

TIME, TRANSCENDENCE, AND PERFORMANCE
DAY TWO - 2/10/2009
notes by Josh Harle

#5 BUILT TIME

Site Constructions: Performing Time and Space

Amanda Yates | Gemma Loving-Hutch

Aiming to frame architecture and architectural representation as a performative and eventual condition this paper explores the moments in which architecture transcends its normative stasis. In so doing this paper addresses a void within the theorisation and practice of architecture – the concept of time. Through the design-based research discussed in this paper architecture and architectural representation is reconceptualising as existing only in relation to time's flow and as performing the mutable environment through changes in spatial qualities of light, shade or containment. In so doing we erode the discursive boundaries between architectural artefacts, whether large-scale or small, and between architecture and site. Site becomes understood here as a condition of change, the architectural artefact a site construction which performs time. This conceptualisation of spatio-temporal flow arises from Polynesian spatial concepts – particularly the notion of the *va* or *ma*, where space and time are intermeshed – and from Western eventual theory which proposes existence as a condition of ongoing and ceaseless flux.

Ocean primary site of the pacific. Mike Osten: Architecture on sea, boats, respond to shifting (eg of water, sand) Site specific event space.

Still Moving

Dr Alex Selenitsch

Architecture's resistance to gravity is an obvious given, less obvious is its resistance to time. In fact, architecture is publicly assembled, visibly deteriorates and is constantly altered. Its use generates spatio-temporal performances. Rarely - if ever - are these temporal effects part of an architect's vision or intention. Unlike gardens, where temporal effects are brought into the composition, architecture tends to a frozen or instantaneous state, with no past or future. Yet time can still be given an architectural image without resorting to literalism such as operable parts, or nomadic systems.

The main part of this paper will present and discuss a number of architectural images of time used in the author's project Journey North of 2003-2007. This is an architectural fiction which exists as models, texts and drawings. Journey North represents time through cultural quotation, body-centred space, the spatial structure of Australian land subdivision, architectural figures such as perspective and the display of elements of construction, as well as more abstract strategies such as series and suites.

Architecture's stasis, which can be made to represent the flow of time, points to the artificiality of representation, made even more complex in architecture by the reality of time that flows through it constantly. It is an analogue of the function/form tension that thrills architects, but operating at a cultural rather than instrumental level. The paradox of saying something through its negative or its absence in architecture allows for an insight into similar problems in all arts where representation is resisted by the reality of the object or event. To illustrate this, some connections will be made to similar problems in the 'temporal' forms of literature and music, particularly 20th century works, where concerns an ideal condition.

Journey North: A five decade long/interval houses moving through front yard; iconic, public discourse → backyard; back into compost, the forgotten.

Selenitsch experienced a "English Dreamtime" back as an immigrant then becoming a migrant again in London.

"Quotation: models of english/old world buildings (model of Parthenon). Looking at "series", "suite"

Inspiration from Metabolists; [Kisho Kurokawa](#), and unbuilt designs of [Archigram](#).

Buckminster-fuller, US. Pavilion tracked the sun with umbrella blinds that opened and closed according to its position.

"Frozen music" → "liquid architecture" connection to music.

Performative spatial practices in the urban realm: a 'tactic' for transcendence

Janet McGaw

Performative spatial practices in the urban realm have been used by artists as vehicles for transcending the boundaries defined by land ownership, wealth and power since the late 1960s (1). As Michel de Certeau noticed, power relations are enacted through an unfolding performance between 'strategies' – those people, institutions and things that draw boundaries around place and declare ownership – and 'tactics' – those that use timing to usurp, momentarily, the place of another (2). 'Tactics', de Certeau suggests, are the practices of the marginal that unfold through the dimension of time to transcend the spatial limits imposed by the powerful.

Whilst words such as 'performative', 'event' and 'unfolding processes' have been part of the vocabulary in architecture also for the past two decades, such practices in architecture have been largely confined to the generation of form or its inverse, 'the void' (3). They have 'strategic' objectives. Rarely is performance used 'tactically' by architects as a critical practice.

