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I'm currently thinking about the institutional factors that my work and my experiences may resist. Academia uses the thesis as an archival method of collecting data from its graduate students. The thesis is used by the graduate committee to enforce the clear conceptual grounding of art in the realm of ideas and words. The thesis serves also to ratify the intellectual validity of art that is made by MFA candidates. A thesis/manifesto used as the basis for an art project cannot possibly do all of these things because it now operates on the merits of being an experience as well as an act of of sustained contemplation: in time, through time, and finally, as residual or memorialized time.

In this way, my thesis becomes more of a 'thing' and less a piece of writing. In his essay, Thing Theory, Bill Brown explains that we look 'through' objects, because they serve a purpose in codifying the world in ways commensurate with our expectations.. We look through a window in order to encounter a view. If the window clouds, or becomes dirty enough to be opaque, it is no longer an object that we can look through, and it no longer functions to create a view. Rather, it is a 'thing', and a 'thing' cannot also be a window.

UNCONDITIONAL RESPONSE: A STORY INSPIRED BY AN ACTUAL THESIS

by

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Approved by

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PREFACE

From March 27th through the 31st I built and occupied an 8x6' room in the Greensboro Project Space. This room sparsely accommodated by living needs. During the 96 hours spent within the room, I tasked myself with researching and writing my manifesto. This project represents a response to the institutionalized call to submit a thesis as a contingency for my graduation.

Situated somewhat between the mandate for self-critical discourse, and the impulse to make, this project intervened in the functional purpose of the thesis by wedding it to the formal purpose of art production, the outcome being realized as a system that is both: an enabler as well as a disruptor. This project was largely motivated by the formulation of a question that I also used to hypothesize about the broader implications of my practice: "Is art the presentation or containment of experience, *or* is art experience as containment."

Upon my departure from the writing room, it and all of its contents were deconstructed and transported back into the studio; here I commenced creating a physical archive of the entire project. This archive constituted the second iteration of my exploration. Every single facet of the writing room and its contents were used to construct the archive: no materials escaped this construction and no new materials were added to it. This second iteration mediates the temporal element of the project from that of concrete, 'real', or lived time, to that of memorialized or abstract time. It questions the boundaries of and qualifications for that which we acknowledge as authentic experience and context. I consider

the entire project to be my manifesto, I also see my exploration as supplanting the traditional role of a written thesis as accompaniment to a body of work.

TABLE OF CONTENTS

| | Page |
|------------------------------------|------|
| CHAPTER | |
| I. MEDIATION | 1 |
| II. PERFORMANCE / EXPERIENCE | 9 |
| III. OBJECTIVITY | 13 |
| IV. EXPERIENCE MACHINE | 16 |
| REFERENCES | 22 |
| CATALOGUE OF IMAGES | 23 |

CHAPTER I

MEDIATION

I think of my work as the creation of mediated systems. The process of mediation itself acts like a language, relating to our capacity for sharing and transmitting information. It embodies principles we use when remembering and recalling events.

Mediation also occurs when we channel the information through systems that alter, denature or otherwise change the point of view or perspective that the information connotes. For instance, if I have a conversation with Person A, then later in the day I send a text message about that conversation to Person B, this is an act of mediation that filters the content and shifts the context of the information due to personal perspective, bias, and (importantly in contemporary culture) the mechanism of translation. Mediation and translation share properties, but I don't define them as the same thing. The invention of the light bulb changed energy into the form of light, which subsequently mediated developments in the domestic and industrial spheres of humanity, but a light bulb is not a translation of a candle: though they both enabled related phenomena, and may be seen culturally as evolutionarily linked.

I use technology as a mediating tool to reflect my surrounding culture, shifting the content and context to reveal its underlying layer of subversive

abstraction. Abstraction, as I am referring to it, qualifies as a shift from that which is concrete, to that which must be heuristically navigated as partial, as ambiguous, as a residue, or a variation. So, for instance, when I created a piece that presented two videos of a person's mouth speaking the Pablo Neruda poem: *Ode to Federico Garcia Lorca*, through two pieces of thick acrylic, mounted so that they appeared to penetrate a false wall, the same fragment of the poem is spoken simultaneously in English, and also in Spanish (Fig.1). I feel that this method is emblematic of my desire to make the viewer conscientious of the forced method of presentation, as well as being prompted to process the spoken information as an abstraction.

