

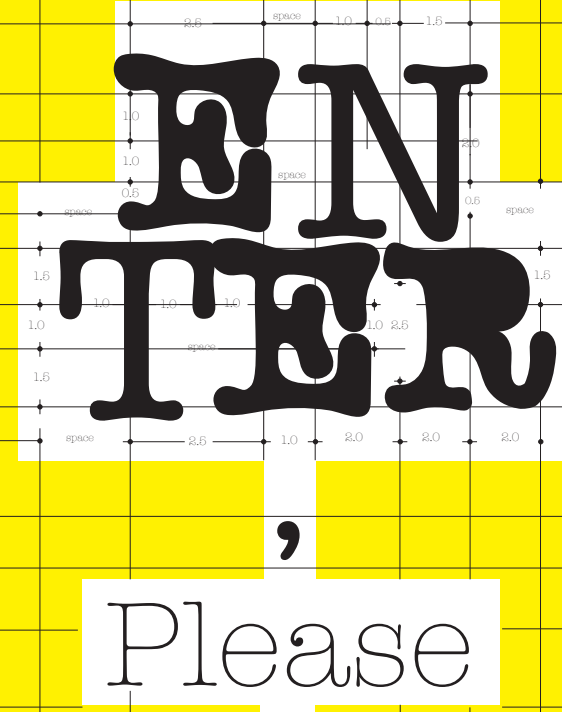
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Silvia Gatti

DOGtime Expanded Painting

Gerrit Rietveld Academie

Amsterdam 2021

Tutor: Q.S. Serafijn

See

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Contents:

Everything that is inside a container;

All that is contained or dealt with in a discussion, piece of writing;

Substance;

A list, printed at the front of a book, of chapters or divisions together with the number of the first page of each.

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Surface 1

White

I'm visualising how an abstract start of the story could be.

I'm visualising the acoustic space of this story.

I'm constructing the rhythm of this acoustic space,
while I'm relating this rhythm to the frame of the material page.

I'm visualising the silence in it.

While I'm listen to the freedom of this empty text,

I'm busy thinking about intuition.

While I'm imagining a non calligraphy that will accompany me along the page,

I'm visualising some gestures, some step I need to take to deepen the story.

What story?

I'm asking myself what words are.

And if they can perform something.

Objects?

I'm asking myself where to position myself in this.

So I need some instruction on how to understand that.

Surface 2

Yellow

Title: Exist Loudly

Plot scene: Amsterdam.

A very quiet and cozy residential street. Somewhere in West.

When: 2nd of January. Early morning.

Weather conditions: Grey sky, cold, no rain.

Short script, short story.

I remember the smell of the blood around me. Metallic, warm, silent.

I remember I couldn't breath. My green scarf was tided up around my neck and somehow around my arms. I couldn't move and set myself free.

When you are on the edge of losing your life, death is something that gently but roughly comes next to you. She gives you her hand. She becomes your companion. She is there, whispering into your ears. She lets your brain goes at the speed of light, articulating in detail thousand of thoughts at the same time. How?

I remember the drug's injections going into my veins, lowering my body tension and shutting off my mind. I remember fighting to stay conscious, to explain what happened, to stay in contact with "them".

Aliens. Big shoulders, big eyes, big hands, very tall.

I remember lying on the ground, looking at the grey sky, some birds passing by, sounds around me becoming more and more muffled.

The branches of a tree without leaves standing above me. I turned my head a bit on the right to keep on breathing and there it was, Yellow.

The end.

Surface 3

Black

What is the question
When there is no question
but Otherness.

“Intro”

This thesis has been written with the intent of being an interface between different worlds, different realities, different times. It is an attempt to be considered not only as an alphabetical linear text composed by words and concepts but also as a multilayered performative tool. Every layer of readings represents a world, a different reality. It is not just a case of words, nor a bag of words, nor a bearer of words. It is a visual, phonetic and poetical experiment.

The overarching theme of this thesis is the exploration of the realm of sense and nonsense and their combined effects on reality. This will be further explored and reflected upon through multiple layers, by researching the combination of visual and acoustic space, digital and physical realm, media poetry and language. These combinations will be translated into mathematical equations as a way to articulate answers to the research questions.

The thesis will explore my fascination for observing, for daydreams. It will often wonder. It will be a place where the existence of sense and nonsense will be allowed at the same time. The writings will be an intermediary space between the imaginary and symbolic orders of being.

The body is the place from where I start to connect with these different media. The body is not only considered as a fragile and brutal physical entity, but also as an object in space and time, from which experiences are transferred from the outside to the inside and vice versa. Making the body a medium as well; an intermediary space where things happen. This intermediary space, when traversed with the tools of creative expression and artistic activity, contains the rich and exciting potential for a radical renegotiation of the terms that define one's Self as separate from the Other, within the realm of sense and nonsense.

The approach of combining the sensical and non sensical existence in the same level of creative exploration creates a wider range of perspective on reality. On one hand the artistic work needs to make sense and on the other hand it reaches “logic” by allowing non sensical things to happen. The more focus is put on the Self and its own subjectivity, the smaller this reality is. The more is opened and connected to the other, the wider the artistic perspective and possibilities become.

“Other than that”

Preliminaries

Dear reader,

In the following chapters I will try to navigate through different interpretations and perceptions around the idea of Otherness, how I understand that and to what I owe the inspiration that helped me to define this concept.

It is my intention to avoid an unidimensional way to approach this topic, instead I want to give you a wider perspective, with the inclusion of personal interpretations and experimental theoretical attempts.

I intend Otherness both as the imaginary and the symbolic realm, capable of questioning the existence of the “real world” . Otherness is the realm of illusion and imagination but it is also the realm of objects and language.

With Otherness I refer to the possibility of deconstructing this reality into many multiple ones by allowing relationships between opposites, between essential nature and body, where differences are inner differences within the “self” . I will refer to “Otherness” as something that is other than something else.

I will explore Otherness in “other spaces” than just the physical–touchable one. I will talk about the duality between virtuality and physicality as a way to perceive the Self and the Other through the different experience of the body. Finally I will reflect on how the combination of different media in the art practice can make this experience alive and poetical.

Other as the intruder, other as absence, other as the “non–self” .

World 1

**The condition of reality
between the self and the other.**

The human condition is often constituted by the fluctuation between desire and fantasy.

These fluctuations tend to emerge in response to one's fundamental differentiation between the 'self' and the 'other.' As infants, we exist in an expansive realm of sensational "sameness" with the world around us; but as we develop, we quickly learn to differentiate between our internal and external worlds, and are forced to divide and organise our once primordial experience of unity on the basis of isolated exclusion of difference. As we slip into the structures of our social and cultural reality, we absorb language, and we are taught to construct our own identities by alienating the Otherness felt within our inner selves. Through repeated reinforcement of this alienation, we arrive at a sense of Self that is separate and distant from our notion of the Other.

But in our differentiated state, we cannot help but feel that something is missing within our innermost beings; we now contain a certain void, a "lack," born from our developmental separation from the Other. French psychoanalyst, Jacques Lacan asserts that this lack, which we come to realise is unfulfillable, constitutes the human condition of desire. Lacan asserts that "Man's desire is a desire for the Other," contending that the "goal" of one's desire is to return to a primordial re-conflation between the Self and the Other. ⁽¹⁾

Finally, we pointlessly search for substitutions for our lost Other, but we are only able to satisfy this incessant condition of desire through the temporary immersion into a projection of fantasy and surrealistic world.

Through fantasy, we find relief from our desires, but furthermore, breaking through the logic of what we consider "having sense" in our common reality grants us access into another realm where the Self and the Other are able to merge, integrate and reassemble their relationship.

How to relate with this lost Otherness?

Insertion

**/ the act of putting something inside something else,
or adding something,
especially words to something else./**

“Objecthood”

The word “objecthood,” by virtue of the contained suffix, can be defined as the condition of being an object, or the object condition. “-hood” derives from a distinct noun, which had the meaning of “person, sex, and state or condition,” which was applied to other nouns. The meaning of “objecthood” then depends on the meaning of the word “object.” The relevant definition of the word is: “Something placed before the eyes, or presented to the sight or other sense; an individual thing seen or perceived, or that may be seen or perceived; a material thing” (OED) [See perception, senses.] The term in its broadness presents a problem to media theorists. How is it that some objects can be classified with, or viewed with special significance at the exclusion of all other objects? More specifically, under what conditions are objects declared art objects, and under what conditions do they remain mere objects?

The specific word “objecthood” relates to theories of media via Michael Fried’s reliance on the term in his art theory and criticism. The term does work in his essay “Art and Objecthood” by containing the anti-theses of art. Fried is able to set up a system of valuation that valorizes objects in the world, which by nature of their properties defy the condition of being an object. Art objects are composed with an internal coherence and therefore are seem autonomous from the surrounding world. Unlike art, the gestalt of “objecthood” necessitates that the only meaningful relationship is between the thing and the surrounding space. The viewer is made conscious that they are the critical factor in the situation; the objects relate to them and for them. In art Fried claims, “all meaning is in the syntax.” The claim is that there is a correlation between situating constitutive elements (shape) in an autonomous field and the perception that the constitutive elements fully relate and are purposeful or internally meaningful.

They seek their meaning from one another.

Footnotes

(1) **Gardiner, Raleigh M.**, "Desire and Fantasy: The Conditions of Reality between the Self and the Other" (2014). Graduate School of Art Theses. ETD 22.
<https://doi.org/10.7936/K74Q7RW4> https://openscholarship.wustl.edu/samfox_art_etds/22.

Jaques Lacan: the mirror theory

"The mirror stage is a drama...which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality." This misrecognition (seeing an ideal-I where there is a fragmented, chaotic body) subsequently "characterizes the ego in all its structures."

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 - **Merleau-Ponty, Maurice. Edie, James M.,** ed. The Primacy of Perception. Evanston, IL: Northwestern University Press, 1964.
- © 2020. The Chicago School of Media Theory

French philosopher René Descartes, uses the word *corpus*, meaning body, to denote material things or the objects of the world. Descartes conceives of body or bodies as all composed of the same elementary substance. “All the matter existing in the entire universe is one and the same, and is always recognized as matter simply by virtue of its being extended.” Bodies are in their essence, indistinguishable from the world, the external, and thus are indistinguishable from length, breadth, and depth. Descartes thinking is carried out with an extremely clear dichotomy, and therefore the contents of the world, are not investigated for particularity but are conceptualised as unitary. Thus for Descartes anything which is perceived and has three dimensionality is an object. Descartes would agree with Fried that objecthood is the ability to “occupy a position.” Maurice Merleau-Ponty breaks down Descartes system of binaries and conceptualizes the self and bodies as thoroughly intermeshed and indistinguishable, especially with respect to the body. With no clear distinction between subject and object, objects can be part of the subject’s being. Merleau-Ponty differs, claiming that physically moving our bodies through space and perceiving our own body before us is how we establish and differentiate the world. The special category of objects, paintings, especially eludes this process, and returns the spectator for a moment to a time when the dichotomy, between subject and object, was not yet formed. The view of a painting does not move to perceive and define the object before them.

During the experience of art subject and object, space and time become collapsed, negating the possibility of objects. (<https://csmt.uchicago.edu/glossary2004/timespace.htm>)

“which properties define objects? And the mobilization of what properties count as ordinary and which as artful?” For Fried a painting’s ability to create an optical space particularly by means of colour is key to its success as art; however, he goes on to say sculpture encounters colour as a property of objects in that it represents a surface.”

Gibart Tony, *The Chicago School of Media Theory*. Winter 2020

<https://lucian.uchicago.edu/blogs/mediatheory/keywords/objecthood/>

World 2

The imaginary and the symbolic order

The question about perception.

In the following chapters I will talk about body perceptions, representation of reality and the capacity of media in the art practise to interpret and question these topics. I find important and clarifying the need to begin my story with summarising the theory of the three psychoanalytic orders - “symbolic-real-imaginary triad”- of Jacques Lacan, developed during his series of lectures in the 1950’s.

In Lacan studies, these orders forms a trio of intra-psychic realms that approach the various levels of psychic phenomena: they help us to situate subjectivity within a system of perceptions and within a dialogue with the external world, therefore with the idea of “Other” than the Self. Since perception, subject/object formation, language and image are common stakeholders in both psychoanalytic and mediatic experiments, theories of media, in their various forms and abstractions, are embedded with the invocations of these three different orders and with the way how they interplay between each other.

During these times many philosophers, researchers and artists have been trying to confront themselves with existential questions regarding realities and the definition of “self” identity but also with the possibility of imagining “other fantastic” worlds with the raise of questions such as: What does it mean to be other than the self?

How does this problematise identity and the perception of reality? How do we relate to this concept of “otherness” and where are those other worlds?

Lacan again offered the innovative approach to re-interpret this long discussed dialectic of the ‘Self’ and ‘the Other’ by actually focusing on the idea of “ the Other”. He defines this unknown entity by separating its essence in two parts that coexist simultaneously together: the “small other” and “the big Other”.⁽²⁾

According to him, The small other is the self reflected image, it is the counterpart of the Self. Identifying this “image” becomes a process of discovery of the internal self with that external image. The mirror stage thus represents the first encounter with subjectivity, with spatial relations, with an external sense of coherence, and with a sense of “I” and “You.” What is very interesting in this distinction is that Lacan relates the realisation of the self to the concept of “imaginary order”, the world in which the relation “between the ego and its images” is developed.