There are exceptions, however, as noted by architect and theorist, Jane Rendell (4). This paper will present examples from some of those architects who use 'tactics' (described by Rendell as 'critical spatial practices'), to critique power relations in the city (5). It will contend that architecture that arises from this type of performance does not privilege form-making. Although the outcomes may include built form, the performative spatial practices that unfold along the way are as important, generating new types of social relations and developing new visions for a sustainable future. Tactical performances such as these are often collaborative, crossing disciplinary boundaries to critique authorship, ownership and rights to the space of the city.

[1] Artists of note include Laderman Ukeles, Tiravanija, Matta-Clarke and Kawamata.

[2] Michel de Certeau (1984) *The Practice of Everyday Life* (Berkeley:University of California Press) pxix

[3] Architects of note include Tschumi, Eisenman, Koolhaas and Lynn.

[4] Jane Rendell (2006) *Art and Architecture: a Place Between* (London: I.B. Taurus).

[5] Rendell (2006) *Art and Architecture*, p1. Architects that will be referred to include Stalker, Miyamoto, public works, and muf art/architecture. The author's own projects will also be referred to, including a collaboration with homeless women previously published in Janet McGaw "Urban Threads" *The Journal of Architectural Education*, vol 59 May 2006 and Janet McGaw "Reciprocal Performances: the Un-making of an architecture" *The Journal of Architecture* (in press) as well as one under way with the Victorian Traditional Owners Land Justice Group.

Le Corbusier's Villa Savoye: "machine à habiter"

Strategy vs tactic

Architectural is traditionally strategic. Focus now on tactical architecture.

Work quickly becomes strategic when realised. Lefebvre: Tripartite space objective, subjective, abstract.

Tschumi: Fireworks as architectural performance "gratuitous consumption for pleasure"

Derrida theories into architecture. Deconstruction (Eisenman) Park de la villette

Vectors of movement such as bridges. Rem Koolhaas "performative voids"

Koolhaas: "void is great liberator"

Architects have designed buildings to look like Deleuze special metaphor for time, without understanding

MUF: Do not assume tabula rasa, no real greenfield site. Sympathetic to the political/social.

"This is what we do" a MUF manual.

Rewrote brief from Council. Brought sheep into area.

((However, work through the Council is going to be strategic, where there is a pluralist mandate, and idea of representation, etc.))

Diller and Scofidio: problematic through actual use.

KEYNOTE #4

Performing in Time

Lanei Rodemeyer

Using her own speech-performance as inspiration, the presenter will demonstrate the different layers of time. We will begin with the individual experience of time, understood phenomenologically as an expanded moment in consciousness. Then, we will consider how our own bodies are implicated in this synthetic moment. Finally, we will turn to the time that we share, the time that exceeds our individual moments and links us as a community. Here, there performance itself will be our paradigm, as we participate in our own, transcendent moment in time.

1) Husserl: Individual Constitution of Time

2) Body Time-Consciousness

3) Performance and Time Consciousness

Protention: leaning forward into the future, which allows the possibility of surprise.

Immediate Impression: We don't experience

Retention: Holding on to the past

Gives a demonstration of blinking dot.

Extended consciousness. Husserl's "The Living Present"

For retention: passively present.

Touching: Bodily retention. Investment of body in specific awareness. Getting off a boat, taking a self-defence class, dancing (example used by Merleau-Ponty).

Bodily Protention: Blinking, flinching, beginning to fall. Expressing intentionality through body, which can be called by others. Intentionality: Shared directedness (example of who audience pointing at something).

Performance is special form of intentionality.

Husserl: Affectivity

#8 FILM PANEL

Beyond the Time Image: Theorisations of Film – Time Pre & Post Deleuze

Much of the scholarly conversation between the disciplines of film theory and philosophy has taken place, in recent years, under the shadow of Gilles Deleuze's epic twin-books on cinema, and especially the concept of the 'crystal image' of time in *Cinema 2: The Time-Image*. But this conversation has reached something of an impasse: on the one hand, discussion has tended to centre on filmic examples that explicitly narrativise, thematise or allegorise the workings of time within human subjectivity (from *Hiroshima, mon amour* to *Memento*), rather than dealing with the challenge of cinema as a 'time-based medium' as a whole; and on the other hand, the time-image has come to be uncritically regurgitated as a kind of iron-clad doctrine. We would like to introduce a historical sense into this discussion by recalling the many important theorisations of time in cinema both before and after Deleuze, whether by filmmakers (Eisenstein, Tarkovsky, Erice, Ruiz, Moullet), film critics (Daney, Bonitzer, Bergala) or film theorists (Kracauer, Bazin, Doane, Zunzunegui).