In his essay "Perceiving Newman" Yve-Alain Bois looks at Newman's zip-paintings: works characterized by a strictly lateral arrangement of vertical stripes or interstices, parallel to the left and right of the rectangular picture-plane. Bois proposes that Newman achieves simultaneous contrast within these arrangements, by conflating our understanding of the fundamental visual rules of figure/ground. Bois calls this

...one of the most evident means by which he (Newman) achieves this destabilizing of perception (or rather, the demonstration of the fundamental ambiguity of our perception) that is, I have been claiming, one of the tenets of his (Newman's) art. (Bois 204)

Here, Bois suggests that Newman's paintings create an oscillation between figure and ground divisions but that they ultimately conflate these divisions because of the perceptual impossibility of making a decision regarding

the hierarchy of what is which. And he would say that this applies to their two-dimensional arrangement, as well as any possibility of perceiving depth of field, stable point of view, or illusionism.

In my own work, I consider the extremes of familiarity versus alienation. In the previously mentioned piece, I assume that the viewer will recognize that they are seeing a portion of a face that has a discernible identity, consistent in both of the videos seen through the two pieces of acrylic (Fig.1). This will be a touchstone of recognition, as will the realization that the mouth belongs to a human using language as a method of communication. However, inherent in the piece is the paradox of hierarchy. The viewer must attempt to keep two things in focus: first, the form through which they are to encounter spoken information; and second, the meaning of the spoken language. The information contained within the poem fragment is itself further mediated through the multiple languages. The Spanish is spoken by a non-native speaker, and upon closer listening, one could note what seems to be an Italian accent. All of this commingles to reinforce abstractions of association and dissociation. Ideally, I would like to propose a state of wakefulness, as though to suggest that form and function are not reliable nor do their seemingly authored intentions necessarily meet plausibly and comfortably with our own. Even if it is we who are authoring them.

When approaching my thesis experience, one question I kept asking was “Is art the containment of experience, or is it experience as containment?” The format of a box in which I would write the document I called my manifesto was

the earliest and simplest iteration in which I thought I might create a context capable of exploring this complex question. Franz Kafka's short story *A Hunger Artist*, which I had read as an undergraduate became somewhat of a correlate to my own thinking as I planned my project.

Here, Kafka creates a protagonist, the Hunger Artist, who performs feats of fasting. The story resounds with extreme pangs of nostalgia, painting the picture of the more or less repast, gilded-age of Hunger Art, in which crowds would flock to watch A Hunger Artist perform a fast. The fast would be carried out in a cage, attended to by the impresario, who regulated the duration of the fast. In the story, we come to find out that a fast is never allowed to last for more than 40 days, because beyond this point, interest, fascination, and the level of anticipation felt by the crowd, wanes. However, this number is seen as quite arbitrary by the artist himself, who feels that, were he not forced to stop, he could continue to fast indefinitely.

Moreover, it becomes clear that what the audience and impresario see as frailty and irritability due to the fasting, the artist views as rage at these outsiders who compromise the integrity of his art by trying to control and denature its circumstances. This culminates after the Impresario shows spectators' photographs of the hunger artist on the 40th day of his fast to prove to the artist his claims of being able to fast longer are clearly delusional (this quality also attributed to his extreme hunger). As the narrator notes,

This perversion of the truth, familiar to the artist though it was, always unnerved him afresh and proved too much for him. What was a consequence of the premature ending of this fast was here presented as the cause of it! (Kafka)

I feel that there is a significance here that I find difficult to articulate. But, it has to do with the tension that comes as a result of the struggle between free-will and the need to set boundaries around an experience to give it value. Among the many things that the story points out, one is the simple prevalence of supply and demand as a driving force. At the time it was written, Hunger Art is seen as being out of vogue, and the story details its fall from popularity, using the artist as a tragic example of someone who can no longer lead a life according to his passion likewise vindicated by the admiration and interest of others. Essentially, he dies anticlimactically, attempting to draw attention back to the weirdly abject heroism of his act.

