist alone? Somehow worked this into looking at Lafitte and unitary space. And to timeline of philosophers (again). Also trying to work out Bataille's real, infra-real and supra-real and then strangely to the South American usage of saber and conocer (as opposed to Spain's). The usage of these two words appears somehow spatial, to know and to be familiar, inner space and physical nature, real and supra-real (unless I have got it wrong which is quite probable). Probably not relevant but relating things to language helps me to explain things sometimes. Perhaps I am getting too far from the track here.

September 10, 2010

Thinking about travellers' space again, the state of being a traveller is an infinite process, a continuing succession of place, it is too obvious to think placelessness, but perhaps the

longer the traveller stays in a place, past and present merges and identity gained from outside. Perhaps I need to read Bachelard again. Is non-place just inanimate?

September 8, 2010 norway 08/09/2010

Been walking a tourist path, Blue Promenade, re-writing the guide according to my own sights. I have always thought of this, as in the work I have done before, such as overlaying a podcast of a guide to May 68 places onto a small village, as insertions but wonder whether I am actually overwriting creating a palimpsest? Can't remember who wrote that the traveller's space was the ultimate non-place, never really subscribed to the viewpoint, but think that the notion of transit as applied to the traveller has a validity that could be perceived to be non-place but wonder whether the traveller (/viewer) carrying sense of self and retaining the fixed perceptions negates this? Think, from my point of view, that language (and thinking about Saussure, Derrida here) could have a greater impact on travel space? Does this mean that travel space/non-place is always in the present?

Overall, there were certain difficulties with the space especially as the residency coincided with *Article Biennale* where working spaces were in use. However, this presented a major opportunity to work with international artists who often held similar ideas to my own. It was a valuable experience due to the lack of distractions (little money and few language skills), for the interesting conversations with the exhibiting artists and contacts within the arts centre itself.

The following images show the studio development that took place during that time. Because of the limitations of the materials available, it was good to experiment with other ways of doing things and create very different things from usual with varying degrees of success. The work *Audio Space* can be heard on DVD Appendices Film and audio, an attempt to negotiate space through sound rather than vision.
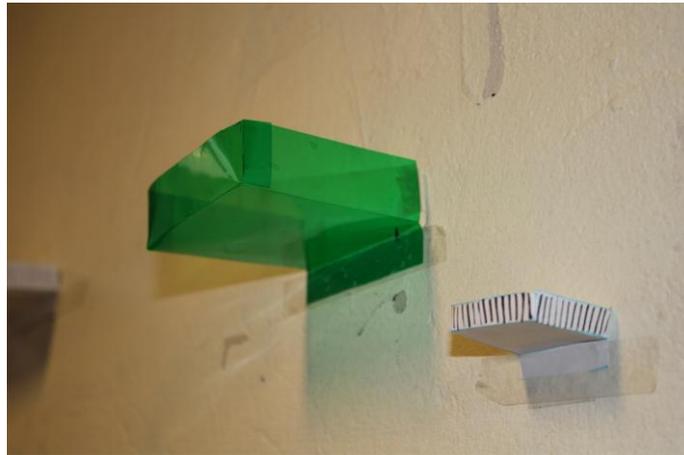

Fig. 138 Balcony structures

Fig. 139 *Balkoneg*

Fig. 140 *Boat*

Fig. 141 Under the flyover at the Badedammen

Appendix Nine - Las Vegas Research

The particular purpose of this last research period was to take an intensive look at the environment of Las Vegas, particularly Las Vegas Boulevard, because of the way buildings were 'not of their own place' which had a kinship with my own practice and where dislocations of space and time were prevalent. A link had been perceived between Foucault's lecture *Of Other Spaces* and Heidegger's *Building Dwelling Thinking* text and Las Vegas seemed an ideal place to explore that connection. I was unaware initially, not knowing my philosophy history, of the influence of Heidegger on Foucault but the reading of the two side by side led me to conclude a connection.

A lot of preparatory reading was undertaken from Venturi to Eco to Baudrillard as well as philosophical background reading. Particular questions concerned Heidegger's concept of dwelling and the gathering of the fourfold and Foucault's heterotopias. These were then linked together into a bigger picture. I expected that the trip would bring new insights into what I was already thinking that would impact on my thesis. I did not intend to produce artwork but to write, read and reflect, documenting by taking photographs.