The Cinema of Eisenstein: Time, History, Event

Dr Julia Vassilieva

The cinema of Sergei Eisenstein, the ground-breaking Russian director of the first half of the twentieth century, has been traditionally understood as concerned with historical issues: his earlier films (*Strike* (1924), *Battleship Potemkin* (1925) and *October* (1927)) were dedicated to the depiction of the Bolshevik revolution, while *Alexander Nevsky* (1938) and *Ivan the Terrible* (1944/1946) dealt with the territorial establishment of the Russian nation state and consolidation of power. However, from our vantage point at the beginning of the twenty-first century, it can be argued that Eisenstein's cinema had a larger zoom-lens. On the one hand, it can be suggested that he was concerned with a broader category of time (which he defined as the main issue of the twentieth century art); on the other – despite the famous remark made by Bazin that Eisenstein's cinematography does not give us an event but only alludes to it (1) – it is precisely the modelling of Event which can be discerned at the very core of Eisenstein's work. Such an understanding would resonate with what Slavoj Žižek defines as a paramount tendency in twentieth century philosophy, culminating in the work of Heidegger, Deleuze and Badiou which (albeit in different forms) deploy the definition of Event that "stands for historicity proper (the explosion of New) versus historicism." (2) From this philosophical ground Eisenstein's overriding goal can be understood as the attempt to capture this "explosion of New," to map forces that in their dynamics can create a possibility for change, to juxtapose the repetitiveness of description (historicism) with the singularity of occurrence (historicity proper).

1 André Bazin, *What is Cinema?* Vol 1 (Berkeley; University of California, 1967), p.25

2 Slavoj Žižek, *The Parallax View* (Cambridge, Massachusetts: The MIT Press, 2006), p.167.

Stealing Away Time: Theoretical Notes on Contemplative cinema

Dr Adrian Martin Film & Television, Monash University – Adrian.Martin [at] arts.monash.edu.au

It is instructive to revisit the places where Gilles Deleuze found (and then transformed) many of his concepts for The Time-Image. One such place is the film criticism of Serge Daney, who wrote of the work of Parajanov and Tarkovsky in the early 1980's that it inaugurated a new kind of film-time: layered, stratified, still or hardly moving, and not reducible to biological human-time. What these filmmakers did has helped create a whole new form, dubbed "contemplative cinema: (the films world-wide of, among many others, Tarr, Reygadas, Ceylan, Apichatpong, Diaz, Bartas, Hou, Alonso, Yang, Tsai, Leiva...). this paper will explore some of the small-scale and large-scale disturbances and problematisations of film-time – and of our spectatorial experience of it – in this vast but under-discussed pool of modern cinema, and their implications for an ongoing theory of film-time pre- and post- Deleuze.

Contemplative Cinema vs video art: Difference is in setup. The 35mm projection, watching in a dark room from start to finish. Imposes an experience. "Monumentality of cinematic experience". Imposes time.

A relation to narrative.

"Material imaginary" -> Daney, Parajanov, Tarkovsky. "Stalker" influence to Deleuze.

Others (Eisenstein, P.T.) interrogate moment through discontinuity. Fill up movies over time with material.

Béla Tarr's film "The Man from London". "Great saturator" intense investigations into textures, actors, etc. Characteristic long take.

Playing with distance: Plot events in far background. "Geological world"

Repetition: Chantal Akerman (director).

Low dialogue

Shigehiko Hasumi (film critic): "Archaeological rapture of film"

Barthes: Bliss is close to boredom

The labyrinth is a thickening of time

"6 functions of a shot"

Duration: Montage – metaphorization of the image. Metaphor "carry across"

Duration resists metaphor through temporal realism.

#12 IMMEDIACY

Immediacy and the Impossible Poetic

Rebert Lumsden

Two statements follow, the first with a corollary, leading to my proposal.

First statement – It isn't apparent that perception can't be immediate, except when we think it can't be.

Corollary – Failure to recognise this indicates a limitation in the thought of Husserl, who tries to make perception and thinking coextensive from the angle of perception, and of Derrida, who tries to make them coextensive from the angle of language, and of Nietzsche, who tries to stabilize the difference by metaphoric marking (for instance, in the first section of *Beyond Good and Evil*).