Robert Irwin has said, "All art is experience, yet all experience is not art" (Weschler 131). Irwin seeks to enable the viewer to connect to the activities of cognition and perception through art; as well as to unsettle the mechanisms of perception. Irwin's statements on perception often align with what Bois wrote about Newman. It's tough to be original; or maybe it's just easy to arrive at the same conclusions. Or maybe, this is just the filter through which I interpret both Irwin and Bois.

Irwin spent an entire portion of his practice trying to have encounters that gave him insight into what type of experiences might constitute art. As to those,

he says, “The artist chooses from experience that which he defines out as art, possibly because it has not yet been experienced enough, or because it needs to be experienced more” (Weschler 128).

A writing room is definitely something that needs to be experienced more, and to be appreciated by others (my ad hoc plug). Is it enough that the artist makes this choice? In the case of the Hunger Artist, clearly this distinction did not prove to matter in the sense of sustaining the appreciation of others. If no one is interested, I wonder if defining experience as art has actual importance? I would like to think it is still valid to recognize the attempt as well as to consider why we as artists, make.

In Irwin’s case, he spent time making himself a vessel for experience. When Irwin, under the auspices of Maurice Tuchman’s curatorial venture to pair artists and scientists in mutual endeavors, was landed in close working proximity with NASA scientist Dr. Ed Wortz, he was able to have extreme experiences. Spending time in an anechoic chamber was one such experience for Irwin.

When I read of Irwin’s time in the chamber, I feel this awareness of, but also uneasiness toward the circuitry of the extremes of cause and effect. By way of following this broken trajectory, there is direction in Irwin qualifying something as meaningful. But there is also his rejection, or desire to defy the tension or glue bonding the phenomena that make up experience. He seems to want to suggest that the totality of experience should never rely on the demonstration of the parts to their greater whole. In a way, the parts themselves seem to get rejected. Irwin

describes experience in the way of a transfer of energy, or in the sense that an aura would be seen as more prominent of a presence than what it encompasses. Later on I will term this principle: essence. Embodiment is essential, and it must begin with a body; Irwin starts with his own body. When going into the anechoic chamber, he enters into a completely alien environment. The obscurity of the environment enables him to experience his body in a fundamentally altered way. He describes, "You might begin to have some retinal replay or hear your own body, hear the electrical energy of your brain, the beat of your heart, that sort of thing" (Weschler 128). Here, experience is both the object and subject: biologically concrete while resulting in enigma.

But, Irwin must and does reenter the world. The world might be termed: what is natural as well as known. While doing so, the residual effects of the chamber continue to recalibrate his senses, so that for a time, the world itself appears and is felt as changed. Irwin is aware that his experience of time/space in the chamber and subsequently of nature outside of the chamber, are dependent on one another even as they affect two different points of view regarding the same perceptual anomalies. As in Barnett Newman's zip paintings, the hierarchy of order completely disintegrates: because though we might say the chamber came first, Irwin resided in the world before he ever entered or exited the chamber. Also as in Newman, this produces simultaneous contrast. And this type of reverberation I see as being the embodiment of the question: Is art the

containment and presentation of experience; or is art experience as containment?

Irwin is important to me. The final thing I want to remind myself of is his statement, "All art-world distinctions are meaningless" (Weschler 128). I take this to mean that no realization can be made that is purely referential. My current project is in large part an act of resistance. This is a peaceful resistance in which I hope to isolate an activity (writing) that normally causes me anxiety and to interrogate it within the boundaries of a distinct time and space. The project, maybe perilously, opposes the mandate of the thesis. Maybe also to its detriment, it makes it too precious as a manifesto. This is the process through which I discern that contradiction, and whether or not it can be ideologically prosperous. And this is how I also perceive it as a material and conceptual basis for my work at large

CHAPTER II

PERFORMANCE / EXPERIENCE

A dissatisfaction with the current social and political system results in an unwillingness to produce commodities which gratify and perpetuate that system. Here the sphere of ethics and aesthetics merge. (Rose 47)

By doing this project, I aim to explore the difference between performance and experience. I am creating an architectural space within Greensboro Project Space where I will spend 96 straight hours doing the reading, writing and thinking for this project (Fig. 2). This project isolates and explores a cross section of time and space. I am controlling public access to all aspects of my time within the box. The viewer, at any point during gallery hours, can come see the box itself. The viewer cannot see into the box directly, but can interact with an 8x6 boundary laid out alongside the box, that reifies the dimensions of my containment. Also, the viewer can see a monitor that shows exactly what I see on my own computer monitor (Fig. 3). The viewer will know, based on a narrative synopsis of the project, enough about my living conditions, to understand that I will be eating, sleeping and using the toilet while inside of the box. All of this information serves to condition the viewer to have an interest in my experience during the duration of the first phase of the project.