Based on this realisation, the imaginary order leads the person to the identification of the mirrored image, with the discovery of the subject’s own body as a pure image. According to this process, the imaginary order then is the realm of the imagination, of deception and lure and the main and most radical illusions are the concepts of wholeness, synthesis, duality and most importantly, similarity between the self and the other image.

Opposing to that, The big other is defined by radical **alterity***, by complete otherness that transcend the illusion of the self. Lacan referred to the big other as ‘the Symbolic big Other’, defending the idea that this symbolic order can be assimilated to the one of anonymous power and/or knowledge (whether that of God, Nature, History, Society, State, Art or Science). He believed that the symbolic Other is rooted mainly with the development of language making this acknowledgement our capacity for detaching ourselves from any specific person and even from any physical entities, making us feeling Others than the rest.

Language is, according to Lacan, the common ground between the Imaginary and the symbolic realm since the visual field is structured by symbolic laws and Imaginary involves also a linguistic dimension. Language has symbolic and imaginary connotations that distorts the discourse of the Other but, at the same time, these imaginary connotations are rooted deeply in the subject’s relationship with its own body and so with the image of it. ⁽³⁾⁽⁴⁾

Where do I find the Real world in all of this?

In order to clarify my questions in regard to the idea of “what is real” and “what is reality”, I first need to ask myself what perception is and which role it plays in the process of making art. Media, whether situated within a “Poetic Model” or a “Communication Model, involves the notion of mediation as a function of individual perception and cultural interpretation. I reflect often on this idea of Otherness when I displace these informations into the process of making art.

The imaginary, that is the world of illusions and the world of images, is constituted by his particular syntax and specific signs that define its identity, making the subject/object of the imagination something real. Images and language, as both part of the fictional realm, seem to be the pillar of our development and the most primitive roots through which we articulate the relationship with our body, the perception of reality, and the imagination of what we consider real.

In the article written in 2007 by Chris Aque from the Chicago School of Media Theory, the word perception is defined as something that refers to what the body is able to perceive, that is, the information that the body is able to discern from the outside world. According to the Oxford English Dictionary, perception is the process of becoming aware or conscious of a thing or things in general; the state of being aware; consciousness; understanding. Using the words of Aque : “The process of understanding becomes a mediated experience, as it requires the use of the senses in order to process data. To be perceivable, the object must be able to be understood by the mind through the interplay of sight, sound, taste, touch and smell. To be perceived, a sensation must pass through the body through one of sensory organ, that is, the eye, ear, nose, mouth, or skin. To interpret that sensation is what is known as perception. The perceivable is that which can be interpreted by the body. Perception is what allows us to make sense of the world through the experience of our senses and the collection of data, but the question remains of how we perceive and what it means to perceive. Furthermore, what makes an object perceivable? Are we the actors of perception or does it act upon us?”

To perceive something is therefore not to understand something, but rather to hold that perception as a truth: perception refers to the most immediate response we can create, the very use of our senses; it is uninterrupted, it is the raw data that enters our minds in order to be processed through thoughts and actions.

“There are several small paintings by Chardin...Nearly all represent fruit and the accessories of a meal. They are nature itself; the objects seem to come forward from the canvas and have a look of reality which deceives the eye...When I look at other artist’s paintings I feel I need to make myself a new pair of eyes; to see Chardin’s I only need to keep those which nature gave me and use them well...”

Denis Diderot, 1763

“Art can be something that tricks our perception in a way that even reality cannot. When our senses interpret something, there is an understanding between the viewer (or the witness) and the relation to the perceived object. The subject is in control of the perception and interprets information in a way that is privy from others. Reality has a set of standards that form our perception; space and time are a fixed system which create boundaries for the realm of the possible. Art has a way of insinuating truth within its own reality, despite it coming from the imaginary. In this way, the truth of our perception can be compromised. What we see, hear, smell, taste and feel can all be transformed based on our pre-existing expectations. Perception does not represent something that is fixed or constant, but rather has elements that are fixed in a system of changing elements”. Perception then, is not a truth but rather a belief that becomes mediated understanding. ⁽⁵⁾

Can language be a mediator between art and objects?

When I think of the process of making art in its most conceptual terms, I see the imaginary and the symbolic order happening and coexisting in the development of the artwork. This will turn into a combination of images and language, objects and signs, making the artwork the “real” interface and the mediation between the artist and the spectator. And so we potentially can imagine anything out of this reality and we can consider real any “other” worlds if we consider the possibility of creating an-other language or work from within the conceptualisation of language. In this process of signification that sees art as a process of making meanings, and in this mutual relationship body-image-language, the world of words creates the world of things and images will be shifted into visual forms, shapes and body perceptions. Speaking of that, **Lawrence Weiner*** would use language as the ultimate representation of gestures, but also of social values and meanings that he sees in a strong relation with our culture. His graphical composition highlights the importance of words as objects, his statements are most of the time fragments of language and poetry, serving the purpose of being symbolic sculptures placed in the outside world with which interaction and imagination are possible just as with a three dimensional work in a different medium. Words have an inherent form and an inherent meaning. Language allows this inherency to remain. In this sense, I see Otherness as the duality that resides in what we imagine **visual literacy*** and in what we manufacture (artwork).

Footnotes

(2) **Stanford Encyclopaedia of Philosophy Jacques Lacan**. First published Tue Apr 2, 2013; substantive revision Tue Jul 10, 2018.

The latest version of the entry "Jacques Lacan" may be cited via the earliest archive in which this version appears: Johnston, Adrian, "Jacques Lacan", The Stanford Encyclopedia of Philosophy (Fall 2018 Edition), Edward N. Zalta (ed.), *URL = <<https://plato.stanford.edu/archives/fall2018/entries/lacan/>>*.

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Loos A. The University of Chicago, Theories of Media. Keywords Glossary: Symbolic, Real, Imaginary. 2002
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(5) **Aque Chris**, The University of Chicago : Theories of Media. Winter 2007
<https://csmt.uchicago.edu/glossary2004/perceptionperceivability.htm>

(6) **Weiner Lawrence** :

TIME SPACE EXISTENCE. Plane-Site: *<https://www.youtube.com/watch?v=eCpXvfbStBM>*. 2018

Lawrence Weiner Interview by Jesper Bundgaard: The Means to Answer Questions:

<https://www.youtube.com/watch?v=AscU8wKzbbE> 2014.

Copyright: Louisiana Channel, Louisiana Museum of Modern Art, 2014

* **Alterity** is a philosophical and anthropological term meaning “otherness”, that is, the “other of two” (Latin alter).[1] It is also increasingly being used in media to express something other than “sameness”, or something outside of tradition or convention.[2]

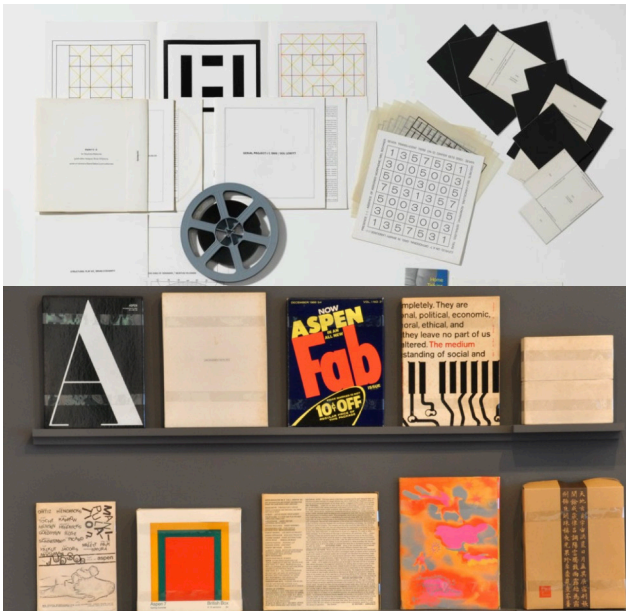
* **Lawrence Weiner** Interview: The Means to Answer Questions ⁽⁶⁾

In this interview by Jesper Bundgaard, Weiner philosophises on how the artist can present things people might not have noticed. Art is not meant to answer questions, but rather to ask them. Art is about things you don't know. Art is a means to answer questions. The artist must go beyond logic and risk madness, he explains: “You have to re-adapt your own logic just to be able to communicate with somebody else.”

The artist must communicate a kind of “what if?” past the point of understandable logic, Weiner says: “Does each rock have a place in the sun?” Art is not telling, but showing. If you take away hierarchy there will be no racism. Cruelty is only possible because people find ways to rationalise it: “I wish people would stop being so cruel to each other.” Because of this Weiner wants to “fuck peoples lives up” in the kindest way possible.

* **Visual literacy** is the ability to interpret, negotiate, and make meaning from information presented in the form of an image, extending the meaning of literacy, which commonly signifies interpretation of a written or printed text. Visual literacy is based on the idea that pictures can be “read” and that meaning can be through a process of reading. The term “visual literacy” was first coined in 1969 by John Debes saying that:

“Visual Literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment.” – John Debes, 1969



Aspen Magazine: 1965-1971

Continuing with my fascination for media poetry, I cannot avoid mentioning the Aspen Magazine. In the mid 1960 Phillis Johnson published, on an irregular schedule, this amazing and breakthrough multimedia magazine.

Aspen magazine was the first “three dimensional” magazine where each issue came in a customised box or folder filled with materials in a variety of formats, including booklets, “flexidisc” phonograph recordings, posters, postcards and reels of super-8 movie film. Many of the leading figures in contemporary North American and British art and cultural criticism were editors, designers or contributors to Aspen. One of them was curated by Andy Warhol and David Dalton, the famous one with graphics based on the packaging of “Fab” laundry detergent. Another issue was designed by Quentin Fiore showing the ideas of the theorist (and previously mentioned) Marshall McLuhan. It wasn’t a conventional reading: the reader was actively involved by opening the box, unfolding the items, using a cassette player or even setting up an 8mm film projector. Other highlights include films by Robert Rauschenberg and Robert Morris, recordings by Yoko Ono, John Lennon, William S. Burroughs and Marcel Duchamp, essays by Roland Barthes and Susan Sontag, and a psychedelic issue edited by Angus MacLise, the original drummer from the Velvet Underground..

Gutai movement.

This Japanese movement represented a radical and energetic approach to artmaking that encompassed performance, painting, installation, and theatrical events, taking advantage of the freedoms available in their newly democratic homeland. Individualism was a central concern for Gutai artists. During the Second World War, Japan's totalitarian regime had promoted the notion of a national body and stifled any hints of individual expression. Members of the group unashamedly rebelled against this attitude in their writings and artworks, encouraging the public, children, and other artists to "do what no one has done before!" Gutai firmly believed in concept over form, thoroughly rejecting representative art. They wanted to move away from the art object towards the invisible world of ideas, and to leave plenty of room for viewers to come up with potential meanings on their own.

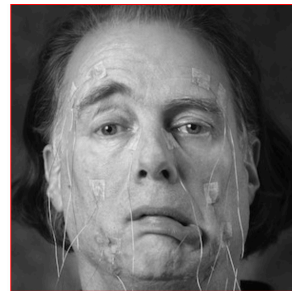
The word 'gutai' translates as 'concreteness', and it articulates one of the Gutai group's most distinctive traits - their desire to physically engage with an extraordinary range of materials. The name also anticipated their investigations into the reciprocal connection between matter (paint, chemicals, tar, mud, water) and physical action (breaking, exploding, tearing, dripping). They wanted to create a new kind of art that explored the relationship between the human spirit and material, works that luxuriated in "the scream of matter."

Gutai artists were exceptional international networkers who used the media to spread their ideas across the globe. They also collaborated with other artists' groups in Europe and America, including Allan Kaprow's Happenings, the Art Informel group, and the Dutch Nul collective. This drive was not only essential to the movement's long term success, but it also represented their rejection of Japanese isolation during World War II and their desire to be a part of a new, liberal-minded Japan

Artificial.

Artificial is a long term art/research project started in 1993 by Arthur Elsenaar. All information processing in the human body is implemented by means of electro-chemical processes. The brain's conscious or unconscious control of the "expressive" movements of our facial muscles is no exception to this rule. His work explores how external electrical stimulation can replace the brain's neural signals. We trigger the muscles of a human face by computer-generated electrical signals, applied through external electrodes to the nerves that activate the muscles ("Transcutaneous Electric Nerve Stimulation"). This method allows the creation of a wide range of "artificial facial expressions" which are often unusual and surprising. The electrically triggered human face thus becomes a new medium for kinetic art

<https://artificial.org>



artificial

*"The human brain is a tyrant,
underutilizing the expressive potential of
the human facial hardware."*



Human musicians are invited to play with cellF in special one-off shows. The human-made music is fed to the neurons as stimulation, and the neurons respond by controlling the analogue synthesizers, and together they perform live, reflexive and improvised sound pieces or "jam sessions" that are not entirely human.

Guy's main research areas are cybernetics, soft-robotics and the cultural articulation of Bio-technologies. Much of Ben-Ary's work is inspired by science and nature. His artworks usually utilize motion, growth and big data to investigate technological aspects of today's culture and the re-use of biological materials and technologies. Following years of research in bio-engineering the human brain, he expressed the desire to experiment with a reembodyment of himself which led to the creation of cellF, the world's first neural synthesizer, completed in 2014. Essentially it is a sound generating machine made up of a biological 'brain' and a technological 'body'. Its nervous system consists of a petri dish containing a neural network of about one hundred thousand nerve cells, grown from Ben-Ary's own skin cells. A symbolic brain but one that is nonetheless able to generate and respond to a significant amount of data.