Second statement – Time enters (only) into such after-images of the relation between perception and immediacy. Berson's philosophy is deficient in not recognizing this, as are all theoretical and philosophic attempts, excepting sentences such as this which insist on problematizing the relation.

Proposal – In my paper I will suggest that some poets "hound" logic to ruin so as to jolt us into feeling the "experiential nonexistence" of immediacy, into receiving even the post-hoc notion of immediacy as transparent to feeling (for example, Stéphane Mallarmé), and that some use an attenuation or an exhaustion of the imagination they seem to venerate as a means to the same end (for example, Wallace Stevens). I will also argue they in neither case can the attempt succeed, except as a savouring of the after-taste of an experience which subsists only in memory.

Husserl, Merleau-Ponty, Derrida

Difficulty and failure to represent a moment.

Convert it into present "is listening to" from "listens" continuous

Husserl: "transcendental field of consciousness" Derrida: unmediated consciousness is mediated in language, always.

Derrida print re: iteratively.

Merleau-Ponty "tacit cogito" is impossible...

Derrida: trace holds symbols together.

Poetry -> immediacy: imediase rez

The Atemporal Space of the Poem: A Phenomenological Interpretation of Charles Simic's Poetry

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The paper involves an analysis of the phenomenon of time in terms of memory, perception and writing. Relying on the concepts of phenomenological theory – Bergson's "duration" and "pure memory," Husserl's conception of (a)temporality of consciousness, and Wittgenstein's Bild (picture), I shall illuminate the neo-Surrealist and absurdist dimensions of the poetry of Charles Simic, the 2007 Poet Laureate of the United States. In particular, I will look at the process of remembering prevalent in the poems where the lyrical persona often engages in the act of recalling the traumatic past of a wartime childhood, only to find herself unable to escape the present moment of remembering. This present represents the pure or transcendental, atemporal, duration of the poem. The remembered solidifies into mute and mysterious images permeating the present, so that the two – past and present – grow indistinguishable. Instead of transcendence, the lyrical "I" is plunged into the fragmentary dream-like universe of memory qua representation. It is, one could argue, memory itself, structured as/through language that speaks in the Simic poem, self-referentially pointing to its own working – the process of a constant collagist juxtaposing, seemingly random and inexplicable, of image. This subverts the linear progression of language in Simic's poems. For the imagination contained within them is grounded in the logic of atemporality or verticalness, which leaves the riddle of the past unexplained. However, thanks to this vertical lyrical impulse (to paraphrase Simic) that strings together disparate images, the poem intuits a feeling that endures; that is, it offers a newly created Deleuzian desubjectivized percept which gives more than past, which discovers eternity into which the lyrical persona disappears. Writing thus offers a true transcendence.

Immediacy and the Image

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Following the work of the French philosopher, Marie-José Mondzain, from whom the Byzantine image as an immediate invisibility, and of the work of Mark B.N. Hansen on embodiment and the digital image, I intend, in this paper, to explore the notion that the image is an immediacy and not essentially a form of mediation or representation. If the image is immediate, it cannot be a thing, as is commonly thought today. To address this idea in full, however, we need to consider the image in relation to the possible meanings, not only of “immediacy”, but also of “mediation” and “medium”. Through this approach we will have a better grasp of immediacy.

Freud speaks of primary identification as “direct and immediate”. To get a deeper understanding of this we can refer as Julia Kristeva does, to Hegel’s Absolute Idea as being revealed to the subject immediately. We must explore this further to establish the nature of the relationship between Idea and image in Hegel. Initially, it appears that Hegel dismisses the image as being entirely superficial. And this may indeed be the case. Nevertheless, the fact that Idea, immediacy and image are discussed in the same context does, I hope to show, illuminate how the image and immediacy coincide.

Mediation, or a medium, I will propose, can never appear as such. This point is developed at length in Hansen’s work where image, embodiment and cognition are seen to come together immediately in interactive, new media art: “New media art calls on the body to inform the concept of “medium” and also to furnish the potential for action within the “space-time” of information”, Hansen’s mistake, however, is to reduce the image to a digital, informational format. It has no phenomenal form. By contrast, my hypothesis is that the image gives immediate access to phenomenality. Such a view, I will conclude, also has implications for our understanding of memory.