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A grammar of space - drawing the intersections of exhibition, media, performance and architecture

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Faculty of Creative Arts

A GRAMMAR OF SPACE

Drawing the Intersections of Exhibition, Media, Performance and Architecture

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Bachelor of Architecture (1st Class Honours) RMIT

Master of Architecture (Research) RMIT

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Award of the Degree of Doctor of Creative Arts
of the University of Wollongong**

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ABSTRACT

‘A Grammar of Space’ refers to the search for the first memory of space, and to the construction of a framework that explains artistic approaches to space, through the process of reflecting on a spatial practice. The research asks what is the interstitial space between image and text? It is this junction, potent in contemporary practice, that I argue underpins my artistic research.

This is both an artistic and scholarly investigation, and it engages with my search for the origin of (cultural) memory as manifested in works from a range of media: architecture, installation, scenography, drawing, and time-based media.

The study is distinctive in its exploration of a contemporary global trajectory as it traces geographic, psychological and cultural landscapes as it revisits central works created in Europe, Australia, Asia and New Zealand since 1992.

The investigation turns to early artistic mentors, including American conceptual artist Sol LeWitt, French-American sculptor Louise Bourgeois, German artist Gerhard Richter, Greek composer Iannis Xenakis, Argentinian writer Jorge Luis Borges, Italian semiotician and writer Umberto Eco and French philosopher Michel Foucault.

By acknowledging that ‘The idea itself, even if not made visual, is as much a work of art as any finished product’ (LeWitt 1967: 79), and noting the relevance of engagement with autobiographical events, spaces are revealed as belonging to the core of the practice. The description of spaces, of landscapes, of nature in texts (both personal and borrowed) – as accidental notes, diaries, documentary material or in the forms of libretto or dramatic text – places the work beyond individual biography.

This wide context carries meanings that uncover a social, cultural and political understanding of the construction of space as a processual, continuous creative act. While the search for the origin of memory may be elusive, and as in Borges’ words ‘the catalogue of catalogues’ (Borges 1964: 52) is never to be found, it is the *search itself* that uncovers a unique presence in the unordered and unsystematic wanderings of artist and work.

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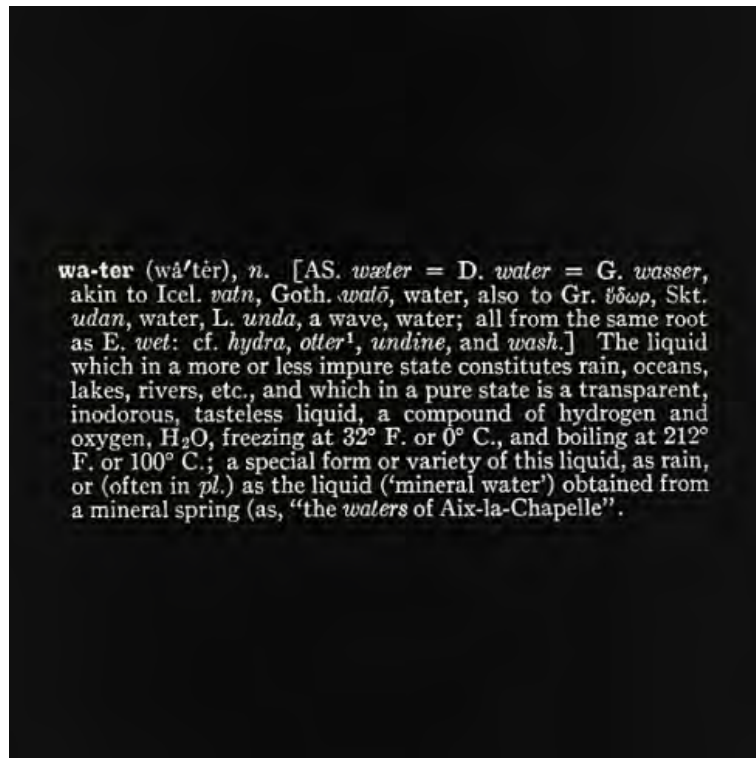


Figure 1. 'Titled (Art as Idea as Idea)' [Water], 1966. Joseph Kosuth.

GRAM·MAR

The principles or rules of an art, science, or technique <a grammar of the theatre>; also: a set of such principles or rules (Merriam-Webster n.d.).

SPACE

A period of time; also: its duration

A boundless three-dimensional extent in which objects and events occur and have relative position and direction <infinite space and time> b: physical space independent of what occupies it —called also absolute space (Merriam-Webster n.d.).

Chapter 1: A Critical Autobiography

1.1 Early Voyages

It is my global wanderings and the shifting material manifestations of concepts, ideas and iterations, that form the structural basis of this doctorate, and that I regard as a performative method of research. The body of my produced work crosses the disciplines of architecture, performance, installation and time-based media, stubbornly defying traditional classification and categorisation while arguing for a position in the international field of interdisciplinary cultural production and collaboration.

In retracing and affirming these global wanderings, I point first to a voyaged childhood scattered throughout Australia, New Zealand and Indonesia. Within these early voyages, an assembly of memories was created that remains a primary source of inspiration that continues to surface in my work in both form and content. The fragmented nature of my childhood experiences and my inability to locate specific memories in time or geographic space continue to provide legitimacy for the fictional narratives and remembered spaces that are fundamental to my practice.

Architecture and art theorist Jane Rendell, referring to contemporary writers in cultural, literary and postcolonial criticism (she mentions French writer Hélène Cixous and theorist Gloria Anzaldua) observes that they have ‘woven the autobiographical into the critical in their texts, combining poetic writing with theoretical analysis to articulate hybrid voices’ (Rendell 2009: 23). This is writing understood as a performative practice, allowing for both the personal and the analytical and it has parallels with my own writing practice that fuses the autobiographical and the critical in a search to articulate the spatial grammar underlying my artistic practice.

If *early voyages* refers to my childhood years and the unordered ‘catalogue of memories’, my *later voyages* provided far more conscious and ordered catalogues, with supporting documentation – including diaries, creative works, photographs,

receipts, films and correspondence. These documents ordered or otherwise, are central to my creation of new work with specific emphasis on the *catalogue of experienced spaces* that I refer to as a *spatial autobiography*.

In responding to these *voyages* with specific artistic strategies whose early influences included representatives and principles of both conceptual art (as an idea-based creative practice) and minimalism (as a creative practice of formal and aesthetic restraint), my past works have tended towards the ephemeral and the fleeting.

Light, time-based media and performance became the preferred vehicle of demarcation, narration and illusion, which is close in intent to American Artist James Turrell when he described the desired effect on the audience of his *Ganzfeld* installation at the Venice Biennale 2011 as ‘catharsis as a means of forgetting one’s own grammar of perception’ (Turrell in Curiger 2011: 55).

To support and provoke such a transcension of the viewer’s grammar of perception, my works use elements that are visually reflective, such as titanium and glass, as well as a variety of physical materials, including ‘found objects’. Other substances have transformative histories (through the application of heat) such as burnt wood and sea salt, or reflective qualities such as water, oil and mirrors. Others are semi-opaque such as gauze and double-sided mirrors.

These materials serve for the production of the works in question, and not as durable artefacts. Thus, spaces are assembled as site-specific environments that last for a defined period of time, and are then dismantled – with both construction and demounting taking on a performative quality.

In terms of material process, drawing is my primary tool for concept development, and a useful tool in documentation. More recently, collections of drawings have been exhibited as installations, as seen in the exhibition *A Grammar of Space* at the Faculty of Creative Arts (FCA) Gallery at Wollongong University, July 2011 and the final doctoral exhibition *Staging Landscape* at the University of Sydney (UTS) Gallery, Sydney in December 2011. My drawings are made using charcoal, ink, and pigment on paper. Drawings include both text and image, and range in size from 10 metres by

1.5 metres for the preparatory drawings for *Past Mapping* (Wallen 2007), to small notebook-sized visual diaries, as in the concept drawings for the aforementioned exhibition *A Grammar of Space* (Wallen 2011).

American sculptor and acknowledged authority on site specificity, Richard Serra states that:

‘The work becomes (sic) part of the site and restructure: both conceptually and perceptually the organisation of the site. My works never decorate, illustrate, or depict a site. The specificity of site-orientated works means that they are conceived for, dependent upon, and inseparable from their location. Scale, size, and placement of sculptural elements result from an analysis of the particular environmental components of a given context’ (Serra 1994: 202).

Such an intentionally transient approach to the durability of the work renders artistic practice a form of immaterial architecture where media and material are used to infer and demarcate space, with the notion of absence or a void often emerging as the defining characteristic. Autobiographical markers and notes in my catalogue of memories include location, space, medium, time, influence, engagement, institution, emotions and perceptions. These combine fleetingly to create a site that facilitates the reader’s orientation in the past location of the author, and enables an engagement with the presented material beyond its immediate subjectivity.

The work is predicated on remembered spaces, on the process of remembering, and on the reconstruction of spaces or fragments to generate assemblages and approximations of spaces where the exact reference location may be lost or may have never been known.

Psychological research confirms that memory is not a passive storage place for information, but rather an active epistemological medium crucial for the forming of an autobiography (Baddeley 1997). Therefore, *spatial autobiography* denotes not only a chronological sequence of experiences, emotions or perceptions of spaces, but their assemblage based on stronger and weaker connections, in a close relationship between the frequency of memory recalls and what is actually remembered. Memory

also comprises scripts for action, and information for behavioural decisions. Equally, memory-recall does not function sequentially but is dependent on cognitive elements such as attention, intensity, sensory information (heat, pain, smell, etc.) and semantic correlations. In this understanding, a person's spatial autobiography, while comprising all experienced spaces, principally denotes the partial and subjective remembrance of certain spaces that may be assemblages of several actual spaces.

While, in what I perceive as my spatial autobiography, the objective experience of the spaces I refer to has been sequential, with each experienced space adding to a certain knowledge of the next, I do not attempt to retrieve them in chronological order from my memories. Rather, I allow for a cyclic process where the resonance of a space often emerges many years later in the assemblage of my practice.

Additionally, my autobiographical writings frame and locate a series of creative works with the aim of contextualising these works into the theoretical and artistic influences of the time, creating both a chronology of practice and a lineage of inspiration.

The process of reflection on past works, key geographical locations and influences that form the centre of this doctoral research, is made legible through both the text and through a series of exhibited drawings that coalesce to form this doctorate of creative arts.

1.2 Multiplicities

A central influence in my search for a grammar of space within my own practice have been the writings of Argentinian writer and librarian Jorge Luis Borges (1899–1986). He writes in his 1941 short story, *The Library of Babel*: ‘Like all men of the Library, I have travelled in my youth; I have wandered in search of a book, perhaps the catalogue of catalogues’ (Borges 1964: 51).

I discovered Borges in my youth, and he remains a silent accomplice to my creative endeavours. Borges’ obsessive search for that unattainable book, the ‘catalogue of catalogues’, is resonant with my own practices, and my search for the origin of memory. His labyrinthine and seemingly contradictory literary strategies and descriptions have parallels in my own work. The relationship is not literal; rather, I introduce him at this point as a continuous thread and mentor within my thinking and practice, and within his text.

My *later voyages* began in 1980 when I left New Zealand at the age of eighteen, embarking on a series of travels, interspersed with studies in Arabic, Physics and Philosophy that were left incomplete. This formative period took me across Asia and into the Middle East, and exposed me to aesthetic structures and influences often at odds with my Antipodean and European upbringing. These years were unstructured and experimental (and in some ways anarchic) where the path and the destination were hard to differentiate.

This period came to an abrupt halt in Vienna in late 1983, when, after arriving by train from Switzerland, I spent a number of days tracking down my Viennese aunt, who had moved from the family home in central Vienna to the outlying town of Purkersdorf. Vienna became a base for the next four years; I felt at home and through several chance meetings, found reasons to stay.

I attempted to learn German at the University of Vienna, enrolled in Architecture at the Technical University, Vienna and finally commenced study at the Hochschule für angewandte Kunst, Wien (University of Applied Arts Vienna) in the ‘Meisterklasse’ (master class) of Professor Ernst Caramelle.

Early in 1988 I returned to Melbourne to undertake studies in Architecture at the Royal Melbourne Institute of Technology (RMIT). On completing my architectural studies in 1992, I moved with my wife Thea Brejzek back to Europe. We chose to base ourselves in Berlin where we remained until mid-2006. During this period I travelled extensively, including an extended visit to New Zealand where I was engaged as a lecturer in the School of the Fine Arts, University of Canterbury, from mid-1994 to late 1995.

Two other major cultural institutions framed this period, namely the Centre for Art and Media Technology (ZKM) in Karlsruhe (from 1998 to 2002) and the Zurich University of the Arts (ZHdK) in Switzerland (from 2001). In July 2006, my wife and I moved to Zurich with the aim of consolidating our professional positions in Switzerland. However, in early 2009 I returned to Australia to take up a professorial position at the University of Technology Sydney, the institutional context from which I write this doctorate.

With this quick overview it may be observed that institutions have become comfortable symbiotic nodes for me, taking and giving measures of authority, and I require a re-reading of Jean Baudrillards' 1981 publication, 'Simulacra and Simulation' to remind me that:

'the phantom of knowledge floats over the university. It is up to us to again become the nomads of this desert, but disengaged from the mechanical illusion of value' (Baudrillard 1994: 153).

I am reminded of my early ambivalence towards institutional spaces, and occasional failure to come to terms with them. Baudrillard encourages me to remember my early desire to associate with the cultural identity of the nomad that was prevalent within the post-structural thinking that framed this period (1987–1993), as well as my own 'romantic' notions of how a nomadic thinking and a nomadic practice might apply to myself. Here, specific reference can be made to how Dutch philosopher Rosi Braidotti's:

‘...figure of a “nomadic subject” describes not only a spatial state of movement but also an epistemological condition, a kind of knowingness (or unknowingness) that refuses fixity’ (Rendell 2006: 151).

One strand of autobiographical reflection is the extreme tension created by the security and shelter that an institution promises me, and my desire for the status of nomad. Nomadic thought, as characterized by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus* (1980), strives for de-territorialisation, an act or process that frees up creativity. As I trace this line of thought in my work, it is the unsettled comings and goings in the cyclic timeframe of my research that gives a transnational dimension to the arc of the work discussed in this research project.

The elements of ‘a spatial grammar’ in my work can be found in just such processes of deterritorialisation as referred to above, and in the ‘line of flight’ Deleuze and Guattari describe as ‘multiplicities’:

‘Multiplicities are defined by the outside: by the abstract line, the line of flight or deterritorialisation according to which they change in nature and connect with other multiplicities. The plane of consistency (grid) is the outside of all multiplicities. The line of flight marks the reality of a finite number of dimensions that the multiplicity effectively fills; the impossibility of a supplementary dimension, unless the multiplicity is transformed by the line of flight; the possibility and necessity of flattening all of the multiplicities on a single plane of consistency or exteriority, regardless of their number of dimensions’ (Deleuze and Guattari 1987: p 9-10).

Here, Deleuze and Guattari argue for the concept of deterritorialisation as a concept of the undoing of an established order. In a similar process, the undoing of a system of rules such as a grammar enables a new reading of both its elements and its complete form. For a reading of space, even though a complex philosophical concept, ‘deterritorialisation’ or ‘line of flight’ is provocative, as it suggests its undoing before its construction.

1.3 Translation of Memory

After having spent many months trekking in the mountains of Pakistan, I arrived in Vienna for the first time, and was confronted with a new physical and emotional state that created an urgency within myself to connect with my origins and ancestry, in a city where my family had lived for generations. Initially, I lived with my great aunt Ditha Holesch (1901–1992) who was an accomplished writer of eleven published books (translated into English, Spanish and French) on her early voyages in South America. We communicated through hand and foot, mimicry and gesture, and she proved an ideal guide to the Byzantine world of our collective past.

Supported by artistic influences that included French artist Louise Bourgeois (1911–2010), German Artists Gerhard Richter (1932–) and Joseph Beuys (1921–1986) as well as American composers John Cage (1912–1992) and Philip Glass (1937–), European film makers Chris Marker (1921–), Derek Jarman (1942–1994) and Andrei Tarkovsky (1932–1986), I was propelled into a period of cultural immersion in a historic city with very few practical demands upon my time. These practitioners were all producing highly provocative works in the 1970s and 1980s: conceptual and minimalist musical invention (Cage and Glass), a psychoanalytically oriented reading of one's own biography and its translation into sculpture and drawing (Bourgeois), poetic and theatrical films focused on the protagonist-outsider (Marker, Jarman and Tarkovsky) and painted figurative shadows (Richter). These practitioners were framed by the primarily American critics and theorists I was reading at the time.

In retrospect, I came to understand my stay in Vienna to be a liminal state, moving between layers in an endless dream in a process of finding language, culture and media in which to construct work. This liminal state made me receptive to ideas about memory and identity (presented to me through the strongly autobiographical work of Bourgeois and Richter) that helped me begin to develop an artistic language and a discursive context, through which to operate as a young artist.

Marguerite Leoni-Figini, curator at the Centre Pompidou, Musée National d'art Moderne in Paris, wrote of the work of French artist Louise Bourgeois:

‘Based on memory, emotion and the re-activation of childhood souvenirs, Louise Bourgeois follows a subjective approach, using all types of material and all manner of shapes. Her personal and totally autobiographical vocabulary is consistent with the most contemporary of practices’ (Leoni-Figini 2011).

In her work, Louise Bourgeois referred to and addressed the trauma of her complex and conflict-ridden family relationships, placing these in specific locations, thus constructing her spatial autobiography over and over again. This obsessive technique is demonstrated in her widely-cited 1982 photo essay entitled ‘*A Project by Louise Bourgeois: Child Abuse*’, published in Artforum, to coincide with her first major retrospective at the Museum of Modern Art in New York. The photo essay comprised a series of typical turn-of-century black and white family photographs overlaid with text. The photographs were carefully ordered to show various family configurations. The title spread showed a photographic collage. On the left, we see Louise Bourgeois as a child, comfortably holding hands with her mother in a mountain setting; on the right, using an identical background flipped horizontally, we see her turning away from her father. The cryptic title of the essay *Child abuse* hovers above the scene.