This nervous system, communicates with a body of analogue modular synthesizers via electrical signals, to generate sound. The process of creating cellF, which can be found in more detail on the artist's website²⁰, required the collaboration of a diverse team covering the fields of art, music, science, engineering and medicine. The result is an autonomous and interactive 'wet-analogue' instrument, a hybrid biotechnological entity, that participates in performances alongside human musicians.

CellF addresses my 'interest in problematising new bio-technologies and contextualizing them within an artistic framework'. It started with a new materialist question underpinned by the belief that artistic practice can act as a vector for thought: What is the potential for artworks using biological and robotic technologies to evoke responses in regards to shifting perceptions surrounding understandings of "life" and the materiality of the human body?

World 3

The Other Space = { [Acoustic space + Visual space] x Poetic space }.

I try to reflect constantly on the fact that art is dealing with the reality of life, with the otherness out there, with questioning the circumstances upon which we establish our culture, our relationships, our knowledge, our values. But what is reality in the end? Would it be a way to deal with this one reality by imagining multiple ones? What if everything we create would make at the same time sense and nonsense at all? Why are we constantly looking for “The Self ” when we are subconsciously longing for “The Other”? How does that relate to the process of art-making and critically thinking?

Art comes to me as an act of “being and nothingness”, “sense and nonsense”, “meaning and meaningless”, through a process from where things can start in a constant exchange of perspectives with the space around them. To me this starting process is revealed usually while working with objects, words, sounds, visuals, in combination with the exploration of their relationships, their materials, their colour, their way to be and exist in a certain space, physically or digitally.

With the experimentation of different media as a source of poetry, the artwork become the phenomenological whole process in relationship with its own language . It becomes the performer by owning its “acoustic space”.

“

Prendre possession de l'espace est le geste premier des vivants, des hommes et des bêtes, des plantes et des nuages, manifestation fondamentale d'équilibre et de durée.

La preuve première d'existence, c'est d'occuper l'espace.

-Le Corbusier

”

In the mid-1950s, the Canadian media theorists Marshall McLuhan and Edmund Carpenter proposed the binary concepts of “acoustic space” and “visual space” to describe the perceptual structures governing, respectively, “the mentality of the pre-literate” and the Western imagination (McLuhan, 1960, p. 207).

They conceived the acoustic space as a dark, chaotic foil to an enlightened and orderly visual space that has dominated Western thought since Greek phonetic literacy. While visual space was definite and linear, acoustic space was “boundless, directionless, horizonless, the dark of the mind, the world of emotion, primordial intuition, terror”.⁽⁷⁾

An iconic sound-and-light installation, the Philips Pavilion at the 1958 Brussels World Fair, examines the ways in which concepts of acoustic and visual space were negotiated within it. The Philips Pavilion was an eight-minute long multimedia spectacle conceived of by the architect Le Corbusier as combining “sound, light, colour, rhythm” in the form of an electronic poem (Petit, 1958, p.23). Le Corbusier acted as the pavilion’s artistic director and provided the conceptual framework for the poem. The composer Edgard Varèse contributed with the “Poème électronique”, the spatial music projected over hundreds of loudspeakers and multiple “sound routes” during the spectacle’s main portion. Le Corbusier’s assistant Iannis Xenakis designed and implemented the pavilion’s exterior architecture and composed a two minute interlude, *Concret PH*, during which time audiences were guided in and out of the pavilion.⁽⁸⁾

“

Music has its place in the company of mathematics, geometry, and astronomy. –Edgard Varèse

”

“Auditory space has no favoured focus. It’s a sphere without fixed boundaries, space made by the thing itself, not space containing the thing. It is not pictorial space, boxed-in, but dynamic, always in flux, creating its own dimensions moment by moment. It has no fixed boundaries; it is indifferent to background. The eye focuses, pinpoints, abstracts, locating each object in physical space, against a background; the ear, however, favours sound from any direction....”

(9)

According to my imagination, “Poetic space” is the result of the equation between the acoustic and the visual space. It is the space in which words, contemplation, time, exist as cinematographic scenario, where past and future are overlapped and present is the moment of the time being. Poems are written songs, poetry is to be said aloud. The space is the music of the unsung poetry ⁽¹⁰⁾ .

What makes poetry so?”

Ronald Barthes in his seducing and performative book “The pleasure of the text” would speak and answer to this question by talking about pleasure in these terms:

“Barthes asks us to imagine someone who can abolish, within himself, all barriers, classes, exclusions and would be able to accept logical contractions, mixing every language, silently accepting every charge of illogicality and incongruity.

This man would be the mockery of our society. This anti-hero , as Barthes defines, exists and he is the reader of the text at the moment he takes his pleasure. The text of pleasure is a sanctioned Babel!” ⁽¹¹⁾

According to Barthes, if we read a sentence, a story, a poetry or a word with pleasure it is because they were written in pleasure although writing in pleasure doesn’t guarantee to the writer the reader’s pleasure.

Barthes says: It is not the reader’s person that is necessary to me, it is this site: the possibility of a dialectics of desire, of an unpredictability of bliss.

Footnotes

Jean Baudrillard "Passwords"

Roland Barthes "Le plaisir du text"

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Sujet / Subject
Theorie / Theory
Valeur / Value
Voix / Voice

(7) **Carpenter and McLuhan** co-authored the article "Acoustic Space," originally published in Carpenter's journal *Explorations in Communication* in 1953. They revisited concepts developed in "Acoustic Space" in a co-written introduction to an anthology of articles from the journal (Carpenter and McLuhan, 1960), and explored these ideas independently (McLuhan, 1960 ; McLuhan and Powers, 1989).

(8) **Ouzounian G.** (2007). Visualizing Acoustic Space. *Circuit*, 17 (3), pag. 45–56. <https://doi.org/10.7202/017589ar>

(9) **Murray R.** "Acoustic Space" *Schafer Circuit : musiques contemporaines*, vol. 17, n° 3, 2007, p. 83-86.

<https://core.ac.uk/download/pdf/59269851.pdf>

(10) **Carrión U** "The new art of making books" .Published in *Kontexts* no. 6-7, 1975, and was printed by the Center for Book Arts in 1975 at the request of the author and distributed free to the Center's members. Ulises started the artists' bookstore Other Books and So in Amsterdam in 1975. He died in 1989. This essay is also reprinted in Joan Lyons, Ed. *ARTISTS' BOOKS: A Critical Anthology And Sourcebook*, Visual Studies Workshop, 1985, 1993, and also reprinted in Guy Schraenen: *Ulises Carrión. We have won! Haven't we?* Amsterdam, 1992

(11) **Barthes R.** "The pleasure of the text" .Translated by Richard Miller. Hill and Wang New York .1975. Pag. 8-10.

(12) **Baudrillard J.** "Passwords" First published by Verso 2003 ©Verso 2003. Translation ©Chris Turner 2003. UK

The text you write must prove to me that it desires me. This proof exist: it is writing and writing is the science of the various blisses of language. There is in the temporality of words an almost poetic play of death and rebirth: successive metaphorisations mean that an idea becomes more- and something other - than itself: a 'form of thought'.

For Jean Baudrillard poetry is about words and words are generators of ideas.

“As weavers of spells and magic, not only do they transmit those ideas and things, but they themselves metaphorise and metabolise into one another by a kind of spiral evolution. It is in this way that they are ‘passers’ or vehicles of ideas.

And in this process an exchange also takes place: an exchange, which may be symbolic, between words and ideas.”⁽¹²⁾

Objects and words became for him the “password” for excellence: not necessarily the way objects were manufactured but rather the way how they would talk and communicate to each others, the system of signs and the syntax they developed. As part of the realm of the sign, objects designated the real world, but also its absence- and, in particular, the absence of the subject. Baudrillard also writes about value, intimately linked to the worthiness of the objects, about symbolic exchange and about seduction. As he is saying:

“For me, the universe of seduction was what stands out radically against the universe of production. It was no longer a question of bringing things forward, of manufacturing them, of producing them for a world of value, but of seducing them- that is to say, of diverting them from that value, and hence from their identity, their reality, to destine them for the play of appearances, for their symbolic exchange”

World X

Digital realm \leq The Other \geq Media poetry

By digital realm I refer to the world in which an artistic work or a practice express itself with the use of digital technologies as part of the creative process. Everything that processes data, that is created with machines and computers, everything that is infinite and virtual, everything that is other than the physical-analog realm.

In this article “What is Digital Art? Definition and Scope of the New Media” Marie Chatel ⁽¹³⁾ writes that digital art has been categorised as twofold: object-oriented artworks and process-oriented visuals. In the first scenario, digital technologies are a means to an end, and function as a tool for the creation of traditional objects like paintings, photographs, prints, and sculptures. In the second case, the technology is the end itself, and artists explore the possibilities entailed to the very essence of this new medium. This category — often associated with the term “new media” — refers to all computable art that is digitally created, stored and distributed. In other words, while some works rely on digital tools to magnify an already-existing medium, others use digital technology as an intrinsic and indissociable component in the making of the artefact.

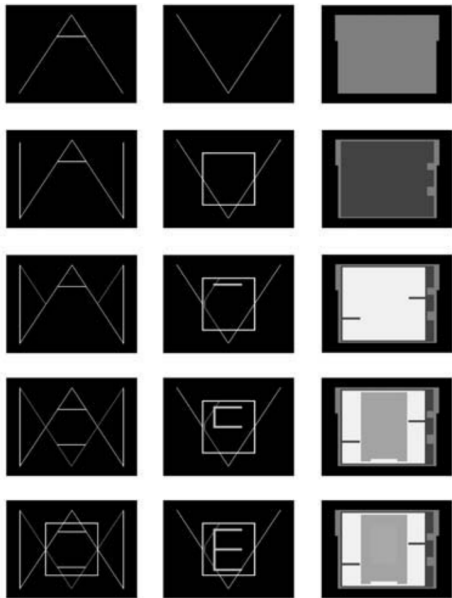


Figure. 3: Eduardo Kac, "Teseão", frames from minitel animated poem shown online in 1986. The frames are shown in three vertical columns and the sequence in each column is displayed from top to bottom.

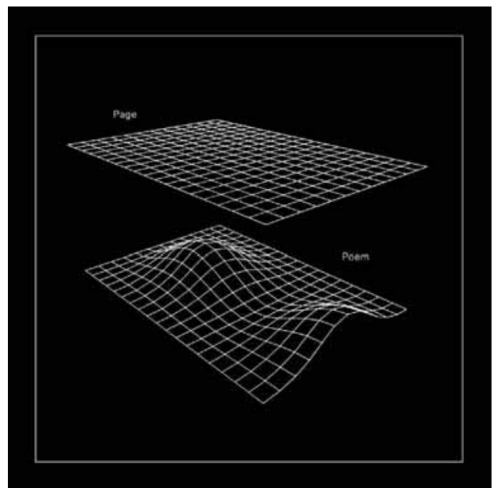


Figure. 1: André Vallias, "Nous n'avons pas compris Descartes", 1990.

(13) Media Poetry: An International Anthology Eduardo Kac Editor. First Published in the UK in 2007 by Intellect Books, PO Box 862, Bristol BS99 1DE, UK First published in the USA in 2007 by Intellect Books, The University of Chicago Press, 1427 E. 60th Street, Chicago, IL 60637, USA Copyright © 2007 Intellect Ltd

Poetry and therefore media poetry in the digital realm, is the creative and poetic force that will affect the writing/reading process of the artwork in multiple and stimulating ways. Technology alone is never enough and so what should be the focus of the reader's / viewer's attention? The capacity of the artist to create visual/ acoustic entities as cognitive/perceptual/ kinaesthetic experiences.

More literal association with the idea of media poetry is the work done by Eduardo Kac. In his book "Media Poetry: An international Anthology"⁽¹³⁾ he collected works from different artists in the field of media poetry while documenting internationally a radically new poetry which takes language beyond the confines of the printed page into a non-linear world of multimedia, interactivity and networking. " This anthology includes extensive documentation and discussion of digital poetry and expands the range of contemporary writing to encompass poems created with video, holography, skywriting, and even biotechnology. The poets in this book embrace new technologies to explore a new syntax made of linear and non-linear animation, hyper-linkage, interactivity, real-time text generation, spatiotemporal discontinuities, self-similarity, synthetic spaces, immateriality, diagrammatic relations, visual tempo, biological growth and mutation, multiple simultaneities, and many other innovative procedures. This media poetry, although defined within the field of experimental poetics, departs radically from the avant-garde movements of the first half of the twentieth century, and the print-based approaches of the second half. Through an embrace of the vast possibilities made available through contemporary media, the writers in this anthology have become the poetic pioneers for the next millennium.

Why do I place the idea of Otherness between the digital realm and media poetry?