I want the public to experience interest in my experience as an artist, without having direct visible access to that experience. Instead, they will only

have access via my mediated terms. I am stating that this type of empathetic relationship is of substance and is important as well as valid as art. In *Art As Experience*, John Dewey asserts that to have 'an experience', is distinct from 'experience' as a more or less continued field of existence, time and space. He writes,

Under conditions of resistance and conflict, aspects and elements of the self and the world that are implicated in this interaction qualify experience with emotions and ideas so that conscious intent emerges. Oftentimes, however, the experience is inchoate. Things are experienced but not in such a way that they are composed into *an* experience. (Dewey 35)

Motivated by the previous Barbara Rose quote, I want to state that empathy is a version of ethics, especially in contemporary culture, which I feel is characterized by detachment. I would venture to say that the level of reliance we have on technology, as well as the level of access it more or less permits, can lead to abuses of power and privilege, even if only on the level of the interpersonal. My project does not attempt to ameliorate these, but given that I base much of my work on reframing the utilitarian use of technology, I do have an awareness of its many filters. Originally, Rose's quote struck a chord because I was motivated to resist and question the compulsory nature of the thesis as a measure of my competence as an artist. During the time I spent in the box, this thinking broadened as I began to realize that many of the viewers encountering my project were genuinely concerned for my well being in the box, and even moved by what they perceived to be an esthetic choice on my part. I feel that this

response was especially heightened because viewers were given so little visual access to what was going on inside of the box. Though, I know that my project is not ethically motivated to affect/better anyone's situation other than my own, its capacity to generate empathy surprised me and I recognize it as a potentially meaningful outcome possibly relevant to my work in the future. I seek to see my own project in light of Rose and Dewey, both. Dewey believes that *an* experience happens when a level of fulfillment and recognition are achieved. Dewey would assert that to compose *an* experience means to oppose the more general flow of experience and to allow for the isolated reverence of a moment, or situation.

This is a temporal project and it is achieved in stages, though it ought to have a unified resonance throughout. It is important that I build anticipation and investment during the first phase of the project, and that I ask the viewer to question what they are basing their level of anticipation on. I think that people are inherently driven by what they suspect they might not know about a subject. For instance, if we see a movie trailer, we are interested in seeing the movie because of what we feel we might be missing out on. Also, because we don't often trust the wholeness of information we encounter: we want to invest in order to arrive at a more complete version of a thought or narrative.

I also want to deprive the viewer of any certainty that I am actually in the box. This is why it is important that they don't hear me and that I don't speak while in the box. I want to open a space of ambiguity between certainty and uncertainty that allows the viewer to interact imaginatively: so that they are active

in completing the experience and its possibilities in their own mind. Hopefully, the viewer also gains an intrinsic understanding that anticipation can either be a form of enjoyment or a form of irritation.

This develops a stronger metaphoric relationship between the box as an object, and my perceived experience as an artist. It evokes whatever gestalt the viewer has with the project based on what they know and on what they don't know. Given the fact that the box has dimensions, and is an enclosure, it could evoke a meditative mood as easily as it might a claustrophobic one. Like a micro or a macro view of the landscape, these two different strategies might be used to communicate the same piece of information, but because they both rely on a level of abstraction due to proximity to said information, they achieve those results based on extreme differences in sensation and point of view. This unburdens the project from the systematic tyranny of absolutes.