In this revelatory work, Bourgeois shows us both a principal source of her childhood trauma and a major inspiration for her later work. Over the image of a chateau behind an iron fence, flanked by two stone sculptures peering out of the mist, Bourgeois wrote:

‘Now you will ask me, how is it that in a middle-class family a mistress was a standard piece of furniture? Well, the reason is that my mother tolerated it - and that is the mystery. Why did she? So what role do I play in this game? I am a pawn. Sadie is supposed to be they’re as my teacher, and actually you, mother, are using me to keep track of your husband. This is child abuse’ (Bourgeois 1982: 42).

Another page of the Artforum spread shows a photograph of Louise Bourgeois boating with Sadie, her governess, superimposed with the statement: ‘Everything I do was inspired by my early life’. This artistic strategy has the effect of conceptualising

the use of memory in her work, allowing the audience to engage with what otherwise would be a possibly hermetic body of work.

In identifying Bourgeois as an important early influence on my work together with Gerhard Richter, I acknowledge the importance of the *concept* of memory, rather than actual memory as both impetus and motif in my work. I acknowledge its construction and reconstruction, and its translation into visuality in my own artwork. Whereas the concept of memory encompasses what I might have remembered, it also encompasses the myriad possibilities of an event, person, colour, or landscape I may have remembered. In fact, the actual act of memory (from childhood onwards) may pale if contrasted with the possible acts of memory.

Louise Bourgeois typically sets up an often-impenetrable sequence of artefacts that have constructed her practice, allowing the audience glimpses into her past. In contrast, Gerhard Richter gives us a precise point of reference through the 783 Atlas sheets that he makes available through his website of ‘newspaper clippings, photos and sketches’, stated to be the source components of much of his photographic and painterly work:

‘Pictures are the idea in visual or pictorial form; and the idea has to be legible, both in the individual picture and in the collective context – which presupposes, of course, that words are used to convey information about the idea and the context. However, none of this means that pictures function as illustrations of an idea: ultimately, they are the idea. Nor is the verbal formulation of the idea a translation of the visual: it simply bears a certain resemblance to the meaning of the idea. It is an interpretation, literally a reflection’ (Richter in Elger 2009: 70).

Here, Richter emphasised the conceptual artist’s engagement with the idea as the defining artistic outcome rather than a material object modelled after the idea. As one of the most prominent and influential representatives of the (German) conceptual school from the 1960s onwards, Richter shares the concentration of the idea as impetus, plan and outcome with other conceptual artists such as Austrian Ernst Caramelle whose Meisterklasse in Freie Grafik I attended between 1986 and 1988 at the Hochschule für Angewandte Kunst in Vienna. I was influenced by Caramelle’s

unofficial reading list, whose authors included French writer and semiotician Roland Barthes (1915–1980), American literary theorist Susan Sontag (1933–2004), French structuralist anthropologist Claude Lévi-Strauss (1908–2009), and American art critic Rosalind Krauss (1940–). I spent my time in the theatre, opera, museums and contemporary private galleries, in a process of cultural familiarisation with an ancestral Viennese past and a vibrant contemporary art, music and theory scene.

During this period I began to develop connections between the texts I read, the people I met, the performances I saw and the museums I visited, and started to weave these into the practices of conceptual painting, performance and video that I was developing at the time.

Initially, the context informed my work in an unconscious way, but with some guidance I began to develop the necessary skills for understanding the conscious act of locating the work within contemporary practice.

Through my dialogue with Ernst Caramelle (1952–) I began to understand the importance of being positioned within specific art histories and standing simultaneously inside and outside the work. Consideration of Caramelle's conceptual position on practice, the use of the immaterial media of video and performance, and his specific approaches to drawing (and the line in particular), allowed my work to gain both legibility and recognition.

On being interviewed to enter his class, the only thing of importance I said was 'I am more interested in talking about art than showing you my drawings'. Entrance into the 'Meisterklasse' was assured after that statement – a fact I only came to appreciate later in the study. Caramelle's artistic position was closely aligned to a generation of artists that could be traced back to Marcel Duchamp (1887-1968), and included Joseph Kosuth (1945-) Sol LeWitt (1928-2007), Bruce Nauman (1941-), Dan Graham (1942-) and Edward Ruscha (1937-). Ernst Caramelle is aligned with Kosuth in the belief that: 'All art (after Duchamp) is conceptual (in nature) because art only exists conceptually' (Kosuth 1993: 18).

Caramelle, however, extended Kosuth's statement, in claiming that the idea was more important than the artefact:

'Caramelle's artistic approach stands in the tradition of concept art, which considers the idea as equal to the artistic product, whether realized or not' (Breitwieser & Leutgeb 2011).

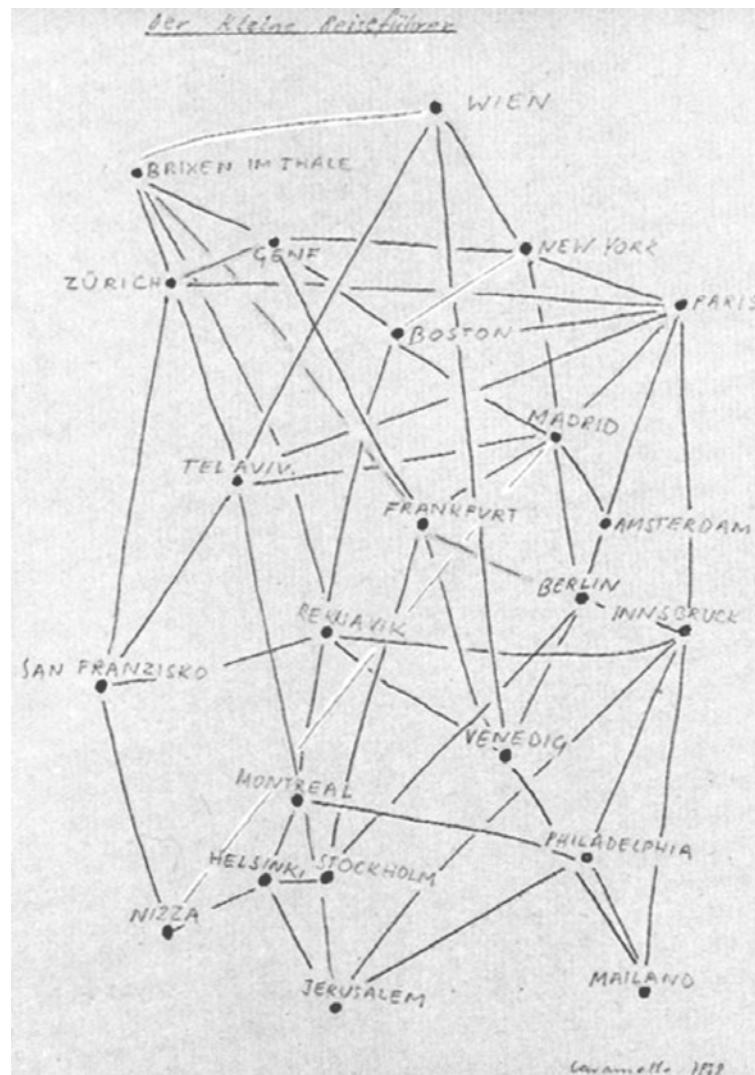


Figure 2. Der kleine Reiseführer, 1978. Ernst Caramelle.

He argued that the idea was the artistic product, and its manifestation could take any material form. For this reason, his practice – while centred on drawing – ranged across video, painting, installation, and publication. He invariably designed the catalogue and posters for his exhibition as well.

In 1982, Caramelle designed the poster and catalogue for his exhibition *Gagarin* at Galerie nächst St. Stephan in Vienna and wrote the following ‘instructions’ for visitors:

‘About the reproduction. The coloured illustrations are shown in their original size. All the other illustrations are reduced in size. Perception of the piece depends on contemplation of the various levels in relation to each other.

The catalogue should be looked at several times so that the intention becomes evident. If it doesn’t, I request that the catalogue be read through again, that the exhibition be seen several times with the poster and invitation card in one’s head, and a private discussion would, perhaps, help...’ (Caramelle 1982).



Figure 3. Gagarin (at Galerie nächst St. Stephan, Vienna) 1982. Ernst Caramelle.

It was from this idea-centred premise that I entered the Architecture Study at RMIT in Melbourne in 1988 with the stated position (included in my portfolio for entrance), that *architecture was just another medium to express an idea*, and that the idea was centrally supported by the rationale that I was there to study space – not objects.

By this time, the immaterial had become a dominant concept in my work, entailing a strong rejection of the material object. I saw video, space and performance as more suitable media for an exploration of memory than the pursuit of the crafted object. This position of ambivalence or rejection of the material artefact, together with a strong questioning of authorship in creative works, was to remain fundamental in the type of work I made and the collaborations that I entered into, for years to come.

During my architecture studies in Melbourne (1988 -1992), I continued a parallel artistic practice that focused on video installation and video performance. This work found an Australian audience in the Australian Video Festival, The Performance Space in Sydney, the media arts festival 'Experimenta', the Australian Centre for Contemporary Art (ACCA) and the Centre for Contemporary Photography in Melbourne (for details, refer to the Appendix).

I sought an international audience through the video work *Urban Dreaming*, with accompanying music by Greek engineer and composer Iannis Xenakis (1922–2001) that was installed at the 1991 Venice Architecture Biennale (in collaboration with sculptural elements by Melbourne Architects Wood Marsh). In the same year, 1991, I created the media and spaces for the world premiere of the music theatre piece *Dislocation*, commissioned by the new music festival 'Tage fuer Neue Musik Stuttgart', in collaboration with German stage director Thea Brejzek and composer Hans-Peter Jahn.

1.4 Trajectories

When I review the whole trajectory of my work, it is difficult to imagine the work being created from a fixed location. The works are material manifestations of a complex immaterial internal world, developed out of an itinerant existence where the critical shifts of focus have come from the act of locational drift and dislocation.

My exposure to many aspects of Viennese cultural life had been very influential. In addition, the specific guidance and hierarchy associated with the traditional European master class system dominated the theoretical frame through which I viewed this world.

Perhaps not surprisingly, my theoretical orientation underwent an almost complete transformation in Melbourne between 1988 and 1992 during my study of architecture at the Royal Melbourne Institute of Technology (RMIT). The reading lists comprised seminal works by Michel Foucault, Umberto Eco, Jean Baudrillard, Jacques Derrida, Gilles Deleuze, Félix Guattari, Paul Virilio, Edward Said and Jean-Francois Lyotard. Each of my spatial gestures required justification within this field of poststructuralist, postcolonialist and deconstructivist theory. My interest in postcolonial thought was fuelled by the fact that I was living in a postcolonial society still suffering from a tyranny of cultural distance in relation to Europe.

My move from Vienna to Melbourne in 1988, entailed a complete shift of theoretical framing of both the work created in my emerging practice, and the response to given student projects, vividly demonstrating my interest in the effects of translocation as a radical change of perspective. This has continuously fed into my subsequent practice.

Consequently, I have consciously ignored the classical site of artistic production – the studio – in favour of an immaterial studio *located in the mind that* is highly portable and agile. This has always seemed a more appropriate solution than the physical studio's tendency to collect both artefacts and the tools to create them. In this understanding, the continuity of the work is not defined through physical form but through a set of slowly shifting preoccupations and conceptual frameworks around idea and space. These correlate with a research methodology that is performative in nature and often involves the collecting, comparing and interpreting of experienced spaces – as core to the form of the artistic expression.

This performative approach is evident in several of my time-based media projects to do with the relatedness of nature and culture as exemplified by the cultural form of a *Garden*. Between 1996 and 2004 I realized three media scenographies and digital immersive environments that were based on Medieval and Baroque gardens – juxtaposed with robotic movements, visitor parcours and stage action respectively. My particular interest was in the narrative structures found in historic gardens and their translation and subsequent visualisation leading to highly abstracted and formalized scenographies. Rather than looking upon these historic German gardens – in Heidelberg (from 1559), Potsdam (from 1748), and Dessau-Wörlitz (from 1764) – as magnificent examples of landscape design, I took them to be distinct compositional structures, that while constantly expanding (through the process of natural growth), were adhering to a narrative structure defined through the choice of vegetation (colour, texture), parcours or pathways, perspective and point of view. These core elements belong directly to the ‘grammar of space’ as proposed by this research project, and are discussed fully in Chapter Two. Production details for each project are compiled in the Appendix.

The media scenography and immersive environment I created for the Australian Opera’s production of Richard Strauss’ opera *Ariadne auf Naxos* (1912) was based on the Baroque gardens and the famous shell-made grotto of Sans Sauci in Potsdam, Germany. Baroque architecture, Baroque garden structure and a mythical past were juxtaposed to expose the fragility of Ariadne’s lone existence. Performed at the Sydney Opera House in 1996 and 2002 with stage direction by Thea Brejzek and sets by Australian designer Dan Potra, *Ariadne* demonstrated how a grammar of space might be constructed from very diverse formal and aesthetic components. *Techno meets Baroque* was the creative team’s working slogan, and this fusion created a brittle but surprisingly coherent visual and dramatic style. Core elements of *Ariadne*’s spatial grammar were the contrast and relationship of field, colour and background, perspective, scale, dimension, reflection and refraction; and possibly most importantly: materiality versus immateriality.

Next, documents pertaining to the historic gardens of the *Hortus Palatinus* around the Heidelberg Castle in Heidelberg, Germany (started in 1559 and continued in 1616) served as both structural and visual inspiration for my media installation *The Garden* at the Expo 2000 in Hanover, Germany. The *Hortus Palatinus*, originally conceived as a four-tiered terrace

garden with different thematic and plant foci, presents itself as a ruin today, adding much to the romantic sight of the ruin of Heidelberg Castle, high above the river Rhine. The garden's evolution from a medieval herb garden into the first German Baroque garden with a Renaissance design makes it unique among comparable landscape designs. Its intricate designs inspired several contemporary engravings and drawings and poems, including German Romantic poet Friedrich Hölderlin's 1800 *Ode to Heidelberg*. The history of the *Hortus Palatinus* demonstrated the expansion of a structure, its formalisation and its demise – which has now taken on a new and distinct *other* aesthetic, the aesthetic of the ruin. My installation and media concept for *The Garden* (2000) played on the idea of the terraced garden and its many layers of visibility and obscurity, in conjunction with parallel-mirrored surfaces reflecting both actual flora and video imagery into infinity. Point of view, axis, reflection and refraction, as elements of a grammar of space, can be named as defining the navigational and narrative structure of *The Garden* (2000).

The third project in my (media) garden series, the *Dessau-Wörlitz-Garden-Realm*, a UNESCO world-heritage-listed classicist garden in the English landscape garden tradition, provided the central imagery for my media scenography and exhibition design of *The Robot Garden* in Japan in 2004. *The Robot Garden* comprised ten interactive, large, egg-shaped robotic objects moving throughout the exhibition hall while acting as interactive projection surfaces. While their paths were unpredictable due to the visitor's movements, I had devised a non-linear visual dramaturgy for each of them, as they were operating according to the swarm principle (flock and disperse). Singular visual elements and the event space as a whole were conceptualized as a macro landscape with glimpses into microbiological detail. Point of view, perspective, scale and movement formed the central spatial markers for this interactive media scenography:

‘Here, in grammar, lies disassembled the basic frame of all imaginable structures of thought, with grooves, clamps, cross beams and bolts. Everything can develop from it. There is no more modern book than grammar’ (Conrad 1998: 125).

I have attempted to show in this introductory chapter of the research project that the notion of ‘grammar’ in the context of this doctorate refers to the interrelatedness of those elements of my work that are primarily spatial in quality. If I regard my central practice as the creation of space, and accept the fact that space itself is a medium, I may advance the hypothesis that

each work forms an element in a spatial language that has been developed over the past three decades. At the same time, each work presents an individual grammar formed through the interrelatedness of several spatial elements. These works together may form a larger open system or ‘dynamic’ grammar that is constructed both horizontally and vertically. In articulating this spatial language through a body of existing works or elements, I build upon spatial ideas that have been adopted or developed in the process, and have become inherent in the work – ideas of (dis)location, drift, (auto)biography, narrative and memory.

Chapter 2: Elements of a Grammar

2.0 Introduction

‘Nothing sorts out memories from ordinary moments.
Later on, they claim remembrance when they show their scars’
(Marker in Harbord 2009: 08).

In this chapter, I undertake a review or lineage of a selection of existing work in chronological order to make the inherent language of my work legible. Strands, interconnections, and ruptures are mapped sequentially, diagonally and in parallel. Defined strategies for observation include: mapping, scale, infinity, field, trace, absence, and the emergence of the medium of drawing and mono-colour within the final work created in conjunction with this research document.

This chapter centres on edited examples selected from my past practice (a full catalogue of my projects is listed in the Appendix). It is structured as a conceptual ordering of projects to identify the specific spatial, conceptual and narrative threads that link the works. At the same time, it will be shown that each of the works discussed below forms an element that both builds and comprises a spatial language.

While located within specific environments, the works are themselves sites of both physical and psychological landscapes – each operating as windows into a wider narrative. The extensive use of ephemeral media such as video and performance is characteristic of a tendency towards an immaterial practice. Materials, when I use them, conform to a tight palette and tend to embody in their materiality ideas about transformation. Such material includes sea salt, pigment, burnt wood, and paper.

2.1 Authorship and Memory

‘Wallen plays havoc with the idea of cataloguing, essentially a methodical, rational, objective preoccupation, turning it into a subjective activity’ (Mitsogianni 1993: 08).

The installation *Rapture* was realised at the Australian Centre for Contemporary Art in Melbourne from 5 May to 16 May, 1993. In the darkened gallery, a layer of burnt wood was laid out on the floor, lit by four dimmed incandescent spotlights emitting a soft warm yellow glow and placed in such a way as to emphasize the surface texture of the timber. Floating above the charred wood were three stretched linen screens, with fragments of a single Byzantine icon projected onto them. *Rapture* in its most cursory reading transformed a wooden Byzantine icon, juxtaposing the materiality of the burnt wood with the suspended immaterial representation of a painting. It presented the results in the contemporary form of installation, and appeared to deconstruct and reassemble a specific art history.



Figure 4. Video Stills for *Rapture*, 1993. Lawrence Wallen.

Architecture theorist Vivian Mitsogianni, in her review for *Agenda Magazine*, described the projections thus: ‘the surface of the wood and the surface of the screen appear to merge, and a computer-enhanced video close-up of the reproduction floods the screen’ (Mitsogianni 1993: 08). The image was transformed through digital systems and used strategies of collage, cropping, scale and movement to break the whole image into a sequence of fragments. Melbourne-based art historian Tim Mathieson wrote in the catalogue essay to *Rapture* that:

‘the only access the spectators have to the original is mnemonic, by means of a pre-conscious reconstruction in real time, of the projected image’ (Mathieson in Wallen 1993: 02).