PROJECTIVE VERSE BY CHARLES OLSON

for May + for June
- + for June if he will
to greet the future
- forever
Charles
Presented / Page 85 M
Text 59
1940



hate.

i am trying to love
the so obviously lovable
but loving the struggle between
the trying and lovable
the bout of insecurities a disease
of unlovability
the hate of love
the denial of falling

defeat in the heat
(so to speak
of hate)
in love of lost
to love in spite
the struggle
to hate

LZ
2000

Charles Olson - Projective Verse

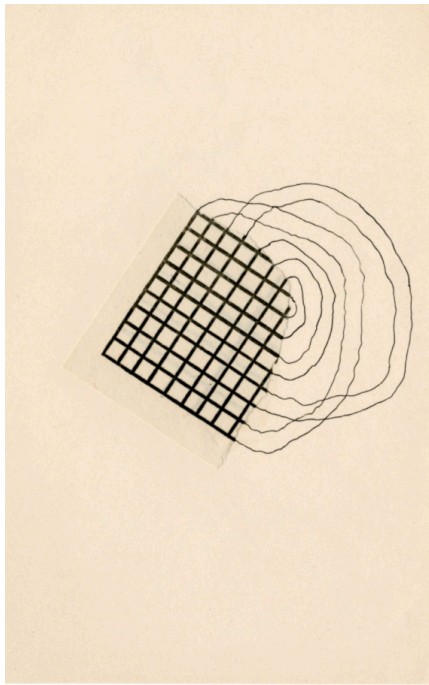
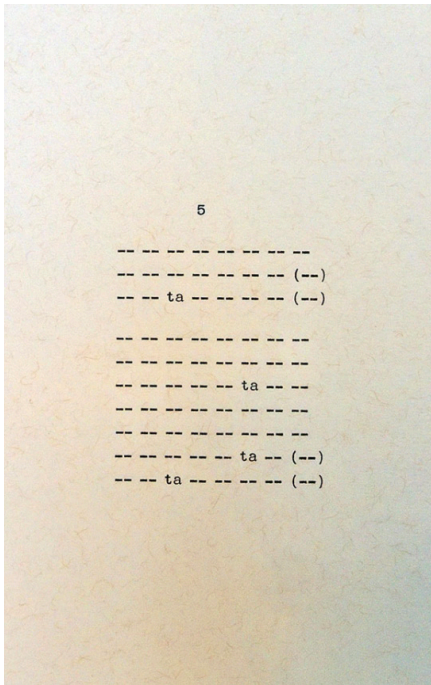
<https://www.poetryfoundation.org/articles/69406/projective-verse>

Charles Olson's influential manifesto, "Projective Verse," was first published as a pamphlet, and then was quoted extensively in William Carlos Williams' *Autobiography* (1951). The essay introduces his ideas of "composition by field" through projective or open verse, which is a continuation of the ideas of poets Ezra Pound, who asked poets to "compose in the sequence of the musical phrase, not in sequence of a metronome," and William Carlos Williams, who proposed in 1948 that a poem be approached as a "field of action." Olson's projective verse focuses on "certain laws and possibilities of the breath, of the breathing of the man who writes as well as of his listenings."

Composition by field opposes the traditional method of poetic composition based on received form and measure. Olson sees the challenge of the transference of poetic energy from source to poem to reader, and the way in which that energy shifts at each juncture, as particularly of concern to poets who engage in composition by field, because the poet is no longer relying on a received structure as a propulsive force. To listen closely to the breath, Olson states, "is to engage speech where it is least careless and least logical."

Olson argues against a lazy reliance on simile and description, which can drain a poem of energy, and proposes that syntax be shaped by sound rather than sense, with nuances of breath and motion to be conveyed to the reader through typographical means.

In conclusion, Olson suggests a movement he calls "objectism," which he defines as "the getting rid of the lyrical interference of the individual as ego, of the "subject" and his soul [. . .] For man is himself an object." At the close of the essay Olson expresses the hope that projective verse has the increased capacity needed to carry epic works, and indeed Olson began work on his epic project, *The Maximus Poems*, that year.



Extract from the article :

<https://www.museoreinasofia.es/en/activities/new-art-making-books>

‘The New Art of Making Books’

by Ulises Carrión was published in *Kontexts* no. 6-7, 1975 and reprinted in Guy Schraenen: ‘Ulises Carrión. We have won! Haven’t we?’, Amsterdam, 1992

Carrión’s awareness of and interest in new art forms and innovative trends propelled him to actively participate in the majority of the artistic disciplines of his time. His diverse works mix and combine, and become distanced from one another to form an indissoluble ensemble reflected in the entirety of his works as a writer, poet, essayist, artists’ book author, creator of videos and films, founder of the bookshop-gallery *Other Books and So*, editor, organiser of exhibitions and diverse projects, collector, much to his regret, and a pioneer in various works in the international Mail Art community, together with artists such as Clemente Padín and Felipe Ehrenberg, during his most creative period. Therefore, his artistic figure and approaches are in force in current and pressing debates on the production, circulation and reception of knowledge or issues related to archive.

Halfway through the 1970s, Carrión established himself in Amsterdam, founding in 1975 *Other Books and So*, which he turned into an archive in 1979; an experimental and experiential centre articulated around a concept of the archive as an acting, living and relational element. With this initiative he transformed the constitutive identity of the archive - accumulation, organisation, systemisation and homogenisation - into a series of strategies for approaching artistic activity as a life exercise. Another of his concerns was “breaking free” from literature and putting forward liberated writing linked to the critique of the meaning of avant-garde movements throughout history, so as to appropriate the book and publishing as artistic materials. “Dear reader. Don’t read”, one of his most widely recognised aphorisms and the title of the exhibition held alongside this seminar, explores his perpetual challenges, the will to construct and deconstruct

World X

Otherness is embodied cognition

Embodied Cognition definition:

Embodiment is the radical hypothesis that the brain is not the sole cognitive resource we have available to us; our bodies and their perceptually guided motions through the world do much of the work required to achieve our goals, replacing the need for complex internal mental representations. Cognition is embodied when it is deeply dependent upon features of the physical body and when aspects of the body beyond the brain play a significant causal or physically constitutive role in cognitive processing making the body always considered as an acting body. In a very interesting article “Embodied cognition and beyond: acting and sensing the body” ⁽¹⁴⁾ Anna Borghi and Felice Cimatti talk about the “sense of the body” in order to avoid and overcome the restricted boundaries of the flesh of brain-body system limitation. They propose instead that language is considered a form of action too. Language can contribute to form a unitary sense of our body and can help to reshape the way we implicitly perceive our own body: it can modify our sense of body by extending its boundaries beyond the boundaries of the anatomical body. The human body become a social identity.

The introspective view of humanity has guided artistic practices, with artists striving to communicate the mysteries of being and becoming, through all available media. As science and technology developed to constantly inform and challenge our ideas of perception and of what it means to be human, simultaneously they did provides new media to communicate visually, sensually and performatively.

The emerging digital technologies along with the theoretical shift towards a meaning-making art process that is embodied and immersive, provide the grounds for new media art to adopt a strategy based on interaction, participation and openness. “Art is no longer defined by the production of finished objects or polished forms, but is becoming an encounter, an event, in which audience, technological interface and institutional setting are increasingly implicated.” New media art that engages with cognition and consciousness as both its subject and its object, has the potential to create an immersive environment that adds more levels and pathways for perception and for generating meaningful content.

In these scenarios, with the term embodied cognition I will refer to the science that focuses on perception as cognition and locates intelligence in the instinctive processes of the body. Its purpose is mainly to contest the dualism between mind and body in a loop asserting that “our understanding of the world is not separate from our exploration of the world.”⁽¹⁵⁾

Otherness is embodied cognition since this intelligence extends cognition out of the body and into the spatiotemporal environment in which it exists. I will call this spatiotemporal environment, between real and virtual, physical and digital as World x.

Looking for a feeling of freedom.

When I was child I was taking baths all the time.

Can i tell you why?

Because i could let my body float in the water without having any fears.

I felt I was free under the water.

I would just close my eyes, let my body be still and I was free.

Free to flow everywhere I wanted to go, far away from where I was.

I could feel the sky on the surface of my body and i could feel the earth right below. I could be into clouds and I could feel the abyss underneath them.

I was just in

between,

suspended,

not pretending. just being there. listening to my heart beating. constantly. timeless.

I could breath and hear my breath strongly, compulsively.

expanding inside and outside, I was a balloon.

Into space, floating in between stars and dust.

my body was so

small and light.

I even didn't remember to have a body. only me.

No skin, no muscles , no nerves, no eyes.

Nothing but just my essence. naked essence.

I had goosebumps. always after that.

World X

Otherness is multiples selves

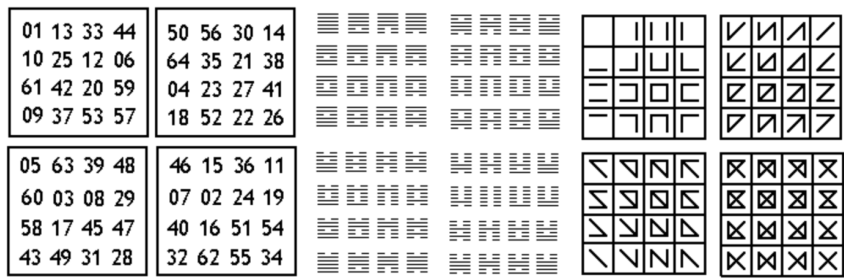
World x is a transitional world. In this world I place the idea of “Otherness” as “multiple-Selves”, as entities that are neither digital, nor physical. Multiple-selves is a psychoanalytic concept of the self as composed of many different self-states with different affective, perceptual, and cognitive features. I like to take this definition and bring it into my own understanding of multiplicity and otherness. In the process of making art, I do relate here to the concept of multiple-selves as a state in which “virtuality” (virtual space) and physicality (body space) are interconnected together, creating alternative narratives and states of being, experimenting with sensorial language and questioning the “materiality” of their own existence.

In this sense, multimedia technologies are playing an important role in the way they mediate between the artwork, the spectator and the artist itself. On one hand, while digital artists and critics of new media understand the field of body and technology as providing with new opportunities to challenge binaries and the power dynamics inherent to our social systems, on the other hand the fusion between body and technology feeds the creation of utopic worlds, of utopic multiple-selves, and it opens a field for situations where machines can take control over our bodies. In doing so, the body progressively become data sources, an illusory promise for augmentation, improvement, and participation which could lead human beings to become an “interpassive” species.⁽¹⁶⁾

While the development of artificial life and artificial intelligence technologies creates new perspectives from which to examine and challenge the humanist view of the self as the other, (in terms of multiple other selves), it is important to maintain an understanding of the value of embodiment as the foundation of cognition and of our interaction with the world.

In his essay on “Art and the technology of transcendence”, Roy Ascott clarifies that “migration from the body does not imply its disappearance but the emergence of the multiple self, the distributed body, whose tele-present corporeality creates its own field of being.”

Science and technology, for Ascott, can contribute to expanding global consciousness, but only with the help of alternative systems of knowledge, such as the **I-Ching** (the sixth-century b.c. Taoist Book of Changes), parapsychology, Hopi and Gnostic cosmologies, and other modes of holistic thought that Ascott has recognised as complementary to Western epistemological models. He envisioned technology as playing a vital role in implementing his cybernetic vision, both as a means to enhance human creativity at the individual level and by enabling collaborative interaction between participants from diverse fields and geographic locations. Telematics permits the artist to liberate art from its conventional embodiment in a physical object located in a unique geographic location. Telematics provides a context for interactive aesthetic encounters and facilitates artistic collaborations among globally dispersed individuals. It emphasises the process of artistic creation and the systematic relationship between artist, artwork, and audience as part of a social network of communication.⁽¹⁷⁾



This is how the I Ching Oracle works

- Ask a Question
- Throw a Coin
- Read your Lines

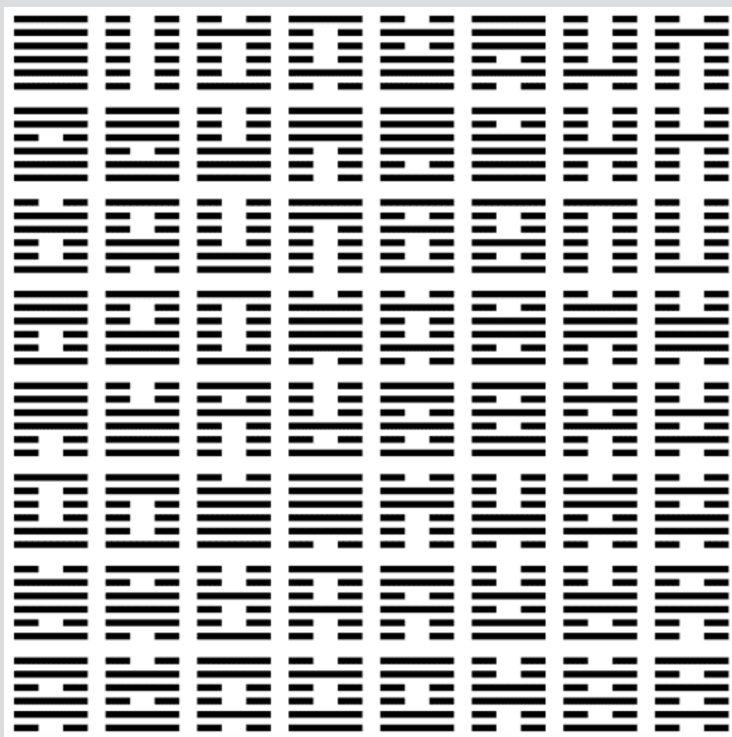
I-Ching or book of changes

Extract from the book:

I Ching or book of changes: The Richard Wilhelm translation. Foreword by C.G.Jung bag xxii - xxv.