The aim was to be a tourist (except for the gambling), but also move to the back of the hotel area where the everyday life of the employees took place. It was moving from somewhere to nowhere via anywhere. Staying at the Luxor, the 'pyramid' hotel, was a deliberate choice as it meant being surrounded by the object of my research. A particularly fortuitous event was the exhibition and conference by the University of Las Vegas Donna Beam Fine Art Gallery which presented *Site Conditioned: a drawing exhibition* Siah Armajani, Richard Fleischner, Robert Irwin on October 12th, 2011. The discussions with the artists were particularly useful in the link between art and environment. I also made contacts within the university itself.

Several things stood out during this trip. The first was the continual intrusion of the everyday on the projected utopia, seen here in the image of the safety sign at Mandalay Bay. This intrusion was most noticeable when, from under the Hudson River Bridge, a body was being zipped into a bag.

Fig. 142 Mandalay Bay 2011

On Las Vegas Strip, names of the places they re-present are not even accompanied by their function such as hotel, except occasionally, resort. Although artwork was not the prime importance here, I made a series of postcards such as those a tourist would send home, using articles from newspapers etc.
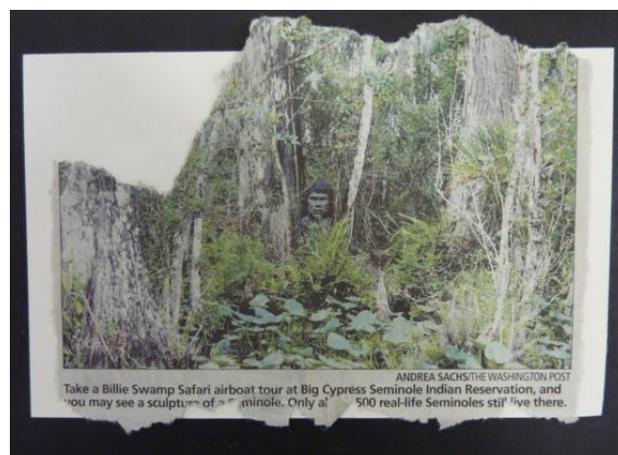

Fig. 143 'See a Seminole' 2011

These created an 'out of placeness' through culture but the one shown here was particularly telling in the way it presented the indigenous population, as statues, 'See a Seminole' it proclaims. Here, heterotopic space collided with the notion of dwelling, where dwelling as in existing was transferred to thing, thus bringing in the gathering of the fourfold. As always, there are layers of ideas within the images that are not always explored due to their irrelevance here but show a way to develop in future research.

Appendix Ten - Final Exhibition

Fig. 144 *You are here* detail

Three complementary works are presented to create what is essentially a final exhibition albeit in different locations. The intention is to demonstrate an understanding of my thinking about the theories contained within the thesis and to give a further in-depth look at them. The pieces are *You are here*, Stoke-on-Trent; *I can see you but I can't hear you*, Derby and *One way or another*, Leeds.

You are here
Stoke-on-Trent

Four identical signs announce 'You are here' and are positioned facing each approach road on a roundabout in Stoke-on-Trent. They are placed using the process of roundabout sponsorship that has a recognised procedure and in this location, is the responsibility of Stoke-on-Trent council. The intention has been to create placial identity, a somewhere from anywhere. Every process within the work has a relevance. This includes the sponsorship procedure that created the signs to the exchange of money and the viewing process that

includes happenstance, deliberate art viewing which may include satellite navigation and/or access via the internet which includes Google mapping.

A website has been set up which itself has a circularity to it in the form of returning to the map page after visiting other pages. The signs show the web address but in small type size which means viewing is restricted to those in search of it, thus creating a controlled space in opposition to the very public space of the roundabout.

Viewing the work requires the repetitive action of a complete navigation of the roundabout, that is, going round and round, or via Google mapping where images can be accessed. The Google 'peg man' can be used to visit earlier reincarnations of the sponsorship scheme. This introduces an additional temporal aspect to the work. The work may be seen during the everyday journey of which it has been estimated by the council that about 20,000 vehicles do so every day or it can be deliberately accessed as an artwork. This can be done by the directions given on a postcard and by following the map on the website. A thousand postcards will have been distributed which give the nearest postcode that can be followed via satellite navigation (It is important to note that the roundabout itself has no postcode so there is still an element of search).