The work proposed that the audience reconstruct through memory the complete image from the fragments of angels, towers and castles revealed by the video. As Italian semiotician and writer Umberto Eco reminds us: ‘Remembering is like constructing and then travelling again through a space’ (Eco 1986: 94). Every attempted reconstruction remains subjective and personal to the viewer, the original having been lost as the individual recreates their ‘original’ work. Mitsogianni contended that the ‘allusion here is to contemporary unauthored digital media images’ (Mitsogianni 1993: 8), confirming my intention to connect pre-Renaissance image making and post-modern image making through the digital transformation of the original painting.

Rapture was about the image, its history and possible future; but critically, it also:

‘provokes questions about the nature of space in the pre-perspectival painting reproduced, *and* in the mediums through which it is transformed’
(Mitsogianni 1993: 08).

In *Rapture*, video collapsed the dark space, absorbing it into the ongoing time base that underpinned the projections. As American media artist Bill Viola pointed out, the painting of icons was ‘governed by strict guidelines. The particular artist is not important. What's key is motivation and methodology’ (Viola in Macgregor 2011).

The normative structural and narrative rules governing the painting of byzantine icons, were pulled apart in *Rapture*. I reconfigured the space of the icon in three-dimensional space and absorbed it into the linear time-base imposed by the projections. Thus, the formerly material object, the icon, was dissolved into an illusion of light and projection. For this reason, it no longer evoked the specific narrative and convention of viewing an icon but instead achieved a form of hyper-resemblance ‘that does not provide the replica of a reality, but attests directly to the elsewhere whence its is derived’ (Ranci re 2007: 08). The ‘elsewhere’ Ranci re refers to corresponds with the notion of absence that was inferred twofold in *Rapture*, once by the transposition from material to immaterial object (icon to projection) and then again by the transformation of wood to charred wood.

Concurrently with *Rapture* (1993), I showed a video installation at the Centre for Contemporary Photography in Melbourne, entitled *Negative Number 6330\5* (1993). The title referred to the conventional photographers' cataloguing system of naming photographs according to their negative number.

Negative Number 6330\5 comprised three small black and white TV monitors, manufactured in the 1960s. All three monitors showed the same image: a 'head and shoulders' photograph of myself aged seven, neatly seated in the school library of my then primary school in Wellington, New Zealand. The young boy with the thick black-rimmed glasses and the friendly dimples looks straight into the camera, undoubtedly following the instructions of both teacher and photographer.

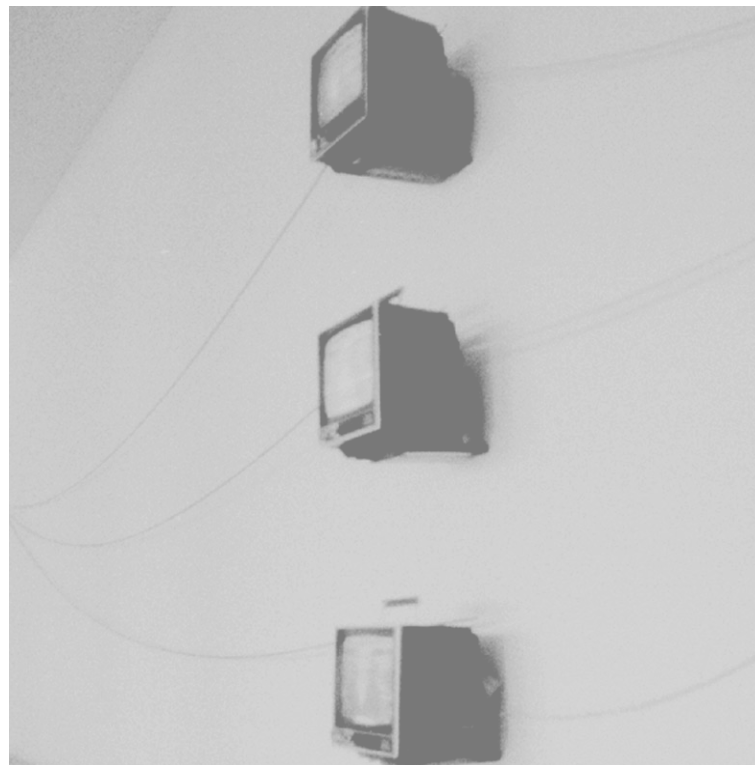


Figure 5. *Negative Number 6330\5*, 1993. Lawrence Wallen.

I programmed the televisions in such a way that they would continually try to tune into the still image (transmitted as a video signal) – knowing full well that acquiring a stable image would be elusive. Instead, the viewer was confronted with three identical 1960s mini TV sets that displayed three identical black and white still images of a young boy – images that were obviously taken in the 1960s. These images however,

were not stable. They were continuously breaking up, showing distorted images, trembling lines and shivering formations. The effect on the viewer as witness was of a kind of desperate 'nostalgia', a childhood past and gone, achieved by means of 'old media'. Melbourne-based writer Kate Brennan succinctly wrote in her review of the work: 'Video is used as an ironic vehicle for the photograph, that classical vehicle of memory' (Brennan 1993: 05).

The photograph (in this case of myself as a schoolboy in the library) 'does not necessarily say what is no longer, but only and for certain what has been', says Roland Barthes in *Camera Lucida* (Barthes 2000: 85). *Negative Number 6330\5* is a photograph that through a technological system and an artistic process made visible the relationship between a photographic image and the viewer. It was analogous to *Rapture* (1993) in that it explored and implicitly questioned the elusive nature of accurate reconstruction.

In *Negative Number 6330\5*, I used autobiographical photography not as an individual memory-indicator but rather as an exploration of cultural codes. As Susan Sontag showed in *On Photography* (1977), the medium of photography may be more about forgetting than remembering, as the photograph does not hold any fixed meaning. Rather, and over time, multiple readings can be attributed to the same image.

New York based scholar, author and critic Marita Sturken furthers this line of thought in her 1997 book *Tangled Memories*, introducing the idea of the camera image as a technology of memory:

'Yet memory does not reside in a photograph, or in any camera image, so much as it is produced by it. The camera image is a technology of memory, a mechanism through which one can construct the past and situate it in the present. Images have the capacity to create, interfere with, and trouble the memories we hold as individuals and as a nation. They can lend shape to histories and personal stories, often providing the material evidence on which claims of truth are based, yet they also possess the capacity to capture the unattainable' (Sturken 1997: 19).

I constructed the memory of a library in a school in *Negative Number* through the association with all remembered libraries and all possible schoolboys. I showed that there is nothing to be gained by notions of authenticity and precise reconstruction, because as both *Negative Number 6330\5* and *Rapture* demonstrated clearly, the search for the 'original' is in vain. The search itself however, remains a human obsession, in spite of our better instincts.

2.2 Landscape and Cultural Constructs

‘By the hour of his death he would not have finished classifying all the memories of his childhood’ (Borges 1964: 65).

On returning to New Zealand to take up a position at the School of Fine Arts, University of Canterbury in mid-1994, thirty years after the photograph of the artist as a young boy in *Negative Number 6330\5*, I was confronted with a new library with a new set of books that reflected the change in theoretical thinking over this period. They were very different from the ones I left behind in the library of my former primary school.



Figure 6. Video still *Remember Landscape*, 1994. Lawrence Wallen.

Two important installation works were developed and exhibited in the time I stayed in New Zealand: *Remember Landscape* in 1994 and *Pleasure of Place* in 1995.

I conducted my initial research for both works using video imagery in the form of *macro landscapes*, filmed across a wide landscape that I had explored in my youth, and *micro landscapes*, which were confined to details in the gardens of my childhood. In both works, imagery was subjected to a specific treatment of fragmentation and layering. Imagery was then reassembled in a process similar to the projections in *Rapture* (1993). Importantly, the detailed work retained the possibility for the entire

space to be reassembled through a similar mnemonic process which I had already proposed in earlier works, including *Rapture*.

‘The garden is the smallest parcel of the world and then it is the totality of the world’
(Foucault 1986: 25).

My second work in the New Zealand series, *Pleasure of Place* (1995) had at its centre imagery filmed in the Banks Peninsula in the South Island of New Zealand (43° 43’ S, 172° 50’ E). *Remember Landscape* (1994) had already used as a subject the garden surrounding one of the houses of my childhood (43° 33’ 56.17” S, 172° 39’ 07.40” E), a site that is also located on Banks Peninsula.

Out of this ‘material’ came work that investigated the concept of memory in these spaces, and the politics that separated me from these spaces. Themes also emerged around mnemonic recall, mapping of space, cultural codes, spatial autobiography and autotopography.

The two-channel video installation *Remember Landscape* (1994), comprised two video monitors, in which the first (bottom) channel was a ‘close-up’ video sequence travelling very slowly through one of the gardens of my childhood at the eye-height of a small child. The second (top) channel showed the same photograph of the artist as schoolboy, seen in *Negative Number 6330\5* with the word *misinformed* superimposed on the lower half of the frame, like a subtitle in a film. This time the still photograph was stable and enduring to the view, whereas the colourful garden imagery was moving in slow motion as the camera panned across the bed of flowers. Details of purple flowers swayed as if brushed accidentally by the camera, or as if moving in a dream.

In this work, the background of the photograph proved critical in positioning *Remember Landscape* as a work engaged with revisiting existing postcolonial narratives. Behind a white boy of European descent, seated in the Wellington library around 1968, the viewer can read the spines of the books neatly ordered in the book shelves behind the boy. They comprise a collection of books titled ‘*Maori Culture*’, published in New Zealand in the 1950s and 1960s:

‘The postcolonial project is to “invert, expose, transcend or deconstruct knowledge’s and practices associated with colonialism, of which objectification, classification, and the impulse to chart and map have been prominent’ (Sideway 2000: 591).

Viewing the two video channels, one with the flowers, and one with the portrait of the artist as a young boy, the visitor hears recorded text, read out by the artist. I read excerpts from the journal of Sir Joseph Banks (after whom Banks Peninsula is named) as he described his first impressions of New Zealand reference. Sir Joseph Banks (1743–1820) was the naturalist and botanist on the first voyage of Captain James Cook (November 1728–February 1779) to the South Pacific on HM Bark Endeavour, from 1768–1771. Captain James Cook, notably, was the first person to completely map New Zealand and the East Coast of Australia.

Cook’s travel was commissioned by The Royal Society of London for Improving Natural Knowledge, in order to observe the transit of Venus in Tahiti, after which Cook was ordered to continue his search for the hypothesised *Terra Australia*. On this journey, Cook ‘re-discovered’ and mapped New Zealand, and ‘discovered’ Australia (first sighting indigenous Australians at Brush Island near Bawley Point, NSW) after Abel Janszoon Tasman had sighted New Zealand 127 years earlier, on 13 December 1642 (Hough 1995).

In *Remember Landscape* (1994), the books in the school library came to represent a body of colonial thought now strongly rejected by both Maori and non-Indigenous New Zealanders alike. The excerpts from Banks’ journal, read aloud, were the first description of a landscape hitherto unknown in the Western world. Returning to New Zealand, I was confronted with the reality of my own childhood education in a colonial context. This, I subsequently labelled as ‘*misinformation*’ in the work. Speaking the words of a representative of colonial action and thought, I temporarily embodied that coloniser, and in fact focused the viewers’ attention on a critical void, a lack of discourse on colonialism during my upbringing:

‘Working with the disparity between the proposed objective authority of the text and my poetic subjective perception of the childhood garden, the installation questions the way we define and remember our physical environment, and the way in which socio-political influences affect the way we interpret and remember space / land’ (Artists Statement, Wallen 1994).

The installation wove not only childhood memory into a political positioning, acknowledging both the established post-colonial dialogue that was current in 1994 but also a less widely-known Maori response to post-colonialism that I will briefly discuss as relevant to the work.

Kaupapa Maori Theory is a theoretical position first proposed by Maori educationalist Prof. Graham Hingangaroa Smith in 1990. It identified elements in educational intervention and research. This work has been subsequently expanded by Maori academics Sheilagh Walker and Linda Tuhiwai Smith and has developed a strong following amongst Maori academics (The Kāupapa Maori project n.d.). The Maori word *Pakeha* refers specifically to a non-indigenous New Zealander and more commonly to a person of European descent:

‘The first contention I make is that there is no such thing as Maori culture. The notion of culture is suspect. Culture, within the Pakeha theoretical paradigm, has no bearing on Kaupapa Maori reality’ (Walker 1996: 98).

The video installation *Remember Landscape* (1994) worked with the betrayal of memory, and how notions of ownership of memory and land in a colonial outpost such as New Zealand both strengthened and complicated the artists preoccupation with his surroundings – those that I as a child, the child in the library, perceived as direct and simple.

The Maori critique of Western cultural systems remains, and despite the shift from a colonial framework to the now generally accepted post-colonial framework, naming and framing of indigenous people is still, in 2012, arguably driven by European (Pakeha) intellectual agendas.

‘I have provided an extensive critique of the extent to which Pakeha writers, academics and theorists, have attempted to ‘theorise’ Maori identity into and out of existence; those existences being posited as either pre-modern, modern, postmodern, or colonial and postcolonial. There is much at stake here and the stakes are high. My contention is that the issue is one of underlying Power and the continued ideological hegemony on the part of Pakeha theorists, to deny the ability of Maori to ‘name their own world’ (Walker 1996: 111).

It is the act of *naming one’s own world*, which is central to *Remember Landscape*. Here, the accompanying voice-over quoted descriptions of landscape from the journal of botanist Joseph Banks. In being the first (European) to describe the landscape, his culturally conditioned description became definitive, with an ensuing sense of ownership. It was this sense of ownership that was critical to colonialism’s justification for its presence beyond its own boundaries; a position post-colonialism so strongly reacted against.

Remember Landscape toured internationally as component of a collection of New Zealand work assembled by the Wellington City Gallery entitled ‘*Cultural Safety*’ and as a part of the self-initiated ‘3x3’ residential exhibition that showed works from five Chinese artists – Xiam, Binghui Huangfu, Guo Jian, Gian Wei, and Zhi Yuan Wang , five Australian Artists – Eve Sullivan, Mathew Johnson, Noni Nixon, Shane Breynard, Stephen Little, and three New Zealand-based artists – Em Scholz, Lawrence Wallen and Eugenie Blank in Berlin, Sydney and Beijing, based in the homes of the contributing artists.

My continued reflection on the relationship between personal history and political position led to a second work which emerged during my stay in Christchurch, New Zealand and further refined themes that had emerged in *Remember Landscape*.

The installation *Pleasure of Place* (1995) consisted of:

‘...The burnt out remains of a boat suspended in darkness, tilting forward and slightly to the left as if supported by a wave long since broken. A bank of salt is laid out on the floor, stretching back beyond the boat. Lit on one side, darkness inhabits the area beyond this marker. Behind the objects, is a video projection comprising sequential fragmented images (landscape) fading back upon each other’ (Artists Statement, Wallen 1995).

The art critic and curator Justin Paton, reviewing the work for the *Christchurch Press*, observed that the work ‘does not just refer to a landscape or nature, but becomes a kind of second nature, a sensory and symbolic landscape in which the viewer is immersed’ (Paton 1995: 12).

While *Remember Landscape* investigated a specific landscape and employed narrative elements to reinforce the precise location of the subject, in *Pleasure of Place* Paton’s observation of a ‘second nature’ correctly referred to a landscape that was constructed to evoke *absence* and *the evocation of loss* as primary themes of the work.



Figure 7. *Pleasure of Place*, 1995. Lawrence Wallen
Video Installation SFA Gallery, Christchurch, New Zealand.

The boat became the narrative element in this layered and deconstructed landscape, evoking the theme of arrival that was continuously present in the body of work completed during this period.

French theorist Michel Foucault (1926–1984) described the boat as:

‘...a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea’ (Foucault 1986: 25–26).

In *Remember Landscape*, I explored a form of *autotopography*, in which objects and images constituted ‘a physical map of memory, history and belief’ (Gonzalez in Brahm 1995: 133). Further, influential Dutch theoretician and narratologist Mieke Bal observed that the concept of autotopography related to: ‘autobiography, while also distinguishing itself from the latter. It refers to a spatial, local, and situational ‘writing’ of the self’s life in visual art’ (Bal 2002: 180).

Rather than *Remember Landscape*, the earlier work *Pleasure of Place* corresponded with Bal’s notion of a situational ‘writing’ of life through the visual arts, and represented a psychological landscape that employed a strategy of autotopography in defining its form. While the work spoke of and represented a physical landscape through the video component, and challenged the viewer to reconstruct that landscape, the far more immediate impression was one of entering into an inner, psychological landscape (the arrival of the European) that was driven by highly performative aspects within symbolic language (the burnt boat, the salt). These performative aspects – finding and recovering the boat, burning the boat, returning the salt to the sea, returning the boat to its landscape – bracketed the dark and atmospheric space that used absence as a spatial tool to convey both meaning and atmosphere.

In *Pleasure of Place* the symbol of the arriving boat could be recognized as a subtle political gesture, whereas *Remember Landscape* developed a clear and overt position in regard to personal memory and cultural and political ownership that was strongly

informed by a post-colonial spatial dialogue. This, however, (as outlined previously) took into consideration the inherently European bias of such a construct.

Both installations hovered between a Western theoretical discourse of the time, a personal artistic position, and a wider cultural investigation into where the work was situated in an evolving discourse around colonialism and space as a cultural construct.

The works that followed my departure from New Zealand in 1994 moved away from the specifics of the Antipodean landscape and cultural constructs, but continued to build on notions of memory, absence and transformation in the urban fabrics of Europe.