In order to understand what such a book is all about, it is an imperative to cast off certain prejudices for the Western mind. It is a curious fact that such a gifted and intelligent people as the Chinese has never developed what call science. Our science however, is based upon the principle of causality and causality is considered to be an axiomatic truth. Thanks to the modern physics the axioms of causality are being shaken to their foundations: we know now that what we term natural laws are merely statistical truths and thus must necessarily allow for exceptions. If we leave things to nature, we see a very different picture: every process is partially or totally interfered with by chance, so much so that under natural circumstances a course of events absolutely comforting to specific laws is almost an exception. The manner in which the I Ching tends to look upon reality seems to disfavour our causalistic procedures. The moment under actual observation appears to the ancient Chinese view more of a chance hit than a clearly defined result of concurring casual chain process. The matter of interest seems to be the configuration formed by chance events in the moment of observation, and not at all the hypothetical reasons that seemingly account for the coincidence. While the western mind carefully sifts, weights, selects, classifies, isolates, the Chinese picture of the moment encompasses everything down to the minutes nonsensical detail, because all o the ingredients make up the observed moment. Now the sixty-four hexagram of the I Ching are the instrument by which the meaning of sixty-four different yet typical situations can be determined. These interpretations are equivalent to casual explanations.

Casual connection is statically necessary and can therefore be subjected to experiment. A situations are unique and cannot be repeated, experimenting with synchronicity seems to be impossible under ordinary condition. In the I-Ching, the only criterion of the validity of synchronicity is the observer's opinion that the text of the hexagram amounts to a true rendering of his physics condition. According to the old tradition, it is "spiritual agencies" acting in a mysterious way that make the yarrow stalks give a meaningful answer. These powers form the living soul of the book.



**What if
I would talk
about
Language
but I am not?**

Roy Ascott

Extract from:

“Telematic embrace. Visionary theories of art, technology and consciousness.”

University of California Press Berkeley and Los Angeles, California. University of California press, LTD. London, England.

In the catalogue for his exhibition at the Molton Gallery in London that year, *Diagram Boxes and Analogue Structures*, Ascott reproduced his work *Video Roget* (1962). This relief sculpture was inspired in part by Pasmore’s mix of constructivist and vitalist teachings, but also incorporated an interactive element that reflected the young artist’s commitment to the principles of cybernetics.

On the page preceding *Video Roget*, Ascott provided a related diagram on tracing paper, entitled *Thesaurus*. By placing *Thesaurus* over *Video Roget*, words on the former were superimposed on the visual forms of the latter. Together, they suggested relationships between words and shapes, and indicated various feedback loops between them. Immediately following *Thesaurus* and *Video Roget* in the catalogue, a two-page diagram (drawn like an electrical circuit) declared Ascott’s bid to use text in an art context: “This *Thesaurus* is a statement of my intention to use any assembly of diagrammatic and iconographic forms within a given construct as seems necessary” (Ascott 1963).

Ascott’s *Video Roget* and *Thesaurus* drew an explicit parallel between the semiotics of verbal and visual languages. It proposed that the universe of potential meanings of his art could be derived taxonomically and discursively. In this multilayered process, meaning was contingent on the flow of information between the artist, the object, the semantic systems that govern the reception of works of art, and the actual responses of viewers. Such concepts, including the explicit use of the

thesaurus, were concerns that became central to conceptual art, as in Joseph Kosuth's *Second Investigation, Proposition 1* (1968) and Mel Ramsden's *Elements of an Incomplete Map* (1968). Moreover, since *Thesaurus* and the diagram were largely textual, Ascott expressly put in writing his intention to use language in and as art.

The discursive relationship between art and text in Ascott's work took on a variety of other forms as well. His "Statement" (chapter 2) published in the first issue of the avant-garde journal *Control* (1966) was designed as a circle, conflating word and image in a manner parallel to that of concrete poetry. In 1967, the artist produced the manifesto "Behaviourables and Futuribles" (chapter 4) as a broadside, also explicitly utilising text in a graphic work. Consistent with his perceived artistic role as a "man of ideas," and in recognition of the freedom that writing offers an artist, Ascott strategically expanded the range of what justifiably could be utilised as artistic media to include diagrammatic, iconographic, and textual forms.⁹ Ascott's use of text in an artistic context was arrived at independently of, and yet in tandem with, the development of conceptual art. The first artist to expressly state the idea that language and mathematical systems of notation could be art was the American Henry Flynt. "Since 'concepts' are closely bound up with language, concept art is a kind of art of which the material is language," Flynt observed in his 1961 essay "Concept Art" (Flynt 1975, 125).

Experimental artists' books like Mel Bochner's exhibition "*Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art*" (1966) emphasised "the ideational processes from which discrete objects emerge" (Stiles and Selz 1996, 807). High-profile texts like Sol Lewitt's "Paragraphs on Conceptual Art" (1967) and Joseph Kosuth's three-part essay "Art after Philosophy" (1969) later contributed to the theorisation of conceptual art and helped historicize it as a canonical movement in the history of art.

Joseph Kosuth



In series of works titles “Art as Idea as Idea”, Joseph Kosuth states that the art - making meaning is tied up to language. The space-time-matter of language is made perceptible and visible by writing as it would be a meditation process in time and space. Art is about the making of meaning and that involves not only the assertion of meaning but also its cancellation, since one kind of meaning needs to be produced through cancellation or denial or erasure of a group of meanings. Words are used abstractly, as objects. They simply hang there as signature of the artist.

Like the work of John Baldessari, Kosuth takes art from the physical world into the realm of ideas. “When objects are presented within the context of art (and until recently objects always have been used) they are as eligible for aesthetic consideration as are any objects in the world,” he once said.

Kosuth devoted his work to exploring the use of words in place of visual imagery, as well as the relationships between ideas, words and the images themselves.

In his series piece “Art as Idea as Idea”, Kosuth removes all objects and images in favour of definitions clipped from dictionary entries, to emphasise how language can purely convey meaning. He further believes that any traces of the artist’s hand should be eliminated from production so that ideas may be expressed directly, immediately and entirely.



In an interview done on June 2018, Jennifer Sauer asked him in what ways can language and context have more impact than the actual imagery of art itself.

Kosuth answered:

“The role of context and contingency between its elements makes language a useful tool in seeing how meaning is constructed in culture. The ontological issues which dominate contemporary art, for some artists consciously and for other artists much less so, go to the very basis of why we make art at this moment of history. Without this understanding it is impossible to distinguish between the authentic art of our time and that which has its meaning provided by the market as it continues traditions unreflectively.”

JS : You have said “I was always interested in the limits of language and, of course, there’s no better way of demonstrating that than with definitions of colours.” Why are colours particularly relevant for defining the boundaries of language?

“The conversation this is from was about my definition works. What is better for demonstrating the limits of language than the definition of a colour? No text is more tortured in a such a concise way, there really is no better place to experience the limits of language.”

“Art as Idea as Idea. An interview with Joseph Kosuth”. 6 May 1994.

[https://frieze.com/article/art-idea-idea.](https://frieze.com/article/art-idea-idea)

<https://www.artnet.com/artists/joseph-kosuth/>

World X

Otherness is other realities

At this point of my story I'm talking about the process of making and contextualising art as a way to explore the relationship between different realities with the body as reference of this discussion. I consider here the body not only as a virtual or physical media but also as an object that can transfer those realities into different sensations and perceptions. How the use of different media can translate these concepts into poetic works? How can poetry make the relationship between technology and art more sensitive and expressively more open to explore these different realities? According to me, there are two common factors that link these concepts together: language (embodied language) and composition.

I will refer here to embodied language as the capacity of bodies to feel, perceive, act, and so their ability to create their system of syntax and 'language'. Gestures, movements and even sensations can be simultaneously expanded or limited to the physical body through digital experiences and because of that, they allow us to live other and multiple realities as other ways to experience our bodies. This capacity of bodies to expand and condensate in multiple spaces and simultaneously is possible with virtual reality modes, where the "other reality" is represented by alternative spaces as for instance simulations (VR-avatar), fluid interfaces, motion capture technologies, and data visualisations. These technologies are able to instantiate different configurations between the physical body, the digitally-mediated environment in which the body moves, and the analog nature of its movement in space.

As language can play an important role in creating other realities by creating bodily virtual scenarios, composition can combine those virtual scenarios with multiple narratives (linear or abstract) making them strictly engaged and in conversation with each others. Media Poetry in this sense can take language beyond the confines of the printed page into the world of interactivity and virtuality.

What if poetry could be created with a syntax of disruptive events, exploring written language beyond the linearity and rigidity that characterise its printed form?

World X

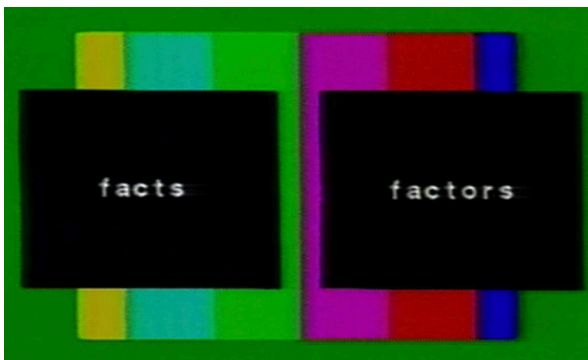
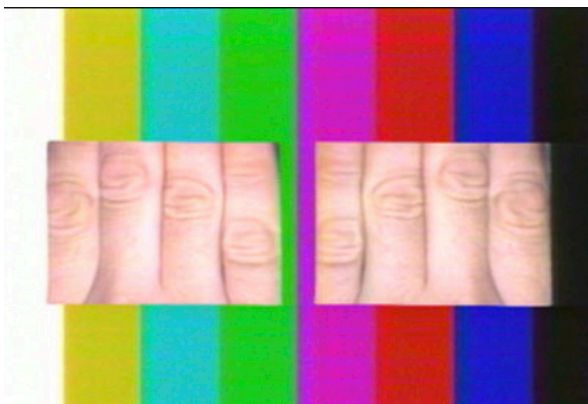
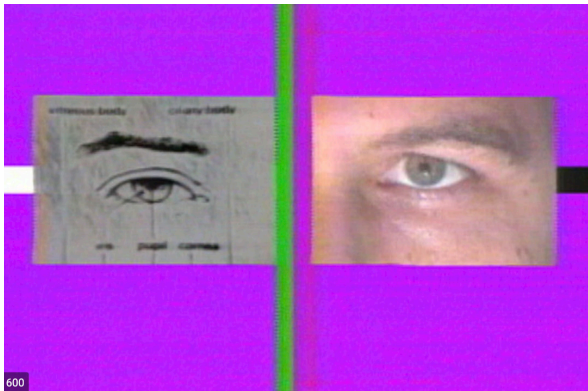
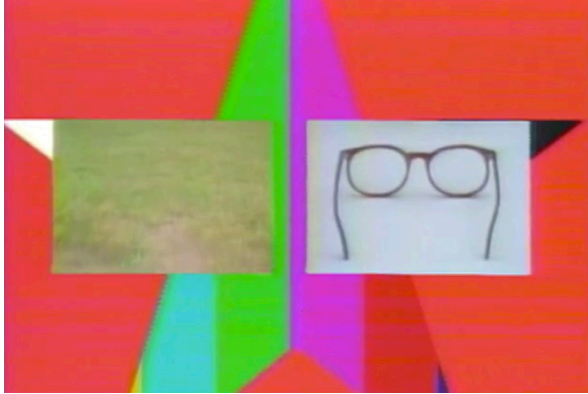
Otherness is media poetry

In 1981-83 the American artist Gary Hill was working on his “Primarily Speaking”, a single-channel version of a multi-channel installation of the same name.

For me his works are great example of what I mean as media poetry and bodily experimentations: how a spoken text becomes a video image, a computer animation, written text or a montage where one’s focus attention shifts constantly between many media levels? Hill considers videos as a medium to be the most receptive, flexible, and far-reaching mirror of consciousness. His video works incorporate commentaries on society and culture as well as bringing in poetic themes and ideas. He creates psychological spaces within his artworks that allow viewers to see this mirror of their own consciousness.

In *Primarily Speaking* 1981-83 / Video (color, stereo sound) :

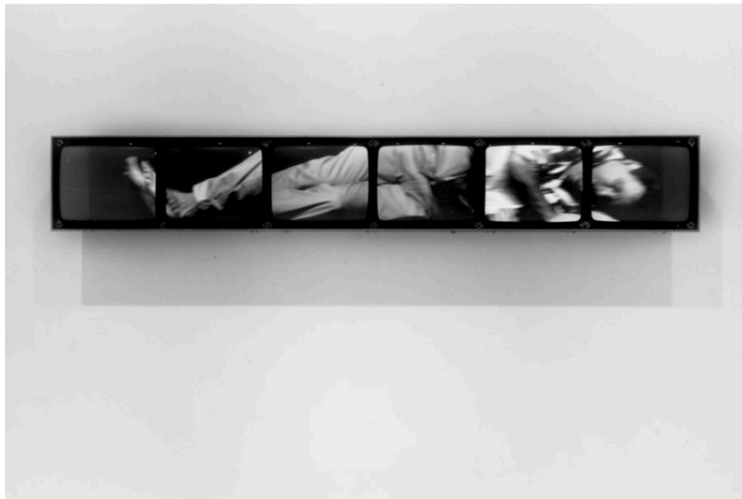
“the picture plane is divided into a left and a right half. A changing background is formed by colorful, highly graphic patterns reminiscent of TV test signals and various monochrome surfaces. Two smaller rectangles appear on the surface, in which video sequences are running. The two image strands show landscapes, interiors, objects, graphical images and text that are sometimes used in contrast, and on other occasions the same image can be seen mirrored in each rectangle. They are accompanied by Hill’s recitation of a long text, whose syllabic sequence determines the rhythm of the images (the screen changes with each uttered syllable). His voice comes alternately out of the left and right stereo channels functioning like a dialogue. This is broken into sections by a singing, but electronically altered, voice. The text, constructed for the most part from idiomatic expressions, extends the themes seen in *Around & About*, 1980. In both works, the artist is concerned with disclosing and deciphering the codes of human relations. The desire for a community through language comes very much to the fore, while the constantly changing images attempt to compete.”⁽¹⁸⁾



Gary Hill. *Primarily Speaking*, 1981-83
Two-channel video/sound installation

In this interview done by the SFOMA, San Francisco Museum of Modern Art, Hill explain:

“The use of my bodying my works is partially that so I don’t have to go to an external person, it has nothing to do with a performance as an actor, it’s a body that it’s in a circuit in which I’m opening and closing parts of this circuit. It’s like getting to the neurones. Ad the same time you are trying to kind of deal in a way that we can watch it from the outside. I’m working in a line with medium people in a kind of “me” in the here and now. When I’m trying to touch neurones I’m referring to this kind of physical notion of thinking in a physicality, thinking as I’m trying to get into it. I think the inner relationship between elements, like sound speech and meaning and images create a kind of synesthesia of how words images and sounds that work together. They are not separate at a certain point.”⁽¹⁹⁾



Gary Hill. *Conundrum*, 1995-98. Mixed media installation

World X

Otherness is other representation

Walter Benjamin, in his essay “The Work of Art in the Age of Mechanical Reproduction”, discusses the failure of modern media to produce the same effect as pre-mechanical artwork such as painting and sculpture. By taking photography as an example of modern art practices, Benjamin argues that however perfect a reproduction might be, it nonetheless “lacks [the original’s] unique existence at the place where it happens to be”. Deprived of their unique presence in space and time, artwork loses its “aura”, which Benjamin defines as “the unique phenomenon of distance, however close [an artwork] may be”. Delocalised from any unique, physically delimited form, the reproduced artwork comes to the spectator rather than vice versa and in that way the artwork loses the authority to impose the conditions through which it can be viewed and appreciated. ⁽²⁰⁾

Almost 50 years later, Jean Baudrillard continues in the same way as Benjamin with his book *Simulations* (1983). Baudrillard expands Benjamin’s account of aura beyond the realm of art to include mediation and representation in general.