Figs. 145-148 *You are here* on sponsored roundabout

The context of their location is that of the non-place. The road is a link between here and there and the roundabout upon which the signs are placed is designed to interrupt that flow. It is a pause in the space of the journey. The importance of the general area is the mix of offices, warehouses, a new housing estate, open land for sale or already sold for development, a pub with meal deals and at the furthest end from the signs, a football stadium. It pertains to suburbia, to the everyday. The signs could, however, be places on any roundabout; they are not specific to this one. This is in opposition to Irwin's generally accepted site-specificity but aligns to Kwon's paradigms where includes work that 'brings the artwork into the realm of the social where it is newly objectified and newly commodified' (Kwon 2004:38). It decodes institutional conventions (Kwon 2004:38) and exposes the economic value of such a site through the sponsorship scheme. They are in the manner of a public artwork, except on the unmonumental scale and placed through a fiscal exchange rather than a need or desire of the local community. The value placed on this site is formulaic and was exactly £628.49. It was based on the number of roads approaching the roundabout, which determined the number of signs and the estimated number of vehicles using the road per 12 hours. This works out at one and a half million vehicles during the life of the project.

The works are an intervention in the everyday. However, I use the word interruption, which is especially relevant here. An intervention belongs to the space whereas an interruption is part of the viewing encounter in the everyday. The signs interrupt the status quo. The premise of changing space to place is one that both exists and doesn't exist. It exists as an actuality, the signs announce the existence of place by the marking of the space, the anywhere of the roundabout becomes somewhere. Individually though, due to the very transitory nature of the viewing procedure, they cannot be said to create place, as the roundabout is not a used space, it is a function of the road network, a pause in the flow of the road or pavement. Whilst Lukerman writes that place has its own order to distinguish it from the next place (Relph 1976:3), the roundabout hardly pertains to those criteria but looked at as part of the infrastructure of the communication network, it is a nodal point of change. The signs, the use

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of language creating a common point of reference, create an antidote to anti-place. The roundabout has an identity that can be referred to.

I can see you but I can't hear you
Derby

This work looks at the culture of lay-bys which extends to activities such as habitual use by lorry drivers for overnighting, sexual activity such as dogging, retailing for things such as flowers and farm produce, and catering of which this current work is about. Roadside cafés are the province of the traveller; they cater for the paid nomad where time is crucial. They may involve the trailer that is towed to the site everyday to the permanent or semi-permanent site. However, I am particularly interested in two permanent cafes sited opposite each other on the A453 south of Derby. Samantha's is a 24 hour café on the north bound side whilst Pat's Place, on the south bound, nominally opens 7 to 8 pm but shuts when no customers and usually on Sundays.

My methodology has been to make regular visits aiming to make friendly contact, taking photographs of the outside and logging happenings but not always entering. The aim has been to set up a communications network between sites through the creation of postcards and their delivery. Contextually, this work looks at territory and boundaries, the placelessness of the lay-by matched by the placelessness of the user. Crossing the boundaries between one site and the other is a risk. However, the work has become a piece of non-connections. I have so far been unable to persuade owners to exchange cards so the work becomes about the process. The barrier between the cafes has become a genuine border zone where all the concepts of that zone could be applied. I am an unwanted intruder where my cultural world meets but hardly intermingles. The title thus relates to how the two sites relate physically to each other and the social and cultural implications of my situation.

Figs. 149, 150 Pat's and Samantha's, *I can see you but I can't hear you*

The sites can be related to the fourfold, they bring together and keep safe those elements. In a literal sense, there is a strong notion of dwelling in the twenty-four hour café. The habitual traveller's journey could be plotted through café names, cafes rather than by road names, each place becomes a temporary dwelling. Thus a dwelling becomes a pause, an interruption in the journey functioning much as a roundabout does. This could be viewed form Aristotle's point that time is not only a measure of change but a measure of rest (Aristotle 1993:48). What is expected from each visit, however, can be likened to the absence of Pierre in Sartre's café. There is an expectation firstly that the café will exhibit a fullness of being, that it will still exist, that it will be open and that there will be food if not company (discussed with regard to absence in Concepts in the Introduction). The cafes are, however, places of distinction, which is a response to Dean and Miller's question about the presence of place (Dean and Millar 2005:163).