2.3 Fictions and Urban History

The video installation *Dissolution* (1997) was a video installation based around the autobiographical experience of nearly drowning in a Venetian Canal (off the Fondamenta San Sebastian) in August 1991 while preparing an exhibit for the Venice Architectural Biennale. Here is how I conceptualise the experience in my Artist's Statement:

'Dissolution occupies a spatio-temporal zone at the intersection of two histories. The unconscious body submerges into the waters of Venice, and the physical body dissolves into the physical environment – only to awake and reaffirm differentiation. In this scheme, the intersection is the point where the 'individual' and 'Venice as urban space' become undifferentiated – a point that I can only theorise on. Awakening suspended underwater, I experienced a process of 'regaining differentiation', and as I rose to the surface, the intersection was, as such, passed. I used that moment of regaining differentiation as an access point to reconstruct the public memories or fictions of an urban history in coalescence with a spatial autobiography. Dissolution thus gives physical form to the subjective memory of spatial experience, and investigates how the past is remembered and fictionalised' (Wallen 1997: Artists Statement).

Conceived as a direct exploration of ideas developed around spatial autobiography, *Dissolution* used a strategy of autotopography to fictionalise and expand an event, leading to a work that explored the way one remembers and perceives spaces, and how these may intersect with urban histories.

The idea of working at the intersection of a personal history and an urban history arose through extensive discussion with Austrian festival curator Charlotte Pöchhacker, who had invited me to realise a work for the Third International Biennale film+arc in 1997. To architecture and art historian Pöchhacker: '...the Festival's central concern (was) to focus on architecture, urbanism and space in its relationship to visual media, contemporary culture and social theory' (Pöchhacker 1997: 04).

The principal research methodology for the work corresponded to the methodologies for the New Zealand works *Remember Landscape* (1994) and *Pleasure of Place*

(1995). This time, however, filming occurred within the urban labyrinth of Venice. I returned to Italy to film ‘macro landscapes’ across the urban fabric of Venice and ‘micro landscapes’ at the Fondamenta San Sebastian, where the event occurred.

Dissolution (1997) was realised in the same year, at the 3rd Internationale Biennale film+arc. in Graz, Austria, and at the Museum of Contemporary Art in Zagreb, Croatia,

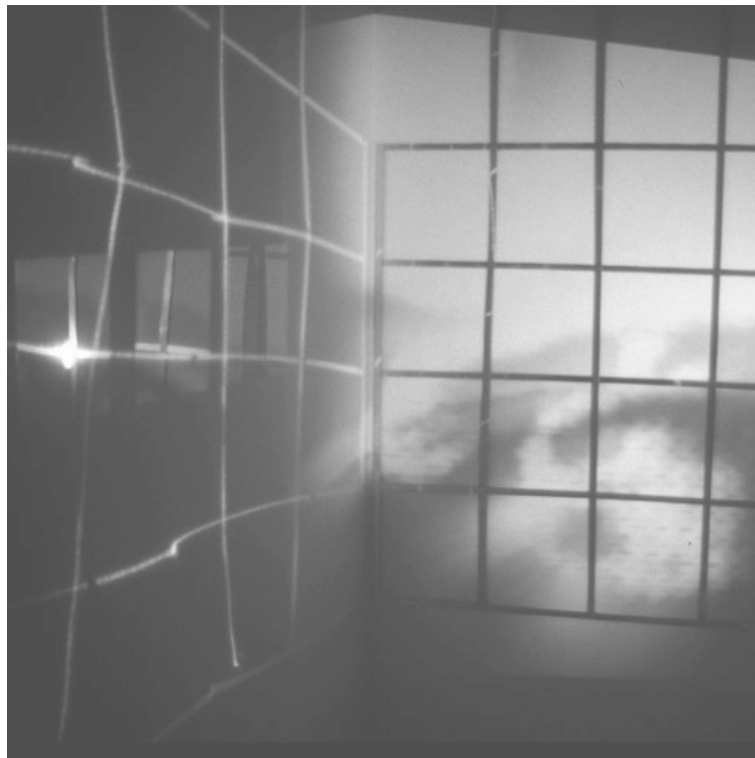


Figure 8. *Dissolution*, 1997. Lawrence Wallen.
Video Installation, Museum of Contemporary Art in Zagreb, Croatia

The work developed and united two important strands central to my overall body of work: (a) a spatial language relating to the intersection between spatial autobiography and urban spatial history, and (b) the intersection of personal histories with cultural histories. These intersections of personal histories with cultural histories began to form an aesthetic and conceptual ‘grid’ that was represented by objects and spaces. These included a small Byzantine icon, a photo in a school library, an abandoned boat, the landscapes of my childhood, and the urban structure of Venice. They went on to include the urban structures of Berlin, Barcelona and Seoul and the Gardens of

Luis Barragán in Mexico, Sanssouci Gardens in Potsdam and Wörlitzer Park near Leipzig.

In subsequent work I have deconstructed and reassembled, through technical means, paintings and drawings such as *The Myth of Prometheus* by Italian High Renaissance painter, Piero di Cosimo (1462–1522), drawings by Italian Futurist Fortunato Depero (1892–1960), works by German Renaissance painter Lucas Cranach the Older (1472–1553) and the early Baroque painter Michelangelo Merisi da Caravaggio (1571–1610). Deconstructed and reassembled, the imagery became the visual and pictorial base for immersive stage media scenographies as well as media installations in production and exhibitions across Europe (refer to accompanying DVD).

2.4 Heterotopia and Microcosms

My curiosity with gardens began with the filming of my childhood backyard in *Remember Landscape* (1994), out of an interest in the garden as a form of heterotopia (from the Greek *topos* meaning space, and *heteros* meaning other), and the parallels I found between the construct of ‘a garden’ and the cinematic and performative nature of my own installations.

My discovery of the garden as *topos* and structural component, in the development of imagery for large and complex media commissions carried out in Europe between 1996 and 2004, referenced an existing *heterotopia* (the garden) in order to create a second *heterotopia* that operated at the intersection of specific cultural histories and my own trajectory.

In the following, I quote Michel Foucault at length from his seminal essay *Other Spaces* (1986). *Other Spaces* both re-defined and introduced the term *heterotopia* to contemporary spatial theory, as it covered multiple aspects of why the garden can be used as a structuring device in spaces that are highly predicated on new technologies:

‘The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theater brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another; thus it is that the cinema is a very odd rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space; but perhaps the oldest example of these heterotopias that take the form of contradictory sites is the garden. We must not forget that in the Orient the garden, an astonishing creation that is now a thousand years old, had very deep and seemingly superimposed meanings. The traditional garden of the Persians was a sacred space that was supposed to bring together inside its rectangle four parts representing the four parts of the world, with a space still more sacred than the others that were like an umbilicus, the navel of the world at its centre (the basin and water fountain were there); and all the vegetation of the garden was supposed to come together in this space, in this sort of microcosm’ (Foucault 1986: 25–26).

Supporting Foucault's premise of the garden as a space that brings together many spaces, I have selected three works as examples from the period 1996 to 2006 that were based on my research into specific historical gardens. These works include: the 2001 mediated scenography for a staging of the oratorio *Die Schöpfung* (first performed in Vienna in 1798) by Austrian composer Joseph Haydn (1732–1809) with text by Baron Gottfried van Switen, realized in Dresden in 2001; the media for the opera *Ariadne auf Naxos* by Richard Strauss, with libretto by Hugo von Hofmannsthal (first performed in Stuttgart in 1912), realized in Sydney in 1996 and again in 2002; and the installation *Robot Garden* (2004) in collaboration with Japanese contemporary composer Yasuaki Shimizu, realized in Japan in 2004.

These high-budget and large-scale productions involved more than one individual artist. Each of them involved a creative team, a production team and a management team, as well as technical teams responsible for construction on site, set construction, costumes, and light. To maintain my own conceptual integrity in these collaborations required an exceptionally clear conceptual framework and rationale, in order for my artistic language and conceptual and theoretical concerns to emerge uncompromised, within a successful working collaboration.

In introducing these three projects I also introduce two significant collaborators: German stage director and theorist, Prof. Dr. Thea Brejzek and Spanish choreographer Juan Carlos Garcia from the Barcelona based dance company Lanònima Imperial.

2.4.1 *Die Schöpfung* (Haydn), Dresdner Musikfestspiele 2001

Die Schöpfung (The Creation) was Joseph Haydn's best known oratorio, a vast composition, written between 1796 and 1798. It was based around the Biblical account of the creation of the world from the Book of Genesis, and the epic poem *Paradise Lost* by English Poet John Milton (1608–1674), first published in 1667.

Together with Spanish choreographer Juan Carlos Garcia, I was invited in 2001 to design and choreograph a production for the prestigious Dresden Music Festival (Dresdner Musikfestspiele) to be performed with orchestra, singers and dancers at the

Dresdner Kreuzkirche (Church of the Cross) in Dresden, Germany, to an opening audience of around 4000 people.

The Kreuzkirche is an inner-city Dresden Protestant church rebuilt with Baroque detailing in 1764 after a fire had destroyed the original structure dating from the twelfth century. In the last days of World War II, the Church of the Cross was bombed and partially destroyed by fire, and while the external structure was restored, the interior was left as an unadorned concrete volume as a monument to the people who died in Dresden during the war. In 1989, the Kreuzkirche became the central assembly place for the peace movement of the then German Democratic Republic, GDR. The raw concrete inner walls of the Kreuzkirche provided a physical skin for the multiple immersive projections that I developed for the scenography for the 2001 staging of *Die Schöpfung*. I proposed the garden as a microcosm of the universe (or the creation) as the primary visual and spatial approach to the libretto's narrative, in coalescence with a site-specific response to the re-ornamentation of a church that had so violently lost its interior fifty-six years earlier.

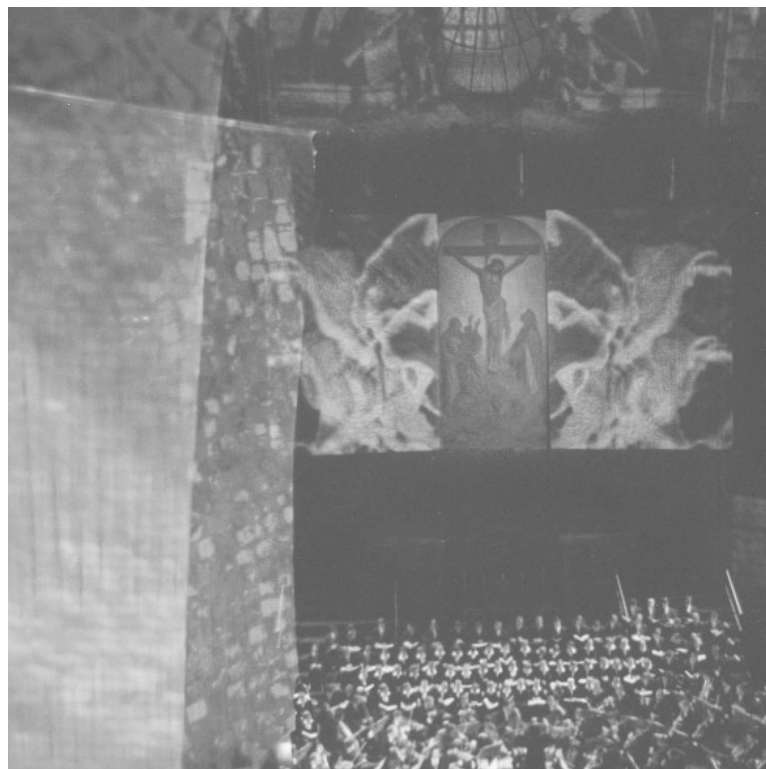


Figure 9. *Die Schöpfung* (Haydn) , 2001. Lawrence Wallen.
Dresden Music Festival, Church of the Cross, Dresden, Germany

The media scenography was divided into three parts in parallel with the libretto. The first dealt with the creation of the natural elements, the second with the creation of man and animals, and the third and last part dealt with the utopian space of eternal life after death – paradise.

The gardens I chose to focus on in my research for *Die Schöpfung* were those that had been designed and realized by renowned Mexican Architect Luis Barragán (1902–1988).

However, I included two additional sources of visual material in the final production. The first source comprised botanical material I had photographed using an electron scanning microscope at the University of Basel to allow for the microscopic view into nature. The second source involved images from the interior of the Baroque Biblioteca Joanina at the University of Coimbra (built between 1717 and 1723) in Portugal, that would act as a visual counterpoint to the destroyed interior of the Dresden Kreuzkirche, a building of the same period.

In accepting the prestigious Pritzker Architecture Prize in 1980, Luis Barragán remarked that his architecture was ‘autobiographical’ (Barragán 1980). This view is supported by architects Bergh and Zwarts in their edited volume *‘Luis Barragán: The Eye Embodied’*, stressing that Barragán’s work must be seen in conjunction with:

‘...the spatio-temporal ‘context’, in other words the cultural, social, political, economical etc., background, that runs parallel to the development of his personality and against which we have to see his work to be able to somehow understand it’ (Bergh and Zwarts 2006: 05).

Scholars have generally accepted (Burri 2000, Pauly 2002, Rispa 2003, Bergh and Zwarts 2006) that Barragán’s work is a highly refined expression of his own background in dialogue with a modernist paradigm – creating a unique mix of modernism, of the vernacular and of the personal.

In 2001, I travelled to Mexico with the support of the Vitra Design Museum and the Goethe Institute to research the later works of Luis Barragán. I was introduced to

former clients, and importantly, the wife of Barragán's business partner Raul Ferrera, who helped me gain unprecedented access to the private houses.

My visits to the houses confirmed that Barragán created a precise spatial relationship between the architectural object, the interior space and the garden (which Barragán referred to as *garden-rooms*), and the integration of the internal and external spaces through conscious use of the reflective qualities of water and glass, and the framing qualities of the window.

As noted by one of Barragán's original clients during my field trip in 2001, and further supported by Bergh and Zwarts:

'It was necessary to re-construct almost all the projects in terms of the 'code' of 'planned' architecture – that is, in plans, sections and elevations. And since the projects changed during their actual construction (and also after), it is almost impossible to just rely on any so-called original drawings in Barragán's archive' (Bergh and Zwarts 2006: 115).

In one example (offered to me in Mexico by an original client), Barragán would come and stare at a wall for three hours and then order it to be demolished and moved four centimetres back – leading to projects taking five times as long and costing three times as much as originally planned.

His plans, sections and elevations only gave an indication of the elements to be used within a space, since their actual placement was one that was determined by Barragán *in situ*. Venetian architect Carlo Scarpa (1906–1978) used a similar strategy when he gave the building workers sketches, leaving the precise placement of elements to the craftsman on site.

Barragán used a small range of materials and gestures, with specific emphasis on walls (often brightly coloured), water, axis and frame, making his spatial language identifiable and providing a clear framework for the development of a visual and spatial language to be transposed into the Dresdner Kreuzkirche – both as a response

to the highly literal libretto of *Die Schöpfung*, and as a form of re-ornamentation of the interior of the church.

Ultimately, the works of Luis Barragán provided a visual and spatial approach for the realization of *Die Schöpfung*, as well as a body of work containing an identifiable spatial grammar made up of elements in which the placement and spatial experience were critical to the ultimate success of his architecture.

2.4.2 Ariadne auf Naxos (Strauss/Hofmannsthal 1912)

Ariadne auf Naxos is an opera composed by Richard Strauss in 1912 with a libretto written by novelist and dramatist Hugo von Hofmannsthal (1874–1929). The central theme of the opera is transformation – transformation from god into human, from life into death, from sadness to love and life. *Ariadne*'s main protagonist is the Greek mythological figure Ariadne, the daughter of King Minos who later became the bride of Dionysus. In Hofmannsthal's version of the myth, Ariadne falls in love with Theseus at first glance, and secretly supplies him the sword that allows him to kill her imprisoned half-brother, the Minotaur in the Labyrinth. Theseus escapes from the Labyrinth by means of Ariadne's thread. The opera's second and last act presents Ariadne abandoned by Theseus on the island of Naxos recalling her past, and lamenting the loss of Theseus' love as she prepares to die. In the final duet, the god Dionysos appears and transforms into a human by taking on Ariadne's pain. Dionysos' and Ariadne's mutual transformation through love is Hofmannsthal's theme, embedded into a stage and musical setting where Richard Strauss closely alternated the Baroque musical forms of *opera buffa* (comic opera) and *opera seria* (dramatic opera).

Richard Strauss's music is characterised by intricate textures, shifting counterpoints and chromatic and polyphonic orchestration. When commissioned by Opera Australia to create a media scenography for *Ariadne* in 1995, I was interested in translating these into visual equivalence within the compositional strategies employed in the film (refer to accompanying DVD).

The Australian Opera production was first staged at the Sydney Opera House in 1996, directed by Thea Brejzek and designed by Australian Designer Dan Potra. In 1995, I was asked to realize the electronic environment for the second act. Coincidentally, I had at my disposal an array of the latest Silicon Graphics advanced graphic super-computers to assist in the production of the media. These were made available through the sponsorship of the Artemedia production company in Berlin, where I held the position of Creative Director at the time.

I aimed to create a feature length fictional spatial biography for *Ariadne* on film, based in the garden and the *Muschelsaal* (Grotto Hall) of the *Neue Palais* from 1763 (New Palace) at Sanssouci Park, Potsdam, Germany:

‘Of particular importance was the *Muschelsaal* in the *Neue Palais* with its eclectic collection of shells, statues, representations of water, garden and forest. The *Muschelsaal* in its very intention and construction simulates nature by manufacturing its simulation with nature’s materials. The *Muschelsaal* by its very existence refers back to what it negates by its built exclusion: nature’ (Artists Statement: Wallen 1996).

Two agendas drove the media production. One was the concept of inventing a visual biography for a mythological figure that related directly to my ideas around spatial (auto)biography, and my artistic trajectory at the time. The second related to a further exploration of the relationship between time-based imagery and musical composition.

Permission was granted to photograph in the *Muschelsaal* and the surrounding gardens, in order to systematically document the space that would form the basis of the digital environment for *Ariadne auf Naxos*. I carried out further research in the libraries of Potsdam University and the photo archives of the *Kunstabtheke* in Berlin.

The resulting documentation comprised thousands of photographs on 35mm film that underwent a process of digitisation, transformation, collation and manipulation through the use of both digital animation and compositing systems. These formed a spatial representation of memories of a fictional past, to be projected behind Ariadne in the opera.

The film formed a ‘labyrinth’ where the fictional spaces had no need to conform to gravity. But as in *Die Schöpfung*, with its reference to Milton’s *Paradise Lost*, the film referenced Ovid’s *Metamorphosis* with direct influence from the production of *Metamorphosis* by German artist, director and designer Achim Freyer (1934–) at the Burgtheater in Vienna, 1987:

‘Ovid says that Daedalus built a house in which he confused the usual passages and deceived the eye with a conflicting maze of various wandering paths (in errorem variarum ambagum viarum)’ (Ovid in Aristotle 1993: 161).