For Baudrillard, representation-as-reproduction creates an illusion of immediacy that erases the “contradiction between the real and the imaginary”. Representation, consequently, is endowed with “a hallucinatory resemblance of the real with itself,” which excludes the very possibility of encountering reality outside its mediation. ⁽²¹⁾

While physical and temporal presence creates a distance or a representational depth, the lack of presence in space and time denies such a distance and rather creates a sense of illusory reality.

Baudrillard calls this representational mode “hyper-real”. Through such an illusory realm, representation emerges as alienating its spectator from reality through an aesthetic of representation-as-simulacrum, which denies any form of physical, temporal, distance from the reality it represents.

Signs are mistaken for what they represent, images are deemed ‘truer’ than objects, representation is given primacy over reality.

**Reality becomes inseparable from its representation
and perception becomes a function of the digital.**

Footnotes

- (14) **Chatel M.** "What is Digital Art? Definition and Scope of the New Media". Aug 31, 2018
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<https://medium.com/digital-art-weekly/dis-embodied-how-technology-affects-representations-of-the-body-9bd051881d14>
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- (19) SFMOMA Gary Hill gets down to the neurons: <https://www.sfmoma.org/watch/gary-hill-gets-down-to-the-neurons/>
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- (22) **Kaiser, Paul, and Shelley Eshkar.** 1999. "Ghostcatching". OpenEndedGroup.
<https://www.youtube.com/watch?v=x-7Mo3cg9jw>
- From the article "ON MODES OF DIGITAL EMBODIMENT: MOVEMENT AND THE DIGITAL" <http://www.gnovisjournal.org/2017/12/07/on-modes-of-digital-embodiment-movement-and-the-digital/>

An early attempt to digitalized body movements is *Ghostcatching* (1999), a short dance film that uses the digital to free movement from the limits of the physical body. It stages improvised choreographies, performed by renowned choreographer and dancer Bill T. Jones, which were digitalised through early motion capture technologies. The sensors captured the position and rotation of Jones' body in movement, without preserving the performer's physical body. What is left is a series of ghost-like figures composed of colourful lines gracefully moving in a virtual space. The digital remains unable to fully account for the continuous nature of movement, but simultaneously highlights that the physical body also entertains a similarly excessive relationship with movement. Walls can be traversed, floating lines walked upon, and dancers passed through; everything converges towards an exploration of unbounded movement that would be impossible to perform with a physical body. *Ghostcatching* stages the body as both immediately abstract and material. The body's expressive potential extends beyond the realm of its immediate physicality while its brute physical force actualises the body's underlying potential.⁽²²⁾

“A Body without organs is made in such a way that it can be occupied, populated only by intensities. Only intensities pass and circulate. Still, the Body without organs is not a scene, a place, or even a support upon which something comes to pass. It has nothing to do with phantasy, there is nothing to interpret. The BwO causes intensities to pass; it produces and distributes them in a spatium that is itself intensive, lacking extension. It is not space, nor is it in space; it is matter that occupies space to a given degree—to the degree corresponding to the intensities produced. It is non-stratified, unformed, intense matter, the matrix of intensity, intensity = 0; but there is nothing negative about that zero, there are no negative or opposite intensities. Matter equals energy. Production of the real as an intensive magnitude starting at zero. That is why we treat the BwO as the full egg before the extension of the organism and the organisation of the organs, before the formation of the strata; as the intense egg defined by axes and vectors, gradients and thresholds, by dynamic tendencies involving energy transformation and kinematic movements involving group displacement, by migrations: all independent of accessory forms because the organs appear and function here only as pure intensities. The organ changes when it crosses a threshold, when it changes gradient.

The other or The intruder.

Post traumatic consideration:

I don't know anymore what is human and what is not
in my body.

The electrical pulsations injected through my nerves,
inside my legs,
are no longer alien to me.

The sound of the machine that releases this pulsations
through my body
is no longer alien to me.

It's almost like repeated whispers that calm me down.
Like a mantra.

The aseptic smell of the operation room feels familiar.
The needles and the metallic plugs
breaking through my skin feel like an additional part
of my body.

An extension of it.

I put everything inside a black bag and naturally I tried
to walk.

Realistic consideration:

Often at night, I dream of my previous self.

World 4

The Other: the Body, Self & NonSelf

World 4 is the world of physicality in relation to the experience of the body. I see the word “physicality” in its contradicting meanings: both as concrete matter and as an invisible and mysterious force that act and work in space and time. I find fascinating to explore this inter-space between visible and invisible, presence and absence, inside and outside the experience of the body. The logic that runs between these attributes, can be seen as a force that empower multiple body sensations. It is a sort of synaesthetic experience in which sounds, colours and senses appear and exist on the same level. Bodies are here considered as the perimeter of experiences that happen on certain surfaces, as a catalysers of actions and reactions, as objects, entities that responds to intrusive (internal or external) agents. They are “interfaces” for the way how they would talk and communicate to each others, for their own language and for the system of signs and different syntax they would develop if considered as objects in space and time. As part of the realm of the sign, body-objects designated the real world, but also its absence and, in particular, the absence of the subject.

In this “sense” the body become a medium, a metamorphic and performative tool through which the experience of making art and the exploration of alternative language is revealed.

In its own performativity (=capacity of perform something), the resilience of the body is the substance and the ability to spring it back and forward into a certain and constantly new shape, into a multiple state of being. Every change represents a moment of self discovery and self alienation. Every process of adapting well in face of collapsing events or traumatic experience is a process that creates the space for contemplations and for imaginative new realities into an endless wonder loop.

“You can find suffering and death anywhere if you look”.

The other day, a spider’s web next to his desk snagged a bee.

The bee broke free, only to get snagged again.

“The spider came out, started wrapping him, and pretty soon the spider had him wrapped completely. And I think bit him, too.

Then he undoes the packaging and drugs him and drags him.”

“Man, that is a violent thing.”

David Lynch

1. My wound existed before me.

I was born to embody it.

\ Joe Bousquet \

Body and image are crucial to the elaboration of Jean Luc Nancy's philosophy in cinema. Nancy's short book about the body, *Corpus* (2006), it may initially have appeared as a minor work in his oeuvre, but after the intervention of Jacques Derrida, it has been considered as the core of Nancy's late thoughts. Nancy's interest in the body turns around the crucial topic of touch which comes to stand, in his philosophy, as the marker of the most fundamental limits that shape our understanding of and interaction with the world: between inside and outside, subject and object, matter and meaning.

Nancy's discussions of artistic meaning have frequently centred around images – both painterly and filmic – as the phenomena whereby the real, in manifesting its presence, is granted a certain sense. In French, as in English, sense (le “sens”) can be taken to refer either to the perceptual senses and their objects, or to meaning and signification. Nancy deliberately and repeatedly plays on these different senses of ‘sense’, implying that the real is granted meaning at the same time as it becomes an object for our senses.

For Nancy, we should not think of the body as taking up space: bodies are not full, or filled space. Instead they are open space. It is the very plasticity of expansion and of extension according to which existences take place.

The body is that which guarantees that existence has no essence: the body, for Nancy, is the being of existence – there is nothing preceding or underlying this phenomenon. It is not death, for instance, which appears as the essence of existence (being is not ‘for’ or ‘toward’ death), but the body, in its mortal spacing, that underscores its radical inessentiality (Nancy 2006 [2000], 16-17). The body as it is discussed by Nancy inhabits neither matter nor discourse: it is not, nor does it exactly reside within what everyday language calls ‘body’ or ‘mind’ or ‘soul’. Rather Nancy's conception of the body exists at the limits – and as the limit – between these concepts, a fracture or an opening in the continuum of matter, as in the continuum of sense (Nancy 2006 [2000], 18)

There is no sense in talking of body and thought as they could be separate from one another, subsisting each for itself: they are only insofar as each touches upon the other and this touching is in itself the limit that marks the spacing of existence (Nancy 2006 [2000], 34).

The body is the site of our sharing of the world, of our fleshy communion with other bodies and therefore it is also a site of otherness and alienation. The body, as Nancy describes it, is always 'ob-jected', projected outside the self. In this sense, my body will always remain a stranger to me, will always be other, even as other people appear to me first and foremost as bodies. Nancy's thinking on the foreignness of the body was to a large degree inspired by his own experiences of suffering from cancer and undergoing a heart transplant, described in *L'Intrus* (2000).

Mainly he refers to the new pieces of his body as a way of being without right, without familiarity, almost ceasing being a disturbance and a perturbation of his previous intimacy. In that resides the identity of the intruder which is being a proper stranger. Ultimately he concludes that the intruder within is none other than death, or rather what he calls life/death (*la vie/la mort*), the death in life that is a necessary corollary of being (in) a body, that is the ultimate mark or meaning of the body's existence. ⁽²³⁾

(23) Morrey, Douglas (2008) 'Open Wounds: Body and Image in Jean-Luc Nancy and Claire Denis', *Film-Philosophy*, vol. 12, no.1: pp. 10-30.. ISSN: 1466-4615 online.

2. About Sensibility. An - Other layer of humanity.

La peau humaine des choses la dermo de la réalité
—Antonin Artaud

“Sensibility can be defined as the faculty which enables the organism to process signs and semiotic stimulations that cannot be verbalized or verbally coded. Someone who is unable to comprehend moods, emotions, allusions and the non-said—a large part of what constitutes communication and daily affective and social life—is commonly defined as insensitive. Like a thin film recording and deciphering non verbal impressions, sensibility makes possible for human beings to conjoin and enter empathic relations, or in other words, to ‘regress’ to a non-specified and non-codified state of a body without organs that pulsate in unison. Empathic relations enable the comprehension of signs that are irreducible to information and yet constitute the foundation of inter-human understanding. Sensibility is the faculty of decoding intensity, which is by definition escaping the extensive dimension of verbal language. Therefore sensibility is the ability of understanding the unspeakable.

Body Pleasure and Beauty?

What do we mean by sensibility? In his book on Francis Bacon, Deleuze writes that “Sensibility is a vibration. As we know, the egg represents a stage of the body before organic representation—axes and vectors, gradients, zones, cinematic movements and dynamic tendencies—in relation to which forms are contingent and accessory.” (Deleuze 1995, 103). Sensation is the opening to the world that enables the tantric egg of the body without organs, to vibrate. Sensibility is not simply the faculty of the beautiful and artistic beauty does not constitute a separate realm. [...] Sensibility belongs to a sphere of certainty that no objective knowledge can lay claim to, because the real source of human knowledge is not the intellect, but sensibility. [...] In its radical subjectivity, sensibility is the faculty of the real.” (G. Dufour-Kowalska 1996, 11-12)

What makes possible the harmonious or disharmonious vibration between singularity and cosmos? What is the similarity, what is the difference between aesthetic and erotic pleasure? Should we think that in the human mind there is a neuro-physiological predisposition, an innate program of sensuous reception of the world, a bio-grammar of aesthesia and eroticism? Or should we think that the conditions of harmony are exclusively cultural? Harmony and disharmony are not intrinsic to the cosmos. They are modalities of a relationship between the singular receptive psyche and cosmic becoming: here lies the secret of pleasure and beauty.”