CHAPTER III

OBJECTIVITY

As Donald Judd asserted in his rather nonsensical essay, *Specific Objects*, “A work needs only to be interesting. Most works finally have one quality” (78). Well, at least there is that. Judd meant to describe a realm of form that he and others had only just begun to define apart from painting and sculpture: plastic disciplines which were traditionally so well-conceived as to have discernible limitations of expression. Judd saw this new realm as opposing these limitations: the new operated in three dimensions, “Because the nature of three dimensions isn’t set, given beforehand, something credible can be made, almost anything” (Judd 78). Judd, like Newman, believed in the necessity of unity; simultaneity that did not depend on the analysis of a piece, part by part, but by degree of experience which the materials composed to register as totality even if this totality was a metaphor of cause and effect: figure and ground, input to output, etc. In fact, Judd felt that the deficit of sculpture, even though it occupied three dimensions, was that it was composed part by part or part to part. “The thing as a whole, its quality as a whole, is what is interesting” (Judd 76)

If a form is already accepted as such and known by the terms of its acceptance, it may lack the credibility of experience produced when trying to

wrestle something from a field of no discernible limitations. Then, something must be named, and the excitement is that it remains (for a time at least) in a proto-nameable state. So, in this soupy unnamable territory, Judd clings to the sentiment that three dimensions divested the problems previously definable in art. I think this is what Judd found *interesting*. In phase one of my project, I also feel that it becomes an interesting challenge to the viewers understanding of absolutes and certainties, as well as methods of creating meaning.

Judd, unlike Dewey, would not state that composition was truly of value. I feel that composition is that rationale against which frenetic anxiety kicks. I do want to qualify space and time in that we experience them as episodic instances or moments. I feel barely able to compose an experience, but I am able to intervene in a given space and catalyze systems that suggest alternative versions of 'place'. My work is tangible, it is physically put together and it allows something new to come from hybridizing elements that I force to disassociate from their native and elemental functions. My pieces tend to elicit a structure that I articulate as being stratified: a space built within a space where I can assert a new version of functionality or necessity. Or, a thing built within a thing, that may be applied against the world mathematically.

If I am lying in bed and I map my space, I find that I reside within the universe, in a galaxy called the Milky Way, on the planet Earth, on the North American continent, within North Carolina, in Downtown Greensboro, at 219

West Lewis St., inside Greensboro Project Space, in the small gallery—a box within a box.

Maybe this is why all I want to do in the writing room is to make indexical lists about surroundings. And maybe this is all I am qualified to do.

From the center:

- 2 steps to the bathroom, the first step slightly to the right so as to avoid an unnecessary partition
- 1 step to the printer, no obstacles
- 1 step + 1 shuffle to a wall where I can make notes and diagram—like a detective.
- The desk takes some special care; 1 step to the chair, a shuffle to turn and sit in the chair, and then what I feel should qualify as a final step to place feet under the desk; therefore, 2 steps + 1 shuffle
- Finally, the bed, to sleep is an orchestra of movements, and best paired with my daily ration of 1.25 beers. I dance with mattress in what may look like a simple foxtrot, but it's not without an elegance. The elegance is gained through practice, but for instructional reasons I have included a figure.

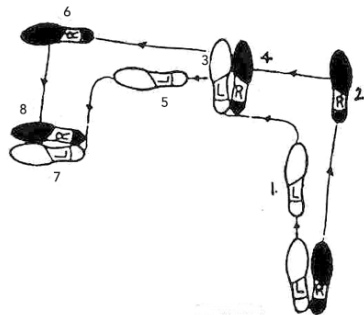


Figure 1. Orchestra of Movements

CHAPTER IV

EXPERIENCE MACHINE

Mostly the essentials; a desktop computer, 21-inch monitor, headphones, a desk and chair, desk lamp (3000k led bulb), 3 books (Kafka, Bachelard, Dewey), 14 pdf printouts (mostly contemporary art related articles, chapters from books, and one complete book; *The System of Objects*) printer (to print manifesto), post-its, pencils, thumbtacks, tape, a box of snacks, gallon of water, a blowup mattress, blanket (which has a hanger for when it's not in use), beer, a small jar of toiletries, and a composting toilet. Perhaps a manifesto stripped bare by the artist writing it.