‘... so Daedalus made the innumerable paths of deception (innumeras errore vias), and he was barely able to return to the entrance: so deceptive was the house (tanta erat fallacies tacit)’ (Ovid in Aristotle 1993: 166).

The *Ariadne* media sequences were structured as a complex polyphonic response to Richard Strauss’ compositional strategies, encompassing texture, Chroma and the shift between point and counterpoint. I framed these within the construction of Ariadne’s fictional *Palais*, the Labyrinth, the Minotaur, and a Borgesian logic that held the body of work together.



Figure 10. Video still from *Ariadne auf Naxos* (Strauss), 1996/2002. (Australian Opera)

The film succeeded in building relationships between the musical and the visual composition, through the construction of a visual time-based labyrinth adhering to a Borgesian logic, and through conforming to Foucault's definition of a *Heterotopia*, Baudrillard's definition of a *Simulacrum*, and Bal's definition of an *Autotopography*.

2.4.3 The Garden, German Pavilion, Expo Hannover 2000

An earlier project entitled *The Garden* (2000) is useful in uncovering precursors to *The Robot Garden*. It was named and influenced by English film maker Derek Jarman's 1990 film of the same name (*The Garden*). My installation *The Garden* for the German Pavilion at the World Expo 2000 in Hanover, was commissioned by the *Zentrum für Kunst und Medientechnologie* (Centre for Art and Media Technology) in Karlsruhe.

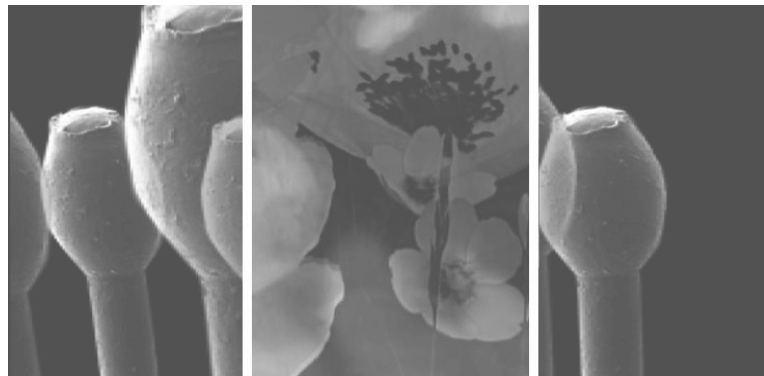


Figure 11. Video still from *The Garden*, 2000. Lawrence Wallen.

The Garden was a media installation that represented the dual aspects of culture and technology by investigating and visualising relationships between nature and technology. The installation aimed to straddle two contradictory positions, namely: the harmony of nature and technology, and the fragility of nature against technology. The work allowed the invisible and fragile structure of the natural environment to be made visible through images of genetic and sub-microscopic structures. This information was displayed in a fragile glass and monitor structure. Above this fragile construction of glass and technology was a slope of actual flowers intersected by mirror panels that created the physical illusion of an infinite and untouched nature.

2.4.4 The Robot Garden, Japan 2004

The third project with gardens as its main source of imagery and symbolic order was *The Robot Garden*, realized in Japan in 2004. The Robot Garden was an installation that used robotic components as visual display systems. The robots had been originally developed by the *Zentrum für Kunst und Medientechnologie (ZKM)* Karlsruhe, Germany and the *Fraunhofer-Institut für Materialfluss und Logistik*, Dortmund, Germany for the *Knowledge, Information Communication* section of the main Pavilion at the World Expo 2000 in Hanover, Germany.

The project had attracted attention in Japan, and Tokyo-based producer Ken Fujisaki expressed interest in developing an installation using this technology around the theme of the garden. *The Robot Garden* (also referred to as the *Moving Stone Garden*) was one of six commissioned gardens to be realized consecutively over a six-month period in the main pavilion of the 2004 Pacific Flora, Shizuoka, Japan. The Robots had a stone-like quality in both shape and surface. Projectors were housed within smooth, hard, semi-transparent skin. Ranging in size from 1.2 metres to 4.2 metres, the smaller robots moved slowly, forming ‘swarms’ around the larger robots.



Figure 12. The Robot Garden, 2004. Lawrence Wallen.

The interactive movement of the robotic sculptures, both individual and in groups, was controlled by complex laser-based collision-avoidance systems and locational tracking, together with software programming that simulated natural systems of flocking, loosely based on American technology theorist Kevin Kelly's swarm theory.

Together with German producer Stefan Iglhaut, Japanese producer Ken Fujisaki, the German Fraunhofer Institute and Japanese contemporary composer Yasuaki Shimizu, we developed an installation using ten of the original 72 Robots.

I initially worked from the quotation 'the essential is no longer visible' by French theorist Paul Virilio (1932–) which was made known to me through the projection of the sentence on a disused German World War Two bunker on the Jutland coast by Czech artist and architect Magdalena Jetelová (1946–) in her project *Atlantic Wall* (Orchard Gallery Derry, 1998 UK). Jetelová's striking black and white photographs of the action provided a starting point for the theoretical and spatial development of *The Robot Garden*: to make the invisible visible.



Figure 13. Atlantic Wall, 1995. Magdalena Jetelová.

The essential is no longer visible. Projections of Paul Virilio quotes on bunkers of the "Festung Europa" in Normandy.

A labyrinthine space was developed, based on structures and forms found during my research into the late 18th century English garden-like area known as the *Dessau-Wörlitz Garden Realm* near Leipzig in Germany. This garden was the first English garden on the continent, a model consciously imported to break the formal rigidity of the Baroque garden.

My concept aimed at making the invisible (or the ‘essential’) visible, focusing on the botanical within microscopic landscapes, made visible through varying contemporary and historic technologies.

A first layer of imagery was dominated by scientific drawings by German botanist and evolutionary zoologist Ernst Haeckel (1834–1919), who first coined the term *heterotopia* in relation to the deviations in form and appearance of particular species. A second layer of imagery came from photographs that I had taken using an electron scanning microscope at the University of Basel. These were then animated to create moving sub-microscopic landscapes. A third layer of imagery was temporal, derived from stop-motion photography which I used to accelerate movements – such as sunflowers opening and plants dying.

The first spatial layer was developed out of research into the *Dessau-Wörlitz Garden Realm* and comprised a defined pathway that worked with compositional strategies analogous to those used to create the Garden. It included axis, framing and labyrinth, as well as spaces that worked with non-Cartesian volumes, in acknowledgement of the formal break with Baroque ordering systems.

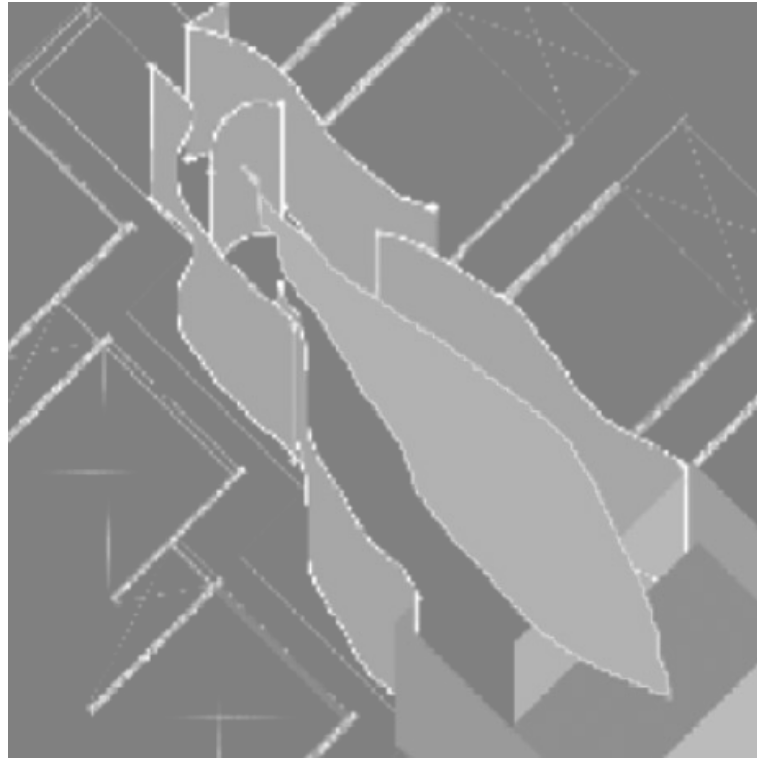


Figure 14. Plan of the space for The Robot Garden, 2004. Lawrence Wallen.

The second spatial layer was the specific variation of a soundscape that Yasuaki Shimizu had developed for all six consecutive gardens. This was described in the Japan Times:

‘Seventh Garden was originally composed as the ‘soundscape’ for the massive Pacific Flora 2004 exhibition currently running in Shizuoka... Both augmenting the scenery of the garden while also becoming a sonic sculpture in itself, it is truly the ‘seventh garden’ of the exhibition, what Shimizu has described as a ‘garden of the mind’ (Tartan 2004).

The Robot Garden combined cinematic and performative spaces. It created a surreal immersive environment that ‘choreographed’ its audience through a spatial narrative that constantly framed the content of that narrative:

‘Such is the logic of simulacra, it is no longer that of divine predestination, it is that of the precession of models, but it is just as inexorable. And it is because of this that events no longer have meaning: it is not that they are insignificant in themselves, it is that they were preceded by the model, with which their processes only coincided’ (Baudrillard 1994: 36).

In creating this *heterotopia*, my research into the inherent contradiction of the meandering path in the *romantic* gardens of *Dessau-Wörlitz Garden Realm* was articulated through a simulated microscopic botanical garden at the centre of a simulated Japanese Garden. In the end, all we have created is a simulation within a simulation, where *the essential is no longer visible*.

2.5 Simulation and Infinity

‘On the horizon of simulation, not only has the real world disappeared, but the very question of its existence has no meaning’ (Baudrillard 1994: 119).

If, as I have proposed, Borges is a silent and hidden *provocateur* of my body of work discussed thus far, the opera and installation *Walking in the Limits* (2006–07) was where he ‘stepped onto the stage’.

Walking in the Limits was an electro-acoustic opera by Swiss composer Heinz Reber (1952–2007) that had its first staging at the 2006 Theaterspektakel Zürich. It was further performed at the Festival La Bâtie Geneve (2006), Grand Théâtre Luxembourg (2006), and the Volksbühne Berlin (*MärzMusik*) in March 2007. Additionally, I was invited by Maria Magdalena Schwaegermann, then artistic director of the Theaterspektakel Zürich, to exhibit an immersive installation at the Shedhalle Gallery in Zurich in the same year, showing a selection of elements from my stage and video work related to *Walking in the Limits*.

The musical composition had a theoretical and structural relationship with emerging ideas in quantum physics, specifically *superstring theory*. This was made tangible through a libretto based on a biographic event in the life of the composer, which occurred on 9 November 1989, the night the Berlin Wall fell.

After several visits to the European Organization for Nuclear Research (CERN) in Geneva, Switzerland, where seminal research is being done on the development of the large Hadron Collider, the world’s largest particle collider, it became apparent to me that while I may have gained an appreciation of string theory, I was no closer to resolving a physical space in the context of the opera, as the proponents of string theory had done in giving it an identifiable form. My new-found physicist friends were much more convinced that a sound or sequence of sounds could approximate their theory better than a visual or spatial representation. Subsequently, I abandoned the empirical approach and looked to more literary sources of inspiration. These included works of semiotic Ian Umberto Eco and writer Jorge Luis Borges, and their

inquiry into Faust's search, driven by a scepticism towards science: '*Dass ich erkenne was die Welt / Im Innersten zusammenhält*' (Goethe 1986: 382–383).

I began my own search with a quote by Umberto Eco from his 1997 essay *Between La Mancha and Babel*, where Eco reflects on the Spanish author Cervantes and the Argentinian Borges:

'Only in the light of this Borgesian experimentalism (applied to ideas and not to words) one can understand the poetics of the Aleph, from where one can see, simultaneously, the heavy-laden sea and the multitudes of America and a silver-plated cobweb at the centre of a black pyramid, a labyrinth in London, all the mirrors in the planet and every grain of sand in every equatorial desert and the colour of a rose in Bengal, the Caspian Sea at dawn and the delicate bone structure of a hand, tigers, bisons and ants and the atrocious relic of what deliciously had been Beatriz Viterbo. It must be possible to see everything at the same time and then, changing the combinatory rules, to see something else, each new sight providing a new Celestial Emporium' (Eco 1997: 61).

The multi-dimensional universe proposed by the string theory with its proposition that all possible past and futures operated simultaneously and possibly in the same space were concepts echoed not only by Borges in his literary body of work but also by Umberto Eco in his postmodern evocation of signs.

I further developed the spatio-temporal concepts for *Walking in the Limits* through Borges, taking two of his short stories, *The Library of Babel* and *The Garden of Forking Paths*, both written in 1941, as principal departure points and a way of translocating theories derived from quantum physics toward a material space. Borges described *The Garden of Forking Paths* as:

'an incomplete, but not false, image of the universe as Ts'ui Pên conceived it. In contrast to Newton and Schopenhauer, your ancestor did not believe in a uniform, absolute time. He believed in an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces all possibilities of time. We do not exist in the majority of these times; in some you exist, and not I; in others I, and not you; in others, both of us' (Borges 1964: 28).

I carried across and integrated two aspects of Supersymmetric String Theory into the spatio-temporal expression of the final work, namely: that for string theory to be consistent, it requires space-time to have ten (3+1+6) dimensions, with the conflict between observation (three dimensions), time and theory (six dimensions) being resolved by (a) compacting the unobserved dimensions into strings, and (b) assuming that the Universe is infinite and that all possible futures and pasts must exist simultaneously (Green, Schwarz and Witten 1987).

‘I have just written the word ‘infinite’. I have not interpolated this adjective out of rhetorical habit; I say that it is not illogical to think that the world is infinite. Those who judge it to be limited postulate that in remote places the corridors and stairways and hexagons can conceivably come to an end – which is absurd’ (Borges 1964: 51).

The stage in *Walking in the Limits* took the form of a ten metre high kinetic sculpture that was in constant movement, and where the spatial and visual composition never repeated itself over the course of the opera. Comprising five semi-transparent silver screens that moved slowly along pre-determined curved paths, spaces appeared and disappeared in a spatial choreography that enveloped the singers. In the final scene the screens collapsed back in on themselves, leaving an empty stage. The Swiss art and theatre critic commented, in her review of the opening night:

‘*Walking in the Limits* is a homogenous artistic work made of sound, words and space, dealing with the understanding of space and time in a very existential sense: it reflects upon perception and illuminates the structures of individual memory’ (Hemmel 2006: 27).

The raw material for the video projections was produced by *acting out* the biographical events outlined in the libretto within a clearly defined set of parameters. The three actors meet in an unoccupied Soviet-era office building at Potsdamer Platz in Berlin. In one corner of the office floor was ‘the film set’ comprising two beds, a television, a red telephone, two bedside tables, two chairs, a coffee table and two lights. All these were sourced in East Berlin, and all were from the 1970s in origin, corresponding to the design of a fictional East German hotel room prior to the fall of the wall.



Figure 15. Location photo from the filming of *Walking in the Limits*, 2006.

The three actors inhabited this space for a period of 24 hours. It was agreed they could speak only the words of the libretto to each other. They were allowed to sleep, and food was delivered as ordered. The three actors were constantly recorded by three cameras, indirectly, via their reflections on the glass. This cinematographic technique meant that as the light increased outside, one saw more of the city below; and as it became dark again, the actors and the set gained in dominance.

The 72 hours of video (3 x 24 hours) filmed during this period was used as the basis of the projected media. In the stage production, I used three channels of projected imagery (one for each visible dimension), whereas in the installation I used ten channels (3+1+6) of projected imagery. Each channel of video comprised ten layers moving at different speeds and sourced from different times of the day. The total effect was that either thirty (in the case of the performance) or one hundred (in the case of the installation) different *passages of time* could be observed simultaneously.



Figure 16. Video still from *Walking in the Limits*, 2006. Lawrence Wallen.

Walking in the Limits proposed a simulation of supersymmetric string theory interpreted through the work of Borges. The project postulated a spatio-temporal reality that we may inhabit but cannot easily perceive. The work invited the audience to enter an electronic art space where conventional three-dimensional logic fails, and one must lose oneself in the complex rhythms and layers of the work in order to perceive its internal logic. The biographical event that informed the libretto was broken and re-assembled by the protagonists who did not know the whole story. Instead, they created different stories through assembling fragments in shifting orders, over the 24 hours of recording.

Walking in the Limits was an exploration into a Borgesian spatial logic that suggested ways to spatialise the infinite in an ever-changing configuration of live and mediated situations.

2.6 Mapping and Reflections

In an interview about the making of his 1983 film *Sans Soleil*, French film maker Chris Marker noted:

‘I remember that month of January in Tokyo, or rather I remember the images that I filmed of the month of January in Tokyo. They have substituted themselves for my memory. They are my memory’ (Marker in Sturken 1997: 19).

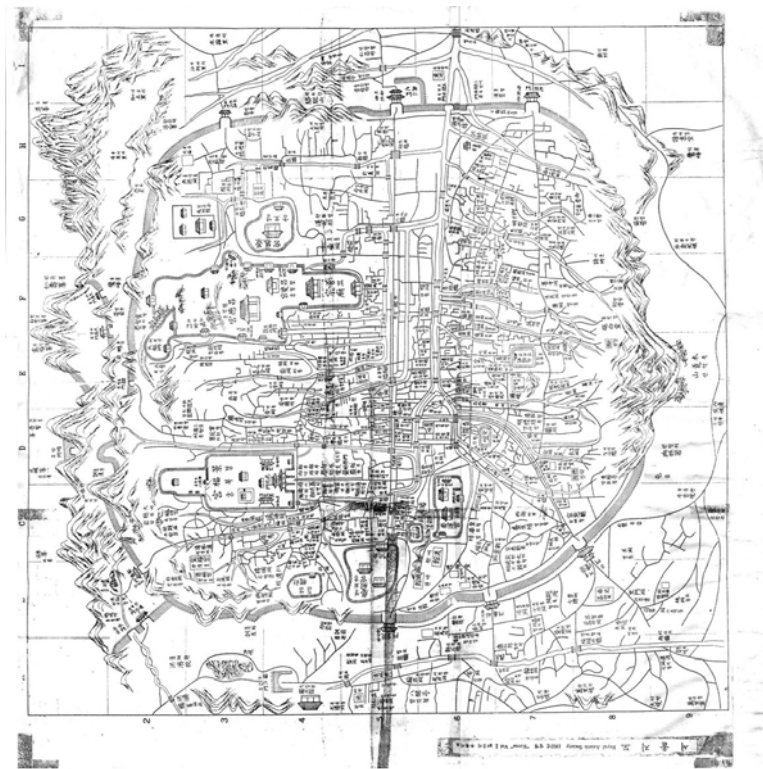


Figure 17. Map of Seoul, 1902. Seoul National University. Author unknown.