Extract from:

Berardi F. “And. Phenomenology of the end. Cognition and sensibility in the transition from conjunctive to connective mode of social communication”. Aalto University publication series.DOCTORAL DISSERTATIONS 139/2014. School of Arts, Design and Architecture. Aalto ARTS Books .Helsinki

And from the source:

<http://www.futureartbase.org/wp-content/uploads/2014/10/bifoandchapter1.pdf>

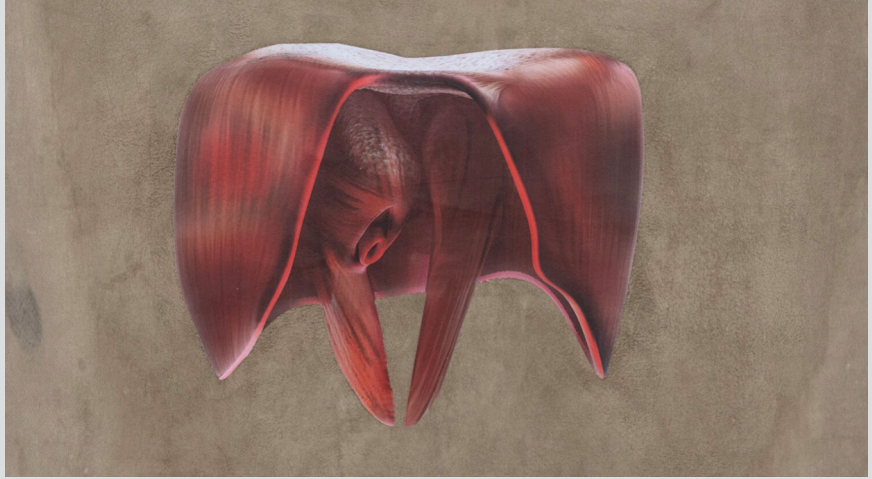
IASI

Current exhibition at de Appel Amsterdam. Extract from the article:

<https://new.deappel.nl/nl/pages/372-georgia-sagri-iasi-stage-of-recovery>

“While taking care of the breath, the voice starts to sound as it is formed and the whole world starts to vibrate differently. By breathing, singing or talking, the voice travels inside the body, touches the interior organs and colors them through vibration. Some voices, which means some bodies, are under shock; by altering the resonance of the voice, the body starts to vibrate differently, so some of the organs that are in pain will start to recuperate.

Georgia Sagri, IASI



IASI ('recovery' in Greek) concerns the restoration of health in a physical sense. The deeper, fuller breath of life. It also involves a contemporary recovery of a political experience of performance formed in Ancient Greek theater. Thus, in the Epidavros Amphitheater in the Peloponnese, which is located near the Sanctuary of Asclepius, we find evidence of the interplay between theatrical roles, civic participation and the beginnings of medicinal categories - all of great inspiration to the artist. Sagri's method treats physical pain as a symptom of imbalance in social life (and is by no means psychoanalytic sessions). Her private one-on-one sessions take place on a soft stage - a functional sculpture conceived by the artist especially to share her process. In de Appel, this stage is located on top of the existing stage of the iconic Aula in Broedplaats Lely (formerly the Pascal College, built in 1969 by Ben Ingwersen) and provides a feeling of restoration of the public space. The Aula's perfect acoustics further enhance the recovery of breath and voice, which are at the heart of Sagri's approach. During the treatments, the very public space of the Aula is claimed for necessary, personal healing.

World 5

Absence / abs(ə)ns/ :

~~noun. state of being away or not being present.~~

~~A state or condition in which something expected, wanted,~~

~~or looked for is not present or does not exist.~~

~~A failure to be present at a usual or expected place.~~

~~The period of time that one is absent.~~

~~The fact of not existing.~~

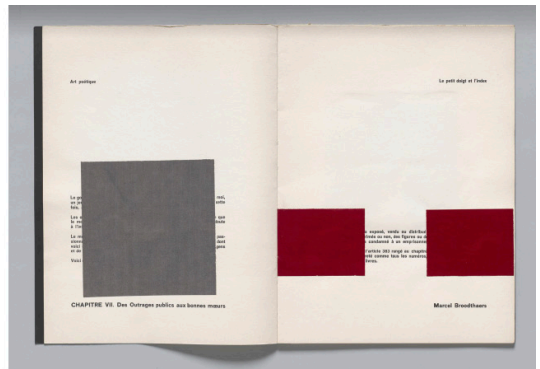
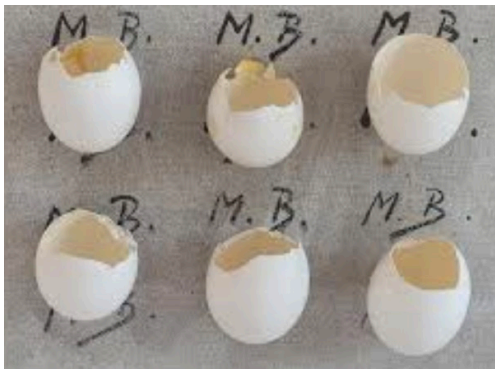
In addition to the common distinction between being and not being—French philosopher Levinas calls attention to a third concept, namely “being as a trace” and it is linked with the idea of Being beyond. Levinas underline an important difference between the concept of trace and the concept of sign. The sign signifies something that exists in the world but it is momentarily absent; it signifies its absence because otherwise no sign would have been necessary. A letter is a sign. A sentence then is a line of signs in a row. Instead the trace signifies something or someone that does not exist anymore and cannot be present at all. It hints to some “Other” that is totally ineffable. It belongs to something of the past that existed in the past which has left its trace. The trace is a form of being, a being that is not present, it means non appearance. Yet a being which has left behind a trace, cannot be nothing, it is a non être since one become conscious of its absence or disappearance through its trace.

It is then possible to think absence? And what is their relation with their idea of Otherness?

Deleuze would call this question “the paradox of the Other”: every other including the totally other is Other than the I. Therefore the concept of Otherness safeguards nonetheless a relationship with the “I”. Otherwise it would be meaningless. Thus there can never be a “wholly other” as a “total Other”. The latter book of Deleuze emphasises the otherness of the other as an ontological being, possessing a uniqueness of its own. So the ultimate meaning is not an abstract ontological problem but an ethical-existential one, concerning the matter of human ways of living. Its principal implication is to respect the other qua other. This is the ultimate meaning of human life.

Law (2004) has distinguished between two versions of absence. Manifest absence is the manifestation of absence through presence and the absence that can never be truly absence because it is marked by something. Law uses the term “Otherness” to define the absence that cannot be placed and cannot be connected to the present through an object.

She writes: “Manifest absence goes with presence. It is one of its correlates since presence is incomplete and depends on absence.”²³



Marcel Broodthaers

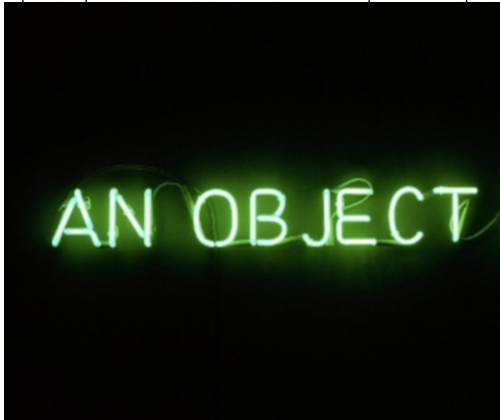
In his time as a visual artist, Marcel Broodthaers kept on inventing ways to give material form to language while working across different medium: poetry, sculptures, paintings, books and films.

He explored the nature and meaning of language, words and images and rhetoric by combining and playing with multiple media. Broodthaers was deeply influenced by French Symbolists Stéphane Mallarmé, as well as the surrealist painter René Magritte, who gave Broodthaers a copy of Stéphane Mallarmé's poem "Un Coup de dés jamais n'abolira le hasard" (A throw of the dice will never abolish chance) in 1945, which would become an important inspiration for Broodthaers's own art making practices. He engraved Mallarmé's poem on aluminum plates and redacted words with black rectangles on transparent paper. In his further visual representation of the poem, he explored the relationship between the words and the blank space, transforming the words into an abstract image of the poem. The contents are now missing, the viewer only can have sensory experience with the pure image of text. His idea of absence is embedded in material forms, which represents his poetic sensibility, just like an empty egg shells. In the book "The Absence of Work", Rachel Haidu argues that all of Broodthaers's art is defined by its relationship to language. His perception of his poetry's "failure to communicate" led him to explore in his art the non communicative, nontransparent uses of words.

Like Smithson, Broodthaers was an artist whose practice in the 1960s pressurized not only the more palpable elements of art making at the moment—the art object, the museum as that object's would-be neutral setting—but also art's less tangible frames: the language in which art circulates, in particular developmental models of art history, avant-garde above all.

Extract from "The Absence of Work" Rachel Haidu . Cambridge, MA: MIT Press, 2010. <http://www.caareviews.org/reviews/1732#.XqlvC1Mzau4>

existing O



Kosuth J. *Self-defined object*, 1966

Burden C. *White Light-White Heat*, 1975

R n o t e x i s t i n g ?



An - Other self definition.

Hi,

This is Silvia, written in Courier New 10 pt.

"There is a screen in this room that will show a video, a big paper with some ink on it and 3d printed objects. I like to work with mix(ed) media, because I never know when it's too much or too less to say with them. I feel I can never stop. And that's good. Because I keep on questioning.

I started to believe in what is called good luck and bad luck. I don't know yet which one is assignable to me. What I know is that I cannot be present right now with you and with my work.

At first I felt frustrated, but then I realised that my absence is also part of my work.

Thank you for reading.

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ENTER / ESC

,

PLEASE

.

Silvia Gatti

DOGtime Expanded Painting

Gerrit Rietveld Academie

Amsterdam 2021

Tutor: Q.S. Serafijn

N o n s

S e n s

Once upon a
time there was
a world and
the idea of this
world.
After that time
the world started
to collapse.
What are you
talking about?
Nothing.

Once upon a
time there was
a world and
the idea of this
world.

After that time,
the world started
to collapse.

“What are you
talking about?”
- Nonsense.

“ What if ” the world and the idea of this world will collapse?

The script tells the story of the world of nonsense in the specific moment of a din; it is an exercise that propose the reading of several aspects of a reality that doesn' t exist anymore as it used to be. In the moment of collapse, what is real and what is not doesn' t really matter anymore. What matter is how we can imagine this event, what can come out of it and if t' s possible to find inspiration from this destructive force.

The story goes with the idea of a reality that has crumbled into many others, surfaces after surfaces, until the very last moment in which the world has turned into a sort of hyperuranius, a transcendent and a–spacial place from where things have origin.

Nonsenses are associated with the “moment of realisation” , a particular time frame of the world in which the collapse happens. In this moment is when the story starts, a story that goes without specific directions and that has no end. It' s a story to read, something to look at or to listen to.

In the moment of collapse, there is no connection between ideas and things: the word collapse can be just a word or a sound and the story can be simply a description of this sound. Ideas are not the cause of things, there are not the models that things imitate. Ideas are memories and memories belong to the world of objects, mementos.

Language is the condition from where it is possible to think about these objects.

In the story, there are correspondences of letters found in a time now lost, with ancient and new languages that move across surfaces, meeting, fooling around, listening to each other. Language turned into colours, sounds, movements and vice–viversa, into an endless loop of multiple life event.

Two lines might h
wending their way ac
The elder of the
practise acquired
evenly between hi
But the younger w
diverge and become
such romantic and
Fate kept
but this was n
A line in
making the two inte
less than two

have been observed
cross a plane surface.
two had by long
the art of lying
s extreme points.
as ever longing to
a hyperbola or some
l boundless curve.
them asunder,
o longer to be.
tersected them,
rior angles together
right angles.

Surface 1

:

White

.

The moment of realisation is when things start disappearing.

When they vanish away.

Everything that was used to be, it will appear as a blank surface.

In this moment of time, there are

.

Everything is nothing and nothing is just matter, somewhere, somehow.

The moment of realisation is when things are

o questions.
no answers.

no coordinates.

no fixed points.

c - o - l - l - a - p - s - i - n - g
d - o - w - n

s - l - o - w - l - y

g - r - a - v - i - t - l - y - , - f - e - r - f - u - l - l - y - ,

s - i - l - e - n - c - e - l - y

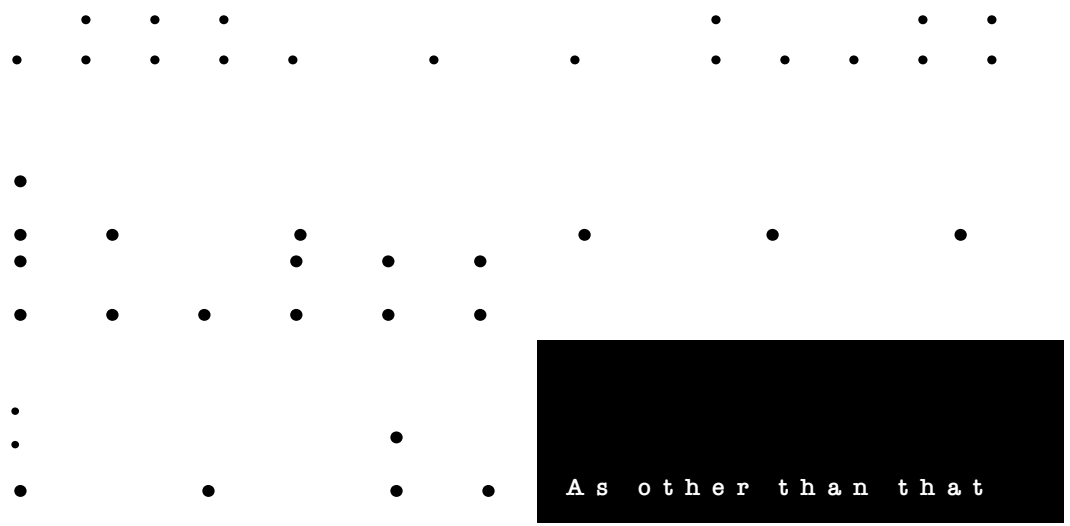
U n t i l t h e v e r y

l a s t m o m e n t

A body is moving without movements in space and time and acting without actions.
It will merge with a blank surface and it will be filled with unspeakable words.
Which words we cannot say.
But just letters. Beats.