The intention of this work was to extend communication across the barriers. The failure of that aim can be linked to absence of desire on the behalf of the cafes. Their lives are complete, each have their own customers, which contributes to their well-being. A disturbance of this arrangement by communicating across the divide alters the present and brings no discernable benefits. As an artwork, the value gained from this has been the greater understanding of the fact that for a border to be crossed there has to be a reason, something that benefits all sides. But, and it may be said to be particularly pertinent, it also has to benefit the inside space of the boundary. In this case, it is myself but generally, it is an official space that receives the benefit of added income, power and authority. For me, the criteria of success was insight, both into the way borders operate, the way they are negotiated and the way in which artwork is made and developed.

One way or another

Leeds

Fig. 151 One way or another

The fan stands isolated in the approximate centre of the empty space tethered to the wall by a long electrical cable. The head of the fan moves from side to side stirring up the air. It is located in what should be prime office space in one of three floors on one of three nearly identical buildings on a small business park on the outskirts of Leeds. Several floors are un-let, they are not needed in the profusion of similar spaces and I the current economic situation

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and so used as temporary art space managed and curated by the organsiation Departure Foundation. This work relates to previous work in other office space where space is defined but exists both within and without those boundaries at the same time.

The fan is the mechanics of the work; the art exists in the blurring of boundaries. The fan creates a disturbance of the particles but also adds to them by the presence of the viewer. The traces of the presence of the viewer such as dust, hair, the exhalation of breath, remain in the space after the viewer has left and become mixed with the traces of other viewers as well as those created by the fabric of the building itself. The fan creates a disturbance of all these particles and minute traces thus altering the space. The concept of particles existing here and there at the same time is used to explore how place is conceived and boundaries created, not knowing where one thing ends and another begins. If the particles are in two places at once does that mean that it is the same place or two different places? The concept of heterotopias, spaces of other, can be extended here and be subject to much further discussion, They are related to heterochronies (heterotopias that 'function at full capacity when men arrive at a sort of absolute break with their traditional time' (Foucault's *Of Other Spaces*) as well the relationships between space and other heterotopic spaces.

This work has a particular relevance to the viewing process. It is, to all extents and purposes, absent except for its mechanics. The viewer is expected to approach the fan and thus unknowingly contribute to its function but use it as a counterpoint to other works in the exhibition that deal with material accumulations.

Contextual link between the three works

These three works are contextually linked through the ideas explored within the thesis. They look at separate themes but are connected through identity of place, to the creation of place from space. The two important points that link the works are location and viewing. The closest one can come to actually viewing any work is driving round and round to see the signs in *You are here*. *I can see you but I can't hear you* concerns borders and process and explores physical, societal and cultural aspects of difference. Each postcard is currently displayed in its own café rather than as intended, in the other café. (This work was included because, although it is not resolved in the way I expected, it has been a major part of the process of exploring the concepts of the thesis). *One way or another* shows the mechanics of the work but the work itself, the disturbances created are not visible but existence of them acknowledged through contextual information. The three locations are linked by the infrastructure of communication and circulation and are all products of the condition of surmodernité. There is a continual ambiguity that is accentuated by the processes of viewing. The roundabout is an enclosed territory, its access restricted but the signs indicate a presence. The cafés each have their own territory and become similar to border posts when viewing from one to another. However, they are linearly placed, each relating to a particular direction. The dual carriageway and the fence between them is a barrier like any other. From each side, though, the other is an island, a new territory. The office space in Leeds is bounded space; the walls create what is essentially an eruv, which constitutes the formal space of the working environment. However, its present usage as 'art space' invites those boundaries to be crossed, eroded, manipulated and altered. This questions whether unused office space is still a non-place, whether the designation, which relates to function, still exists. The location remains space within the confines of the office building. However, the boundaries are blurred between one thing and another is in opposition to the other two works where the boundaries are clear-cut.

The three works, therefore, constitute a final exhibition where the theme of presence and absence is explored through the concepts of place and non-place. However, this is not a full exposition of the work but a short contextual study that references the written thesis.