Past Mapping (2007) was a sculptural project realised for the glass atrium space next to the main lecture hall of the Korean-German Institute of Technology (KGIT). Located in the Digital Media City in Seoul, South Korea, KGIT is a co-operation between a group of German Technical Universities and a privately funded Korean Institute formed to develop a post-graduate teaching and research facility around Information Technology, Bio-Technology and Art Technology.

Germany and Korea have strong diplomatic and commercial ties in part because of the sympathies engendered through the common experience of having had (or still

having) a divided country. In *Past Mapping* I was interested in symbolically, intellectually and culturally mapping Seoul and Berlin and thus creating a third space through the dialogue between two cultural and intellectual environments.

In early discussions in Korea, the use of a highly technical installation was ruled out because of the desire of the Korean commissioner for the work to 'last forever'. Subsequent questions related to ideas about materials, and the metal *titanium* was my immediate response. In defining the material, I had set myself an ambitious financial and logistical challenge.

This spontaneous decision was influenced by my earlier visit to Frank Gehry's titanium-clad Guggenheim Museum in Bilbao, Spain. I had been fascinated by the way in which the metal's appearance changed depending on lighting conditions, and the effect of the metal's reflective qualities in rendering a large architectural object almost immaterial.

My first conceptual sketches proposed either a single interwoven layer or three distinct layers. However, the final work saw two independent objects emerge, creating a void between them, and leaving a third space open to interpretation and change. (see figure below)



Figure 18. Concept sketch of *Past Mapping*, 2007. Lawrence Wallen.

Early in the process I secured the support of Mirosław Pienkowski, owner of Trinon Titanium GmbH, based in Karlsruhe, Germany, who sponsored the engineering and construction of the objects in his factory located in Narva, Estonia. Rather than passive sponsoring, the project was seen as an active collaboration, with Mr Pienkowski's son Lucas Pienkowski becoming the co-ordinator between Karlsruhe, Narva, London and Zurich. He was critical in making the artistic vision a technical

reality. We supplied models and sketches to the engineer, who then had to work out the shape of the actual component, and then model it for production.

The first engineer resigned after a week, claiming that the project was impossible. The second engineer worked day and night for four weeks, working out the precise angles. These were complicated by the fact that the angles gradually rotated inwards and simultaneously angled upwards, and we required precise three dimensional engineering drawings for the manufacture of the work.

Comprising 420 inter-connected titanium elements, the two objects had a combined assembled weight of 358 kg and a length of 17.8 metres. The overall form had the appearance of two long thin skeletal boats, with *lamellae* running from front to back, forming the frame of the vessel. The *lamellae* formed a structuring device for the positioning of individual elements.



Figure 19. Past Mapping, 2007. Lawrence Wallen.

Location was expressed on three physical levels: firstly, the individual titanium elements that had been derived from specific urban sites; second, the interconnected elements which formed the eighteen-meter-long lamellas related to adjoining sites; and thirdly, the form as a whole came to be an assemblage or fragmented map of Berlin or Seoul.

Each of the elements was cut from titanium using a computer-controlled water-jet cutter that was located in an expansive warehouse space in Narva. This gave us the room to produce the elements, polish them, lay them out and assemble the final objects, before demounting them and air-freighting them to Korea accompanied by four (Russian-speaking) technicians, to facilitate reconstruction on site.

Strategies for mapping Seoul and Berlin included archival research into historic maps of both cities, topographic maps, and social and cultural maps. Further, we revisited strategies that had been developed for early works, including photography and video, to create *macro landscapes* and *micro landscapes*.

I have previously described the work as a physical manifestation of a rhizome – defined by Deleuze as a non-hierarchical system without a centre, relying on a circulation of states. The work reinforces the importance of working, intellectually and artistically, outside traditional hierarchies of culture and knowledge, to increase territory through deterritorialization, and to extend the line of flight to the point where the work became an abstract machine (Deleuze 1987).

Symbolically, the location of *Past Mapping* was the foyer of the soon-to-be-opened Korean-German Institute of Technology (KGIT), a project that relied on successful scholarly as well as political collaborations between the two countries. The sculpture was hung from the ceiling at a height of 7 metres. The building's architecture and layout meant that the foyer was open to a height of 11 metres or three storeys. This meant that the sculpture had to be designed with both views from the top down and views from the bottom up in mind. It also necessitated finding a way to hang the sculpture with a weight of 358 kg in a seemingly weightless manner, and, most importantly, 'invisibly'. *Past Mapping* was meant to appear to be floating rather than hung. Thus, both artist and engineer had to collaborate to align concept and aesthetics

with rigid materiality and statics. The sculpture was re-assembled successfully on site and hung two weeks before the building itself was finished.

Past Mapping broke new artistic ground both in physical terms through its exploration of reflected light, permanence and materiality, while developing existing conceptual concerns around mapping and simulation. Read in coalescence with the media installation *Limits* (2006) at the shed Halle in Zurich they set the theoretical frame for my photo media installation *repetitive systems* at the Cairo Biennale in 2008 - 2009.

2.7 Conclusion

This chapter highlighted and analysed specific artistic strategies and obsessions related to creating space from an initial conceptual framework of ideas, materiality's, sites and technologies. A wide range of my works, completed between 1993 and 2007, has been introduced. This strategy demonstrates how specific *topoi* such as *The Garden* reappear in more than one project, as a symbol for the relatedness of nature and culture throughout history, and throughout the development of diverse technologies to both construct and represent landscape.

This chapter promised to identify *elements of a grammar* as they relate to the artist's practice of creating spatial autotopographies in diverse media, ranging from (video) installation to media scenography and sculpture. The elements making up my grammar of space are recurring ones, thus enabling artistic invention to align with a framework of concepts and ideas. The reading of the works of Argentinian writer Luis Borges, himself obsessed with identifying the elements making up the universe, has informed and strongly influenced my grammar. Indeed, it might have given rise to my naming such an essentially non-verbal framework 'grammar'.

As shown by example in this chapter, central elements of my grammar of space include: deconstruction and assemblage (of a Byzantine icon) in *Rapture*, the micro and macro observation (of landscape) in *Pleasure of Place*, the undoing of a 'master narrative' (Lyotard 1979) by a 'small narrative' in *Remember Landscape*, and the mapping of a city, a country or a culture in *Past Mapping*. The layering of contemporary and historical imagery in *Ariadne auf Naxos*, and the juxtaposition of ornament and raw materiality in *The Creation* are further central elements pertaining to a specific and highly subjective grammar of space in my works. *Walking in the Limits* carries direct reference to a Borgesian grammar of simulation, complexity and representation of the infinite, whereas the main elements of a grammar of space in *The Garden* and *The Robot Garden* have been defined as point of view, perspective, axis, reflection and refraction, scale and movement. The Venetian piece *Dissolution* demonstrates how autobiography and fiction, narrative and memory are dislocated through *drifting* strategies. Again, these form elements of the subjective grammar of space that this text has been striving to uncover and to contextualize.

Chapter 3: Staging Landscape

3.1 Concepts of Landscape and Nature

‘A curious excavator of traditions stumbles over something protruding above the surface of the commonplaces of contemporary life. He scratches away, discovering bits and pieces of a cultural design that appears to elude coherent reconstruction but which leads him deeper into the past’ (Schama 1996: 16).

In this final chapter, I focus on describing my artistic processes of inscribing meaning into concepts of spatiality. I look at notions of landscape, nature and representation, seeking to develop an argument through both exhibited and written work that lies at the interstitial space between image and text.

Staging Landscape is both the title of this chapter and the name of the exhibition of collected drawings and curated texts that makes up my creative work submitted for examination at the UTS Gallery in Sydney during December 2011.

Before considering the concept of landscape, I would first like to look at the relationship between the concept of landscape and the concept of nature. In viewing nature as a mirror to the human condition, artists, dramatists and philosophers have tended to frame nature in terms of a construction of contained and legible narratives. Jean Jacques Rousseau’s *noble savage* (Cranston 1991), the bucolic scenes from early Greek drama (Faulkner 2008) and the idealized landscape of Nicholas Poussin’s *Arcadia*, (Bartlett 1998) for example, can all be seen from a particular historical and cultural perspective.

Landscape is nature framed, as is the garden – and this notion of framing is a dynamic evolving concept that through the centuries has been strongly connected to concepts of seeing, of naming and of representation.

Cultural geographer Denis Cosgrove reflected critically on his own idea of landscape, developed in the 1984 publication ‘Social Formation and Symbolic Landscape’:

‘The thesis, that landscape constitutes a discourse through which identifiable social groups historically have framed themselves and their relations both with the land and with other human groups, and that this discourse is closely related epistemically and technically to ways of seeing, remains both the book’s strength and, from today’s perspective, also its principal weakness’ (Cosgrove in Delue and Elkins 2008: 20).

Cosgroves’ self-criticism referred to the predominantly Eurocentric perspective of *social formation* and to its apparently *neutral* gaze that captures and frames nature as landscape. In the previous chapter, I have referred to an early work, *Remember Landscape* (1995), that dealt with a child’s unsettling recognition of a relationship with the land that was more complex than he was able to understand at the time. In this work, the child’s desire to bond with his immediate natural surroundings in the garden of his childhood, was held at bay by the voice-over of Joseph Banks’ authoritative naming of the unknown land. The diary entries of the white coloniser contrast with the child’s trusting gaze, and present the landscape and narrative described within a discourse on geographical inscription as an inscription of power.

Art historian James Elkins described a range of conceptual schemata that can be applied to the garden. In his 2008 book *Landscape Theory*, he identified the following, as closest to the quality of thought that gardens may induce:

‘Gardens are open-ended sites of desire. ...According to Pugh, gardens elicit what the psychoanalyst Jacques Lacan describes as ‘desire’: a kind of longing that operates without a specific object in mind and without relation to other people. The garden, in this account, does not represent anything: rather it embodies a psychic need’ (Delue and Elkins 2008: 73).

In the varying ways of framing landscape – through language, technology and artistic representation – cultural codes become legible. Between the contested and binary oppositions of *nature* (innocence) and *nurture* (culture), the concept of landscape emerges as the mediating element. Occupying a *site of desire*, the concept of landscape implies the staging and exhibiting of a particular understanding of nature and its translation into diverse materiality’s. As a site of desire, landscape is not, as

British geographer Jay Appleton describes it, ‘a kind of backcloth to the whole stage of human activity’ (Appleton 1975: 02), but can be regarded as the result of a compositional strategy, as a *scenography of desire*.

Here, I have described landscape as nature *framed* and *staged* and as a *site of desire*, or as a *scenography of desire*. As the term *scenography* evokes a theatrical environment or a *mise en scène*, so does the term *Staging Landscape*. It denotes the staging of a very specific concept of nature; in fact, a double staging of nature. Such a layering of processes – of singling out, exhibiting and staging – enables the critiquing of existing *master narratives* (see below) through exposure, as much as through the formulation of counter-narratives.

The *Grand Narrative* or the *Master Narrative* is a term introduced by French philosopher Jean-François Lyotard (1924–1998), in his 1979 work *The Postmodern Condition: A Report on Knowledge*, in which Lyotard articulated a critique of institutional and ideological forms of knowledge. This was an extension of his *Philosophy of Desire*, outlined in the 1974 work *Libidinal Economy (L'Économie Libidinale)*.

Situated within a distinct postcolonial discourse and corresponding with my own personal and artistic biography incorporating Australasia and Europe, my return to Australia in 2009 had parallels in my artistic and theoretical response to my return to New Zealand fifteen years earlier, in that it allowed issues of location, memory and landscape to be revisited with fresh eyes, and for works to be generated from this particular perspective.

3.2 The Scenography of Narrative Spaces

The theoretical framework of this doctorate is in dialogue with the works I completed, exhibited and published in 2010 and 2011. These include the visual essay of photographs, (along the abandoned Ghan railway line between Finke and Alice Springs) entitled *Landscape and Desire* in the co-edited book *Space and Desire* (editors: Brejzek, Greisenegger, Wallen). The solo exhibition *A Grammar of Space*, and the photo media triptych *Blue 1-3* (in the group exhibition *who has the amphora handle*), were both shown in 2011 in the Faculty of Creative Arts (FCA) Gallery at the University of Wollongong. The final doctoral exhibition *Staging Landscape* shown at the University of Technology Sydney (UTS) Gallery in December 2011, and the installation *Spatial Narratives* was produced for the 12th edition of the *Prague Quadrennial for Performance Design and Space* (PQ2011) in June 2011, at the Prague National Gallery, Czech Republic.

A sequential visual argument for the development of this body of work is made in the accompanying documentation titled *A Grammar of Space*, that allows for aesthetic and theoretical connections to be made between the works. These works are interrelated, and culminated in the December 2011 doctoral exhibition *Staging Landscape* at the UTS Gallery in Sydney.

A collection of quoted descriptions from Australian Indigenous and non-Indigenous writers on the Australian landscape, was compiled by long-time friend and Aboriginal art curator Marg Bowman and myself. These descriptions, that we referred to as spatial descriptors, were first used as a central element in *Spatial Narratives*, produced for and shown at PQ 2011. They had an important, but not direct, influence on the production of the final drawings for both *A Grammar of Space* (2011) and *Staging Landscape* (2011).

The Prague installation *Spatial Narratives* demonstrated how a textual analysis of space may act as a counter-narrative to a persistent and colonial master narrative, and is conceptually tied to my earlier works, with themes of colonialism, representation and landscape reconfigured into a new work.

The work was described in the catalogue as

‘ ... an installation constructed of spatial descriptors from the writings of Australian authors and playwrights. The exhibition presents a curated selection of extracts that describe landscape and spaces posited as being a central characteristic of Australian literature and a critical influence on the spatial autobiographies and narratives of contemporary Australian artists, architects and scenographers. It explores spatial location as an influence on the cultural production of its immediate audience, and identifies regional intellectual differentiation as a critical factor in a globalised art discourse. The origins of the installation lie in the journal entries of Joseph Banks (1743–1820), the botanist on the ship that “discovered” Australia. Being the first description of a unique Australian landscape and space unknown to European culture, it has become a definitive descriptor. Working inside the void of the seemingly objective authority of the text and our spatial interpretation, the work questions the way we define physical stage space and the socio-political influences that affect our memory of space. (Wallen in Lotker 2011: 08)

The object took the form of a 3 meter x 2 meter x 1.5 meter black monolith with the fragments of text stenciled in black in lines running around the object. A large metal wheel in a constant counterclockwise movement sliced through the object creating a quiet but relentless grinding noise. On the surface of the wheel old letterpress characters were used to ‘spell out’ the following quote from the diary April 19 1770 from the diary of Joseph Banks:

‘With the first day light this morn the Land was seen, at ten it was pretty plainly to be observed; it made in sloping hills, covered in Part with trees or bushes, but interspersed with large tracts of sand. At Noon the land much the same (Banks 1963: 191).

In a yet-to-be-published article, long-time collaborator and curator for theory at PQ 2011, Thea Brejzek describes *Spatial Narratives*:

Australia’s 2011 national contribution to PQ by Lawrence Wallen and his team demonstrated a rare and performative reading of the land, this distant terra incognita Australia through the monolithic object placed into an assembly of objects and people. In Prague, Wallen conceptualized an assembly that posited colonial, Indigenous and

non-Indigenous voices within a spatial construction that inherently critiqued the first, the formerly dominant, the master narrative.

Such spatial practice, of which scenography is one, is concerned with the unfolding of a physical or virtual figure in relationship to an existing or an intended narrative over time. It is in the staging of space, however, that scenography proves itself as a practice of difference as it elicits, makes visible and stages the gap between the space and the object, a gap that, I believe, can only be experienced through participation, through enactment, and, possibly, through the ambivalent gesture of the black cube in the white box, relentlessly performing acts of space (Brejzek 2012).

In *Spatial Narratives*, it is not my voice that describes the country but rather the diverse voices of eleven Australian writers set against the colonial narrative of Joseph Banks. The black prism that makes up the installation is nothing more than a container for the many voices and many descriptions, but it does nothing less than to focus on the existence of the many histories written and narrated – rather than the one identified as the coloniser's voice.

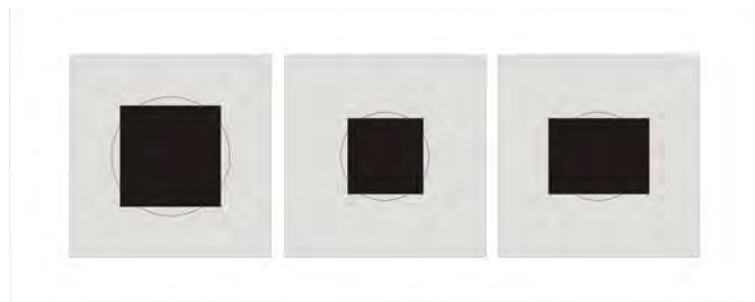


Figure 20. Concept drawing for *Spatial Narratives*, 2011. Lawrence Wallen.

In their deliberation on the topic of many voices and many texts describing the Australian landscape, *A Grammar of Space* (2011) and *Staging Landscape* (2011) showed a move from the machine-stencilled black-on-black quotations of *Spatial Narratives* (2011) to exploring an abstraction of my own handwriting within the representation of landscape.

This strategy had its genesis as a small concertinaed book filled with text describing the Fondamenta San Sebastian in Venice, thus referring back to that much earlier autobiographical work created in Venice *Dissolution*. The text was then made illegible by layers of blue ink drawn on top of the descriptions.