Within this space I continue to try to qualify my experience by reaching out and touching the objects I have around me. I quantify the structure and illustrate its contents in order to regard, as though genuflecting to, this experience. My work must inhabit this space, but I rely on the space as though it also represents form, like a painting, that thus embodies as well as presents content. And, to a degree, it does and it is; but, not entirely. In conversation with Robert Irwin, Olafur Eliasson reminds us that artists rely on institutionalized systems to present work for public engagement. He names the museum, an “experience industry” (Eliasson Irwin 53).

In an attempt to counter the institutionalized nature of the written thesis, I created an alternative ‘experience industry’: this box where I am living and working. Robert Irwin feels that in order to unsettle the insulated finitude of work existing in a museum, a trait that detracts from the perceptual basis for

meaningful/dynamic experience, an observer must be able to interact with a work without relying on institutional cues coming from intellectual references to art history, or those influenced by the remainder of the museum's collection. He feels that this authenticates an interaction in real time, one which is experiential and can also be defined as phenomenological.

My box exists in real time, but I am not certain that it was meant to be as direct an event as a real-time experience—not even for me, who is directly experiencing it. It is metaphoric. In compressing space, I feel a corollary compression of time. I don't feel the freedom to use time the way I might normally. Obviously, time itself does not change or to bend, but in eliminating my freedom of movement, erasing any cues of time of day, and crystallizing the sense that everything within this box is highly ritualized because there is nothing else to focus on, I'm highlighting the relativity of time. The box itself, though replete with functional amenities, resists real-time experience, simply because it brings real-time functionality, and even sustainability, under a lens of direct scrutiny.

My work engages nostalgia. It also engages what I might term the principle of 'essence', which I will attempt to explain later. Phenomenology has a precedent in memorializing time. Maybe not in Irwin's reformed version of it, but in others, it explores the dependency between space and memory as a catalyst for the ability to imagine and to day-dream. And in this version, nostalgia

operates as a filter through which to organize and qualify the experience of time and space as well as to project and to construct it in the future.

Eliasson hopes that a museum/institution does not have to vacillate between the extremes of being just a collection, or just a forum/container for experience. He replies to Irwin, stating, "...its collection can become a forum – that is, a platform for discussion" (Eliasson Irwin 53) This hybridity between a forum and a collection seems right to me. To have an essence would mean that my work has a poetic dimension, that it signifies time, labor, the possibility of failures related to anxiety or trepidation, the insular, cognitive and neural networks of the body: but, not just as a reality or experience, as it also is a set of ideas exploring human susceptibility within a regulated, mechanized and technological world.

The 'essence' substantiates itself in this project because it highlights and biographies me, the artist, in embattled territory. Even the recurring question I hear in observer-conversation outside of the box, in which there is great speculation whether or not "he is even in there" posits me as an existential question. This establishes many atmospheric conditions best stated as empathetic rather than purely perceptual or concrete responses. The project evokes in its (even minor) endurance, attitudes of loneliness; estrangement due to lack of communication; fortitude; ambiguity of trust or questionable reliability of situation, and many more. I think Baudrillard terms these evocations, "The system of atmosphere is defined in terms of extension, yet inasmuch as it aspires

to be total it must conquer all of existence, including, therefore, the essential dimension of time” (Baudrillard 74).

Time, Baudrillard feels, is not as amenable to becoming abstract as nature is. The more indexical lists I create, the more I attempt to reinforce the concrete status of my surroundings/nature and to thus substantiate the reality of my experience. But the limitations of my environment have created movements that I can only qualify as a dance, and soon the meaning of something as mathematical as distance has itself flown off into poetic territory. And this, Baudrillard would say, and I would agree, constitutes the abstraction.

To Baudrillard, systemization is akin to detailing abstraction. Just as Eliasson hopes that the museum’s collection can also be a forum for experience, Baudrillard asserts that certain objects of a memorialized nature, which he calls “antique objects”, are essential to enabling an abstract relationship to time; time, being something which normally wants to be concrete. Which, I think in the sense of the phenomenological, relates strongly to my feeling that my work acts and functions on the viewer because it signifies time through the conduits of mediation (as a method) and highlights them as episodic rather than actual. As Baudrillard writes, “Clearly it is not real time but the signs or indices of time that antiques embody. This allegorical presence in no way contradicts the general scheme: nature, time – nothing can escape, and everything is worked out on the level of signs” (Baudrillard 74).