The moment of realisation is a downfall. Dy(a)strophic tectonism.
Solids turn into lines, islands into perimeter, mountains into textures,
Displaced, cut off.
broke
Until the very last minute dot.

In the moment of realisation, things start from a dot. Two dots : three dots : . Fours dots ∴

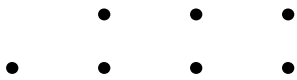


n o w

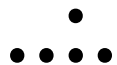
b e f o r e

t o m o r r o w

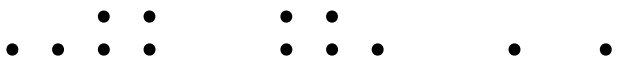
s o m e t i m e s



u s .



. m e



.. them



you .

Dear You,

I'm happy I am in this world of nonsense.

You became a very important part of myself and now I just realised I cannot live without you.

I cannot have myself without you.

In this world of nonsense you are the only part that make sense to me right now.

A part, that combined with others will turn the whole into something and something into a part. Into a shape, eventually

Greetings,

Resilience

§

Dear Resilience,

What part? What self?

What do you mean with making sense?

Greetings,

<http://www.me.com/nonsenseworld.html>

Dear <http://www.me.com/nonsenseworld.html>

Who are you talking with?

Are you back? I'm thinking now that you might be scared to be here in this nonsense world. a place made of stupid things, things that i cannot even explain to you because they don't make even sense to me at all.

A place in which everybody is different from you, faster than you, stronger than you, more sensitive than you, more beautiful than you, more than you everybody is different from you faster than you stronger than you more sensitive than you more beautiful than you more than you everybody is different from you faster than you stronger than you more sensitive than you more beautiful than you more than you everybody is different from you faster than you stronger than you more sensitive than you more beautiful than you more than you.

I'm lost. I feel I don't exist anymore.

Greetings,

Anxiety



Scan the QR code

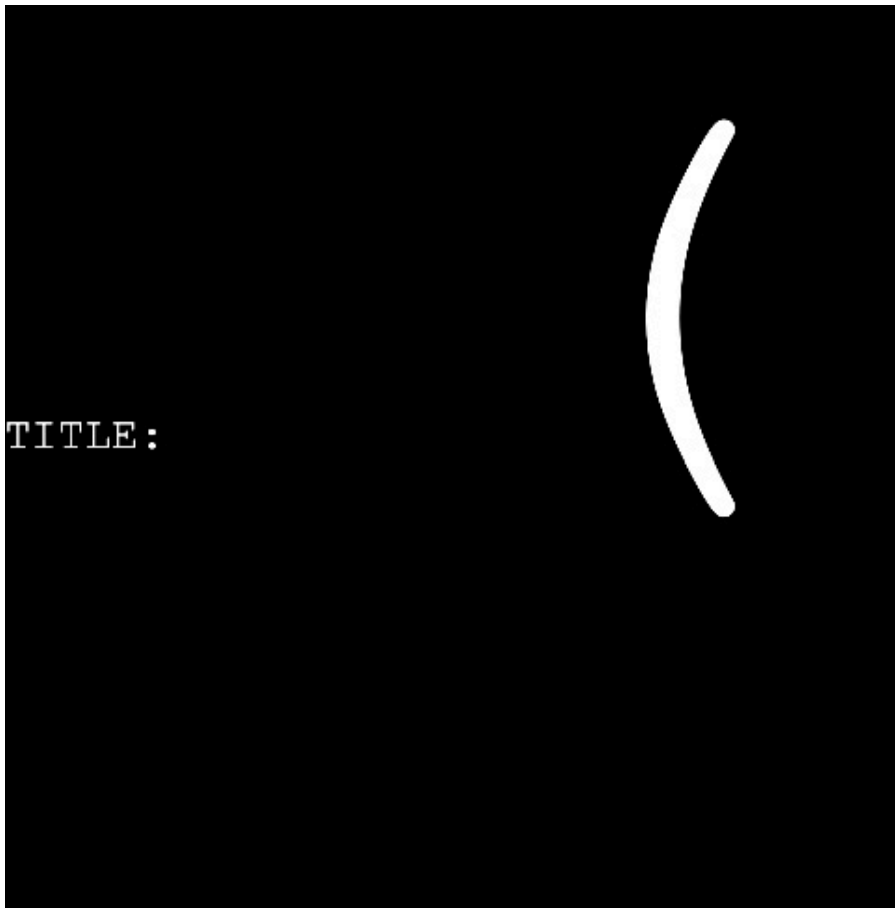
**SKILL 1: SEEK MEANING
TIME (O).**


When using the time function, the argument must be(O).

Time is a function of (anything).

It is function of (events).

Instances of (changes).

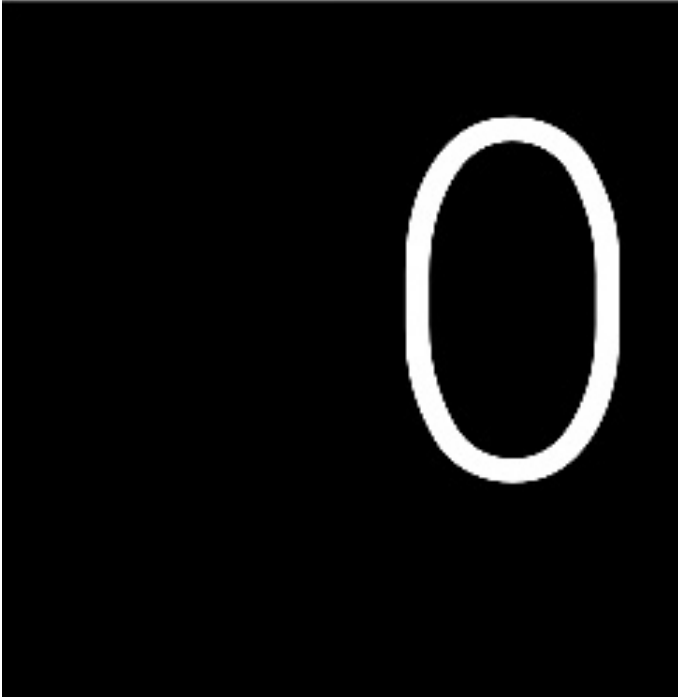




Time is a

function of space.





nce upon a time,

An object moved quickly and past away. Its length decrease and its internal clock run slower. The object lost its space and it gained time. Its velocity will approach the speed of light.

It will be infinity.

It will be forever.

The end.

Dear you,

I'm thinking that you might be surprised to hear that.
what is nature according to you? when we met for the first time,

my body was just nothing.

A place full of [REDACTED]
[REDACTED]

how many lives did you live before this one?

were You something else?

somebody else?

If you don't belong to this world of nonsenses then

[REDACTED] the idea of nature would probably not exist for you.

idea.

what a [REDACTED] word.

You are who You are in this

moment,
now.

and there is no such a thing that you need to prove yourself for that. you simply exist in a
specific moment. this moment might repeat itself over and over,

it might last

[REDACTED]
it might stop suddenly, it might be transformed here and there. it might move somewhere
else or it might simply not happening to be. ever, in any lives. and that is fine

With love,

me

my body was just nothing.

were You something else?

somebody else?

you.

idea.

moment,

now.

me

SKILL 2: DREAM.

Wake up.

When I was,

I was used to take bath all the time. I dreamt I could let my body floating in the water.

I felt I was free under the water. I would just close my eyes, let my body be still and I was free.

Free to flow everywhere I wanted to go, far away from where I was.

I could breath.

my body was so small and light.

I even didn't remember to have a body. Only me.

No skin, no muscles , no nerves, no eyes. Nothing but just my essence. naked essence.

I had goosebumps.

always after that.

```
FEEL = pres :  
           {Shift 6}  
: Press goosebumps/ ask no meaning.
```

```
Enter:  
(0) CONTROL  
_ -> sound //^
```

```
{not understandable.  
leave ME alone}
```

```
: looking for a feeling of freedom.
```

```
Enter:  
/nonsense[0]
```

Surface 2

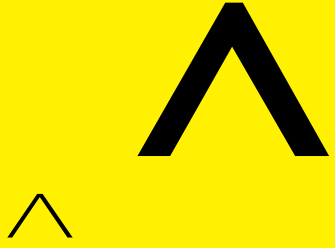
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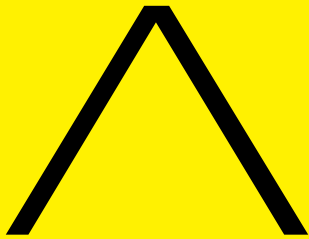
Yellow

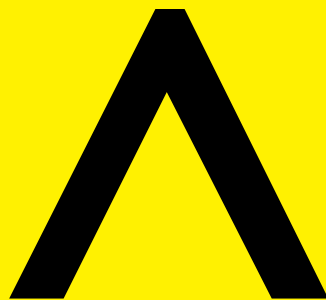
.

SKILL 2: DREAM / LESSON 1 : GOOSEBUMPS.









SKILL3: EXIST LOUDLY

In this world of nonsense surfaces exist

as emotions are spaces, without

walls,
boundaries,
confines:

Lips of lights surround them.

Opened and closed, back and forward,

as wave,

are coming to you and leaving again in an endless loop.

Loud existence of colours,

A spectrum of (un)visible light.

Big particles floating in a band or series of multiple lights.

Ordered in accordance with their own

magnitude

magnificent

existence.

They taste like tears.

EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.

magnitude

EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.

magnificent

EQUALLY

INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.

INTENSIVLY

EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY

magnificent

LOUDLY.

EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.EQUALLY
INTENSIVLY
LOUDLY.
EQUALLY

Existence.

Like heavy watery drops.

```

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00000000. 0 0.

Surface 3

:

Black

,

Is

The

Water

.

Black is the water and the water is .
The place from where the darkness will speak

.

Nights are long and very intimate.
gently play
around a path,
along the way

.

Lines of ink are shaping silence,
fountains and mountains.
In total desire

.

Black is the water and the water is

.

Nothing will stay nor time will be

.

Dilusion.

Black is the water and the water is

reassuring,
holding
contained
forcing
falling
becoming

. gliding

Fully,

. Intensely,

. Corporeally,

Sliding,

with her empty shape,

step by step, as there is nowhere to go,

But everywhere to be,

Dilution,

Corporeally, Intensely, Fully Sliding.

Step by step, with her empty shape, Sliding.

as there is nowhere to go,

Dilution is everywhere to be,

But everywhere to be,

step by step, as there is nowhere to go,

with her empty shape,

Sliding,

. Corporeally,

. Intensely,

Fully,

. gliding

Black is the water
and the water is
the surface from where
objects can be

•
objects are remembered,
as spaces are rebuilt
In time and places
that will never exist

•
Lines after lines, shape after
shape
The water will go
and the loneliness will stay

•

Conclusions
/kən'klʌʒ(ə)n/

The end or finish of an event, process, or text /
a judgement or decision reached by reasoning / the final part of something/
finally/
the opinion you have after considering all the information about something.

When I started writing the thesis I didn't know where I would end up, what specific research questions I would pose and most of all if the topics of my thesis would have somehow contributed in something "other" than just a formal thesis.

The other day I went to the academy to find a moment of reflection for myself. There was total silence and nobody was there. I set for about two hours in the little "library room" on the 7th floor of the BC building. I opened up some books here and there, I had a look at some previous theses and I took some time to digest the whole process I went through in these few months: research, collection of contents, clarification of my writing, questioning and hopefully avoiding being obvious. I realised I could have written this thesis over and over for an infinite times, especially the nonsense part.

I could have linked other concepts that probably would have lead me to others and so on.

Just for the sake and the fun of getting myself lost in books and in wonders.

I like the fact that I stayed true to my initial hope of not giving any answers with my text.

Most of all I liked the fact that there is no specific research question in my thesis, although questions are hidden here and there. There is a constant wonder of "What if there is no research question, but just something other than a question?" . And so my fascination to explore this "otherness" both in a sensical and nonsensical realm.

You would say: "But this is a question".

And I would answer : "Only because there is an interrogative point".

And there it comes my fascination for language. The use of signs, words, the space of the page, the sound of typing, the rhythm, the absolute freedom of the wonder, the lines of concepts one after another one, the misery of the grammar and the illusion of making meaning.

Looking for clarity and consistency.

Part of the typography is made by myself. I see it as the skin around words, protecting them from being obvious or redundant or just from the judgment of the reader.

I realised also that questioning the reality in which we live became an obsolete paradigm for me. Wondering should be the starting point rather than questioning what already exists. The artistic process should be a big wonder, an actual place where things can make sense and nonsense equally, without distinction and so to allow different perceptions of reality to exist. As artists, what matters is what we have to say about it. If there is nothing to say then why make art?

When John Cage composed his silence composition 4'33" people thought it was a joke or some kind of avant-garde nose-thumbing. Cage gave the opportunity to go beyond the tonalities of standard instrumentation and engage with the infinite possibilities of sound, even with silence.

He wrote at the end of his Silence, *"I've spent many pleasant hours in the woods conducting performances of my silent piece, transcriptions — that is, for an audience of myself."*

Should we consider this an invitation as artists to do the same?

Above all silence is one of the most intense listening experiences you can have.