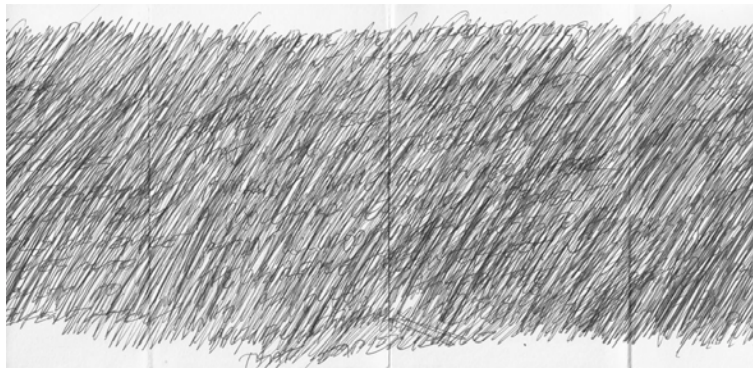


Figure 21. Concept Drawings for A Grammar of Space, 2011. Lawrence Wallen.

Reminiscent of the aesthetic of American artist Cy Twombly (1928–2011), the thin long drawing also relates to the thin long slot that I cut into the black prism in Prague as part of *Spatial Narratives*. This had its compositional origins in an observation by Lithuanian scenographer Andrius Ciplijauskas, about the ever-present horizon line in the Australian outback, during a production meeting in Vilnius, Lithuania on the 28th of April 2011.

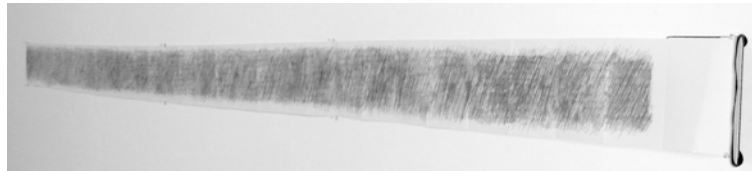


Figure 22. Concertined Note-Book, 2011. Lawrence Wallen.

Giving *others* quite literally a voice in the Prague project in turn provoked me to reflect on my own approach to *writing space* or *writing the landscape*, and through the ‘drowning’ of the text in a small notebook which served as a source not only for concept but also for materials and technique, I began to write the landscape using the literary excerpts from the Prague installation as abstract and distant points of inspiration. The drawings were never thought of as illustrations of a text, but rather writings in themselves located in a fragile interstitial space. In the exhibitions *Spatial Grammar* (2011) and *Staging Landscapes* (2011), the literary excerpts were located at a distance to the drawings, and were to be read as notes in isolation. They evoked multiple subjective landscapes of difference: physical and emotional, visible and imaginary.

The initial study for the exhibitions was completed in a moleskin concertina book with closed-book dimensions of 95mm x 142mm and open-book dimensions of 142mm x 2610mm. This was a small and highly portable version that remained in my pocket as I completed the subsequent works.

What started as a process of literally writing into a book evolved into a technique for ink markings on paper generating a visual strategy for writing landscape or describing space through an abstracted blue field. My choices of medium, pen and paper and the movement from left to right in the page refer in formal terms to the act of writing and the result is arguably a legible page. Scale became critical in the development of the work, and while the first work was contained in a small book, the subsequent works grew in size. The first series of works were realized on 150cm x 150cm 220 gsm Fabriano Accademia Archival paper with the second series producing a work 4500cm x 246cm on 300 gsm Arches watercolor rough paper made of 100% cotton (refer to the accompanying visual documentation).

The technique of marking the paper produced a layering of lines, the density of which produced the movement within the field. When one's eye were close to the drawings the white paper showed through between the lines, but as one moved further away from the work, the eye had trouble discerning the gaps, and the blue field seemed to literally float off the page. This effect had partially to do with the specifics of depth perception in the blue colour spectrum, combined with the visual acuity threshold of the eye.

After a number of experiments with different blue inks, I settled on a Japanese pigment-based blue ink (based on copper phthalocyanine) as the pigment that most clearly evoked the intent of the work in the visual perception of the viewer.

Within a range of approximately 2 to 12 metres distance from the blue drawings, some gaps are visible. In fact, some are barely visible and others are completely invisible to the eye. This tension across the field is largely responsible for the shimmering or floating of the image off the paper. This effect is further enhanced by

the monochromatic blue, and the eye's inability to judge distance accurately where blue is the predominant colour.

The colour blue has been an important colour or theme throughout art history, notably in central art works of the 15th century, when *blue* has been associated with the Virgin Mary as in Albrecht Durer; *Virgin and Child before an Archway*, (c. 1495) and Sandro Botticelli: *The Cestello Annunciation*, (c. 1489). In the Romantic period it was the *Blue Flower*, first named as a symbol for infinity by German writer Novalis in his novel *Heinrich of Ofterdingen* (1802) and depicted by the Romantic German painter Philipp Otto Runge (1777-1810). In the twentieth century, the expressionist artists' movement *The Blue Rider* (1911-13) led by Wassily Kandinsky and symbolized by Franz Marc's signature paintings of *Blue Horses*. Picasso's blue period (1901-1904) shows an introverted engagement with personal melancholy whereas Yves Klein's vibrant blue (patented as *International Klein Blue*) paintings stand for the artist's utopian outlook and projects. In all the above examples throughout the history of painting, the colour blue expresses the concept of infinity, it shows an inner world and it has been used in seminal monochromatic abstract works.

Taking two positions from the 2011 Venice Biennale Catalogue I confirm that my own blue drawings (while carving out a new medium and mode of expression for me, and perhaps for the first time, an identifiable artefact) remain within a body of work that has asked its viewers, in repeating the words of James Turrell, to forget 'one's own grammar of perception' (Turrell in Curiger 2011: 55)

The *search* is further supported by French contemporary philosopher Jean-Luc Nancy who argued, that throughout the history of Western art we have had recourse to the symbols of the infinite, but: 'Today we no longer have representative signs of this order' and 'This is why we have to go in search of new forms that can be assigned to the infinite' (Nancy in Curiger 2011: 89).

Thus, what initially may have appeared as a change in my attitude towards materiality, sets up a tension between the materiality of the paper and the immaterial nature of the image that floats in front of it. This is not unlike the floating projections of deconstructed icons in *Rapture* (1993) or the titanium work *Past Mapping* (2007),

where the success of the work lies in the tension between the scale of the object and its ability to appear immaterial to the viewer.

The Latvian curator Daiga Rudzate commented on the blue paintings of Latvian artist Kristaps Gelzis, entitled *Artificial Peace (Contemporary Landscape)* shown at the 2011 Venice Biennale. She wrote that the work ‘strides the borderline between monumental painting and conceptualism while belonging to both’ (Rudzate in Curiger 2011: 396).

Similarly, the scale and density of the blue drawings in *Spatial Grammar (2011)* and *Staging Landscape (2011)* is that of monumental painting, further supported by the singularity of the field. However, the lightness and the process-driven manner in which the works were produced, sit more comfortably in the conceptual art framework. They may, as do the blue paintings of Kristaps Gelzis, lie within both of these historical extremes.

‘The hand is the instrument of instruments’ wrote Aristotle in *De Anima* 3.8, arguing that the hand is both the most intimate, as well as the most complex instrument, to master. The hand can, however, be also regarded as the instrument that most directly communicates with the viewer (Aristotle in Polansky 2007: 496).

The process of writing creates spatial relationships between the letters, words and spaces. These spatial relationships can be used as a mnemonic tool to remember the written content. While writing intensifies memory-recall through visual memory, the temporality of the writing itself both aids, and in turn creates, memory. In *Staging Landscape*, I ‘wrote’ the landscapes and then erased the written text by over-writing it again and again, in horizontal lines, vertical lines, parallel lines, and zigzagging criss-cross lines. Writing and drawing furiously at times, and deliberately at others, I completed each drawing in one action. By fastening the paper to a large, even glass wall, I made sure the pen would at all times be touching a smooth and unmarked paper surface, avoiding any markings coming from under the paper. Inconsistencies in the ink-flow were left uncorrected, since they presented a document of the dynamics of the writing action and its temporality. As a musician’s performance of a piece differs slightly from rendition to rendition, each handwritten drawing differs from the others. These drawings differ from each other in a way that forms a climax to all

aspects of a grammar of space in my work – aspects I have attempted to tease out, explain, analyze and contextualize in the previous chapters.

Each of the eleven drawings in the body of work *Staging Landscape* differs from the others in its perspective, scale and movement. They are based on different narratives and different (auto)biographies. They display different artistic strategies for dislocating a central axis or point of view, and for advocating the drift of lines across the paper. Each drawing represents a different field of colour and, by moving physically away from the works, the viewer will experience different reflections and refractions of light, producing many different shades of blue.

Chapter 4: Summary and Outlook

In chapters 1 and 2 respectively, I have retraced central biographical stations and events in both my private and professional life, as they related to my artistic development and to the articulation of specific concerns in individual works and work groups. The overall question leading this research has been primarily speculative in nature, asking whether in my practice there *might be* such an abstract framework as a set of rules, or a kind of grammar, that can be articulated in spatiality. By looking closely at individual works created between 1991 and 2011, in terms of their concept, technique, production, reception and position within the overall body of work, I was able to identify recurring singular elements to do with the artistic definition and construction of space. These are: point of view, axis, reflection and refraction, perspective, scale, movement, strategies of (dis)location, (auto)biography and autotopography, narrative and memory.

Chapter 3, by contrast, engaged with my most recent work, *Spatial Narratives*. While in the previous works discussed, one or several of the elements of a grammar of space were dominant or were the only ones identifiable, it is in the hand-written drawings of *Spatial Narratives* where *all* the elements of a grammar of space can be found.

In *Phaedros*, Plato discussed the potential destructive effect of the transformation from an oral to a written culture:

‘Socrates. At the Egyptian city of Naucratis, there was a famous old god, whose name was Theuth (sic); the bird which is called the Ibis is sacred to him, and he was the inventor of many arts, such as arithmetic and calculation and geometry and astronomy and draughts and dice, but his great discovery was the use of letters. Now in those days the god Thamus was the king of the whole country of Egypt; and he dwelt in that great city of Upper Egypt which the Hellenes call Egyptian Thebes, and the god himself is called by them Ammon. To him came Theuth and showed his inventions, desiring that the other Egyptians might be allowed to have the benefit of them; he enumerated them, and Thamus enquired about their several uses, and praised some of them and censured others, as he approved or disapproved of them. It would take a long time to repeat all that Thamus said to Theuth in praise or blame of the various arts. But when they came

to letters, This, said Theuth, will make the Egyptians wiser and give them better memories; it is a specific both for the memory and for the wit. Thamus replied: O most ingenious Theuth, the parent or inventor of an art is not always the best judge of the utility or inutility of his own inventions to the users of them. And in this instance, you who are the father of letters, from a paternal love of your own children have been led to attribute to them a quality which they cannot have; for this discovery of yours will create forgetfulness in the learners' souls, because they will not use their memories; they will trust to the external written characters and not remember of themselves. The specific which you have discovered is an aid not to memory, but to reminiscence, and you give your disciples not truth, but only the semblance of truth; they will be hearers of many things and will have learned nothing; they will appear to be omniscient and will generally know nothing; they will be tiresome company, having the show of wisdom without the reality. (Plato 1993: 87 - 88)

In this passage from the Phaedros dialogue, the god Theuth presents his invention of the letters to the Egyptian king Thamus. With this invention he claims to have discovered a healing potion to aid memory. Thamus disputes this and brings forward two reasons to claim that on the contrary, the invention of letters will destroy memory: (i) letters, and subsequently writing, separate the knowing person from his knowledge, and thus knowledge can fall into the hands of the wrong people, and (ii) the written document is not a living, dynamic archive, and thus does not adequately represent human knowledge-production.

In *Staging Landscape*, my ambivalence towards the fixity of letters as expressed by Socrates in the Phaedros dialogue, is initially articulated in the extinction of the writing by my drawing over the letters, as in the concertina booklet. In another stage of the development of the work, I read the literary excerpts and responded to them by drawing – a drawing, however, executed with an instrument of writing, the ink pen.

With the shift of my recent practice toward handwriting and drawing – while still engaged with articulating notions of land, landscape and memory – I am now able to claim, at the end of this research project, that *Spatial Narratives* is the most strongly informed of all my works by what I can now call, with confidence, **‘A Grammar of Space’**.

In the end the chronological arc of the work joins. It forms a circle with the large blue drawings that have emerged as the principle artefact of the doctorate having aesthetic and theoretical parallels to my conceptual paintings and drawings realised in Vienna in the mid 1980s: insightful is the name of my 1987 installation in a small gallery at the University of Applied Arts Vienna entitled *monochrome texts* comprising of photocopied words as fragments of past places or states (arabic, seascape, water etc.) roughly over painted with egg tempera and glued onto pieces of A4 corrugated cardboard. *Monochrome texts* would appear to be a crude precursor to the blue drawings, however, while the elements are similar: monochromatic field obscuring a buried text that relates to an autobiographic experience, the artistic and life processes outlined in this research has refined the latter works.

The current track of work moves away from the highly collaborative and technically complex projects outlined in chapter two to a more focused practice that consolidates specific artistic strategies including simulation, mapping, reflection and representations of the infinite into future exhibitions and projects.

The research firmly establishes a confidence to work in the interstitial space between image and text and while leaving the dialogue with Borges over the origin of memory intact and perhaps unresolved, the collecting of strands in a cohesive and comprehensive way generates a solid platform for the development of a consequent practice that continues to explore the nature of representation and the representation of nature.

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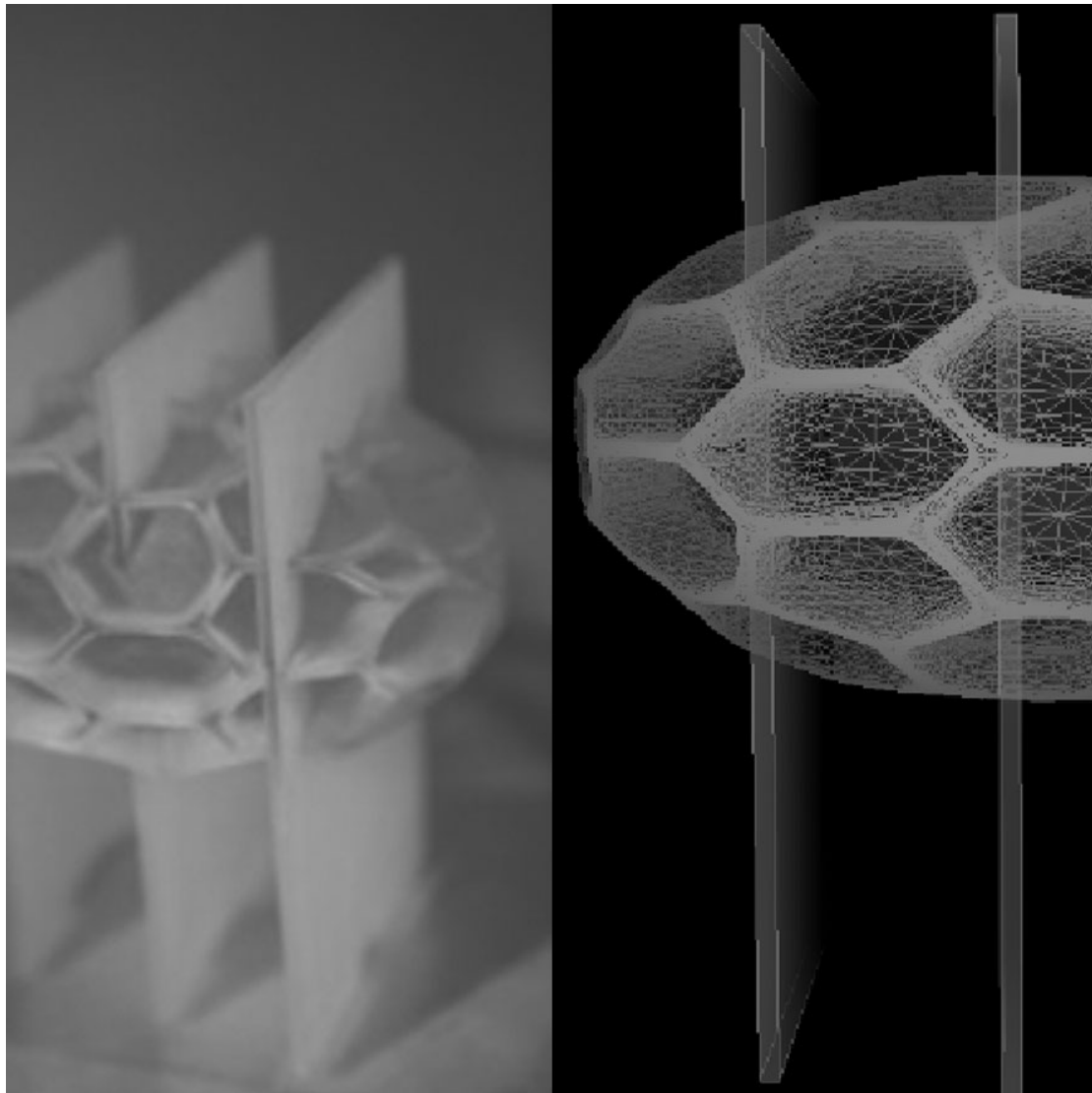
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Appendix

An overview of practice

Further text, images and videos can be downloaded from
www.lawrenceweallen.com



Title	Leucosis II
Role	Artist
Genre	Sculpture / Object
Exhibition title	Insideout (group show)
Curators	Claire Smith / Martin Rieser
Date	July 2010
Location(s)	Object Gallery (Sydney - 2010) Righton Gallery, Manchester (2010) Cornwall Design Season (2011)

Artist Statement Working on narrative, transformative and interaction of spaces that explore the complexity and shifting nature of urban environments, Wallen's concerns include Spatial (dis)location, spatial drift, (auto)biography and spatial narrative. Leucosis 2 is a domestic work that explores relationships between micro and macro structures by proposing the virus as architecture. Juxtaposing the domestic and safe with the inherent dangers of microorganisms the work explores our sense of unease in spaces where the critical is neither physical nor visible. As SARS, H5N1, HIV have begun to define our operations so must our architecture respond.