I will exit this box that I am in, and I will reenter the natural world at midnight, March 31st—tonight/tomorrow morning. Everything in this box, including the first version of this writing will be sealed into a spatial-construction or form. All materials and objects will be archived (Fig. 4). Some of the contents will be used structurally, and will be partially or entirely visible in the new form, but many will never be seen, and their presence will only live on as an extension of my memory, or an observer's imagination. These are the relics of my experience, and those objects which attempt to substantiate the authenticity of my project as having been a genuine experience in time. Here, the world of the collection, and the realm of the forum are conflated in order to affect the observers' relationship, in a concentrated capacity, to imagine the previous life of the writing room as well as the experience of the isolated and compressed expanse of time and space, and life, that was held within it (Fig. 5).

Baudrillard qualifies relics and antique objects as mythic, and capable of signing the element of time, specifically because they are seen as immune to and isolated from the dictates of real-time utility. They sign time while also destroying time, and therefore they can be part of the atmosphere or essence of a system without contradicting the nature or scheme (infrastructure) of the system. This is my phenomenological take from Baudrillard:

The antique thus has a particular status. To the extent that it is there to conjure up time as part of the atmosphere, and to the extent that it is experienced as a sign, it is simply one element among others, and relative to all others. On the other hand, to the extent that it is not on a par with

other objects and manifests itself as total, as an authentic presence, it enjoys a special psychological standing. (Baudrillard 74-75)

The use of technology simplifies our lives, in that it is utilitarian, but our reliance upon it is entirely complex in that we can no longer extricate ourselves from its systematic effect on our physical and psychological reality. I feel that my compulsion to use technology as both form and mediation is a commentary on the status of technological devices and their similarity to Baudrillard's status of an antique. I want to confer a status to these objects that cultural expectations might not support, but which is distinct to my unique voice as a maker given the tools that I choose to use. A monitor or a cell phone or a tablet is essentially just a signifier of momentary situations of time and space outside of, or projected to the outside from, its particular user. Technologies' functions cannot be separated from their status as media of translation, embodying an immersive version of content that we experience despite being distanced or imposing distance. Technological devices sign the interstices of time as compressed, episodic instances that we rely on to authenticate experience as well as to signify authenticity to others.

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CATALOGUE OF IMAGES

Figure 1. *Ode to Pablo*, acrylic glass, audio/video loop, LCD displays, 24" x 8", 2016.

Figure 2. *unconditional response (#1)*, installation/performance, dimensions variable, 2018.

Figure 3. *unconditional response (#2)*, installation/performance, dimensions variable, 2018.

Figure 4. *unconditional response [archive] (detail)*, 32" x 40" x 62", 2018.

Figure 5. *unconditional response [archive]*, 32" x 40" x 62", 2018.

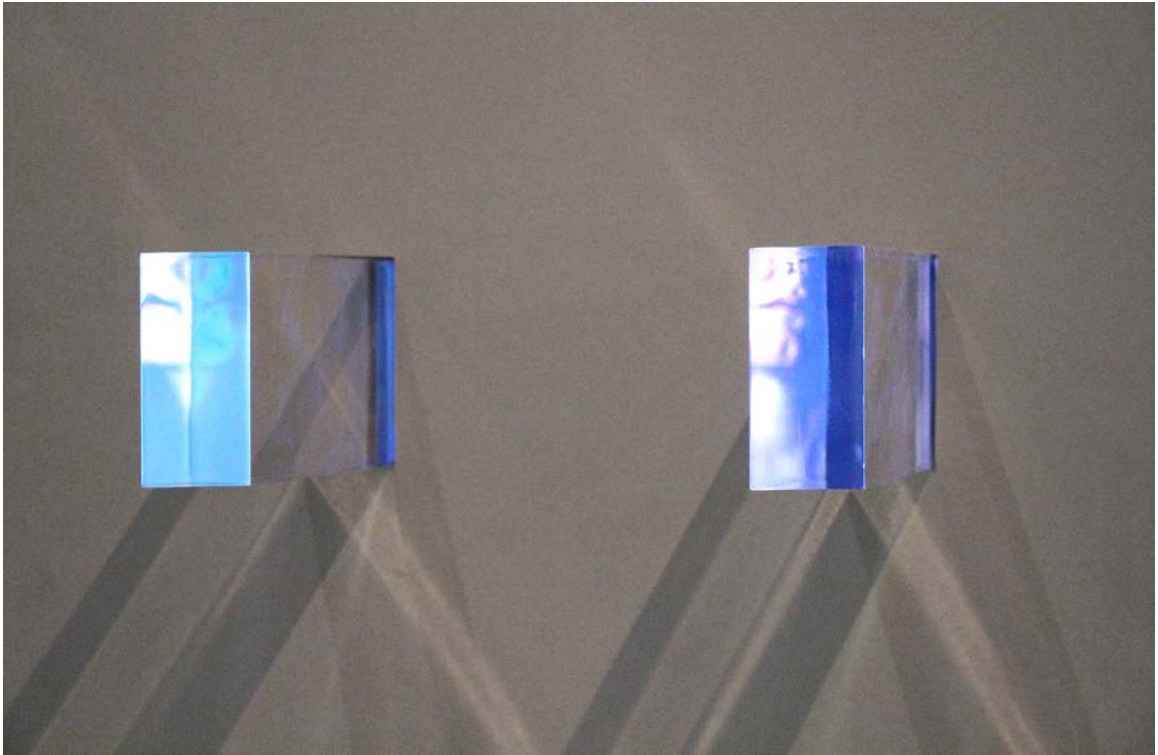


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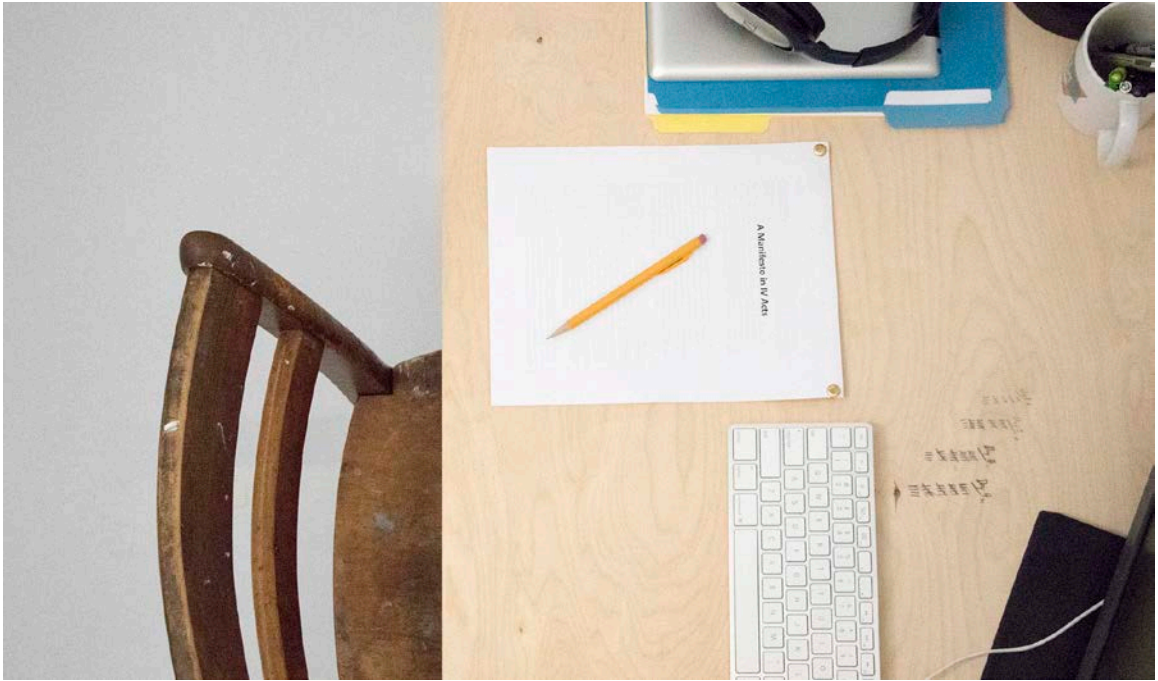


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