Link <http://www.arttech.com.au/insideout/>



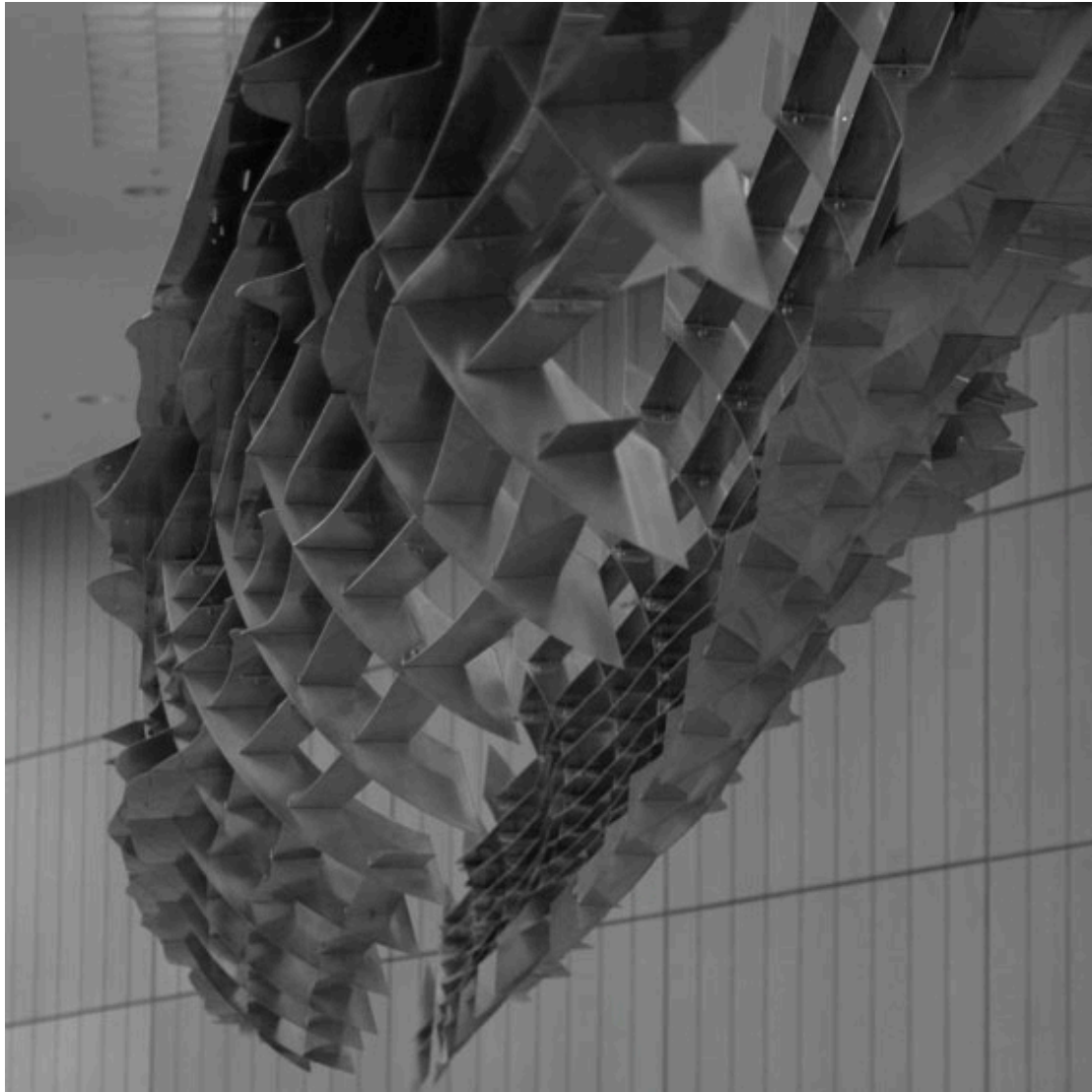
Title	Repetitive Systems
Role	Artist
Genre	Photomedia Installation
Exhibition	Cairo Biennale 2008 (group show)
Curators	Salwa ak-Kasabi, Ehab El-Labban
Date	December 2008
Location(s)	Gezira Centre of Art, Cairo, Egypt
Materials	Burnt wood, Photographic Prints
Link	http://www.cairobiennale.gov.eg/11/Art_Det/51.htm

Artist Statement In this simulation that is conceptualised *on the desire of the other*, we find new definitions of authenticity, complexity and simulation clearly identifiable when removed from the context and reconfigured in the form of a photomedia installation.



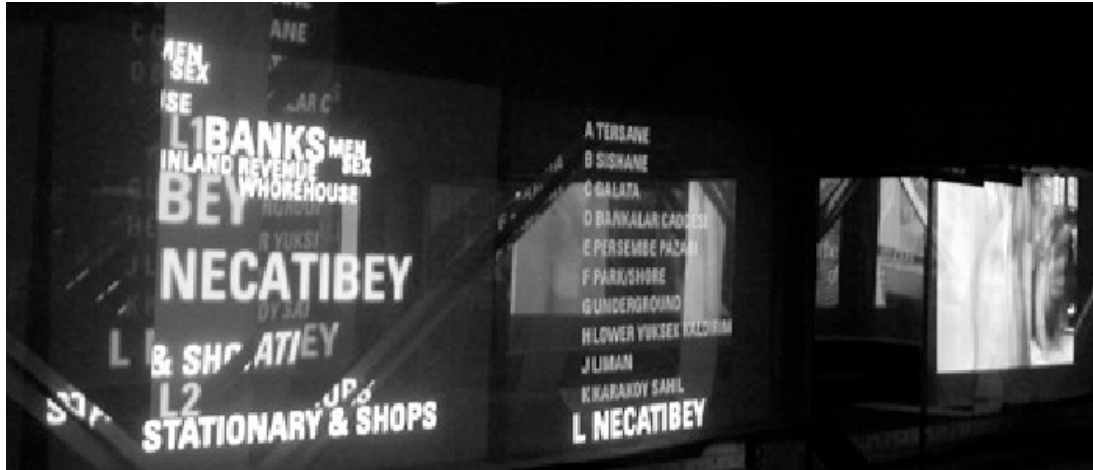
Title	Limits
Role	Artist
Genre	Installation
Exhibition	Zurich Theaterspektakel
Curators	Maria Magdalena Schwaegermann
Date	July 2006
Location(s)	Shedhalle Gallery, Zurich
Materials	Scaffolding, Mirrors, Video Projection
Link	http://2006.theaterspektakel.ch/walking.html

Artist Statement Two-way mirrors, printed floor cloth, ten video projections of Potsdamerplatz, Berlin The Video Installation "Limits" was a ten channel video installation that juxtaposed ten layers of speed against ten frames or locations. We show 100 simultaneous views filmed out of a window on Potsdamerplatz, Berlin. The inclusion of a 10m x 10m x 1 m floating mirror creates an optical intervention that infers infinity and 10m2 printed images of a sub microscopic landscape infers the relative relationships between the micro and the macro landscapes presented within this installation. The installation is a simulation and fragment of thought on the supersymmetric string theory without sound the work simulates and makes visible the time and space that we may inhabited but that we cannot perceive. We find ourselves out of time and out of space in an electronic art space where conventional logic fails and one must fall into the complex rhythms of ten simultaneous dimensions.



Title	Past Mapping
Role	Artist
Genre	Installation / Sculpture
Exhibition / location	Korean German Institute of Technology, Seoul
Date	September 2007
Materials	Titanium,
Dimensions	17.8m long 1.1 m. High
Link	http://www.trinion.com/index.php?Id=24
Team	Su Park (Assistant to Lawrence Wallen) Lucas Pienkowski (Trinion Titanium) Mr. Pienkowski (Trinion Titanium) Trinion Titanium (sponsor / construction and install)

Artist statement (extract) In *Past Mapping*, Seoul and Berlin were mapped, interpreting the cartographers art to locate the representations of the two cities Physically, intellectually and culturally. A tension exists between the seemingly objective mapping of the physical space and the more subjective interpretation of the non-visible landscapes that co-exist in the same space. Rather than mapping the surface we began to map spatially, reconstructing scenes of social interaction, proximity and location.



Title	Galata - Karaköy / Tersane İçinde
Role	Artist
Genre	Installation
Exhibition	Istanbul Design Week
Locations	Old Galata Bridge, Istanbul / Arsenal Ship Yards Istanbul
Curators	Margarete von Lupin
Date	September 2005
Materials Karaköy	Video Projection, Canvas, Semitransparent Gauze
dimensions	20m x 30m x 6m
Materials Tersane İçinde	Printed Canvas
Dimensions	30m x 3m
Photography	Murat Germen

Credits

in search of the genius loci of galata/karaköy

project team Murat Basdinkci, Ruedi Baur, Osman Bozkurt, Commaplus Language Service, Tolga Dilsiz, Kristina Eschler, Elçin Gen, Murat Germen, Thomas Isler, Kilian Krug, Margarete Von Lupin, Didem Özbek/Yalan Dünya, Gabriel Sandru, Fügen Yavuz, Gerhard Blechinger, Muazzez Dilsiz/Nice Tours, Verena Gloor, Korhan Gümüş/Human Settlements Association, Marille Hahne, Harbour Authorities, Arhan Kayar/Dream Design Factory, Rolf Keller, Marcello Rosenberg, Yasar Seki, Maja Siebrecht, Evert Ypma ...And All Craftsmen And Shop Owners Who Participated.



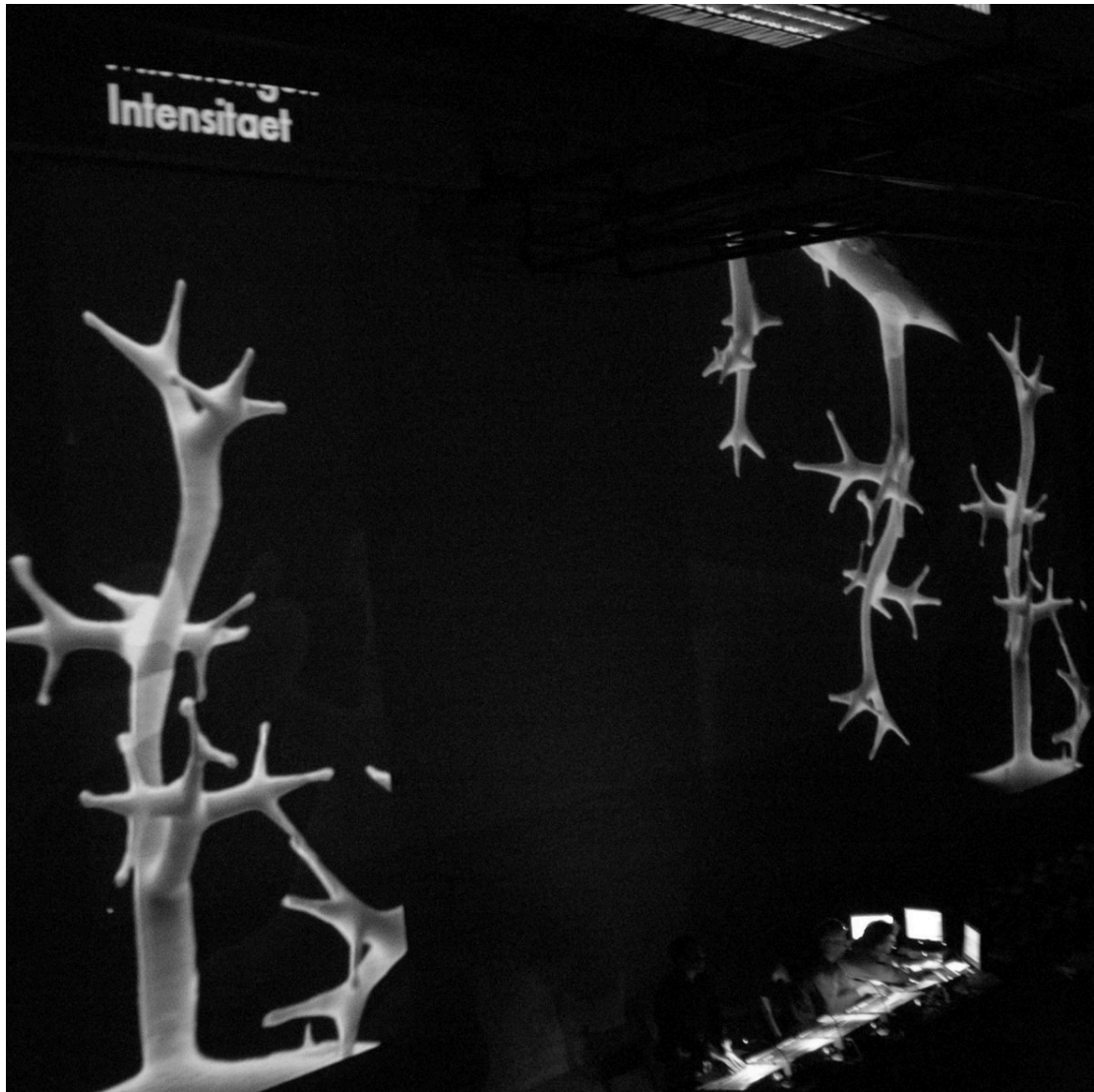
Title	Robot Garden
Genre	Installation (Video / Robotic)
Role	spatial design / media production
Exhibition	Pacific Flora
Location	Hamamatsu, Japan
Producers	Stefan Iglhaut / Ken Fujisaki / Toppan Idea Centre
Date	August 2004
Materials	Video Projection, Robots
Music / Sound design	Yasuaki Shimizu
Team	Zahi Chalem (video compositor)
Link	http://www.youtube.com/watch?V=q6jgf55wadm



Title	Kasics
Role	Artist
Genre	Installation
Exhibition	Zurich Music Conservatorium (HMT)
Location	Zurich, Switzerland
Curators	Peter Keller, Kathrin Siegfried
Date	Oct. 2004 – Jan. 2005
Materials	Printed Canvas

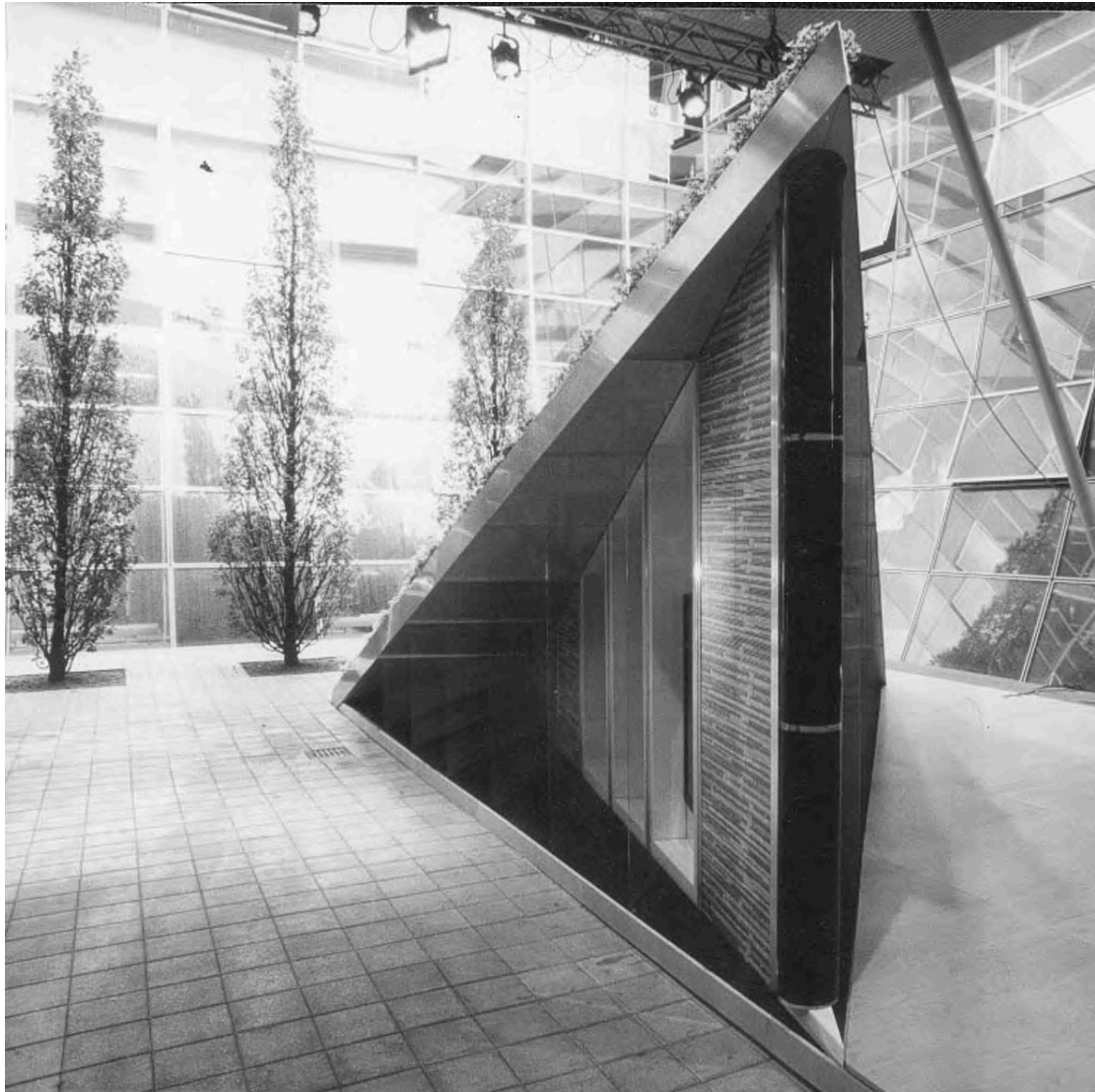


Title	The Gaze of the Other (<i>La Mirada del Otro</i>)
Genre	Urban Intervention – Performance und Installation
Role	concept / projections
Location	Marktplatz Vic, Catalonia, Spain
Curators	Lanònima Imperial
Date	July 2004
Materials	Projections / Performance
Production team	Juan Carlos Garcia, José Manchero, Marta Hincapié
Assistant	Marie Pomianski



Title	Terra Incognita
Genre	Interactive Music Theatre / Concert Installation
Role	Artist / stage / projections
Location	Donaueschinger Musiktage
Curators	Donaueschinger Musiktage / Armin Köhler
Date	July 2004
Materials	Projections / Performance
Composer	Gerhard Winkler
Musicians	Ensemble Recherche

Artist Statement The shifts in score started to break up the text, highlighting specific words and their relationship to sounds. The work was technical in terms of interactive systems, and aesthetic in terms of objects moulded from frozen music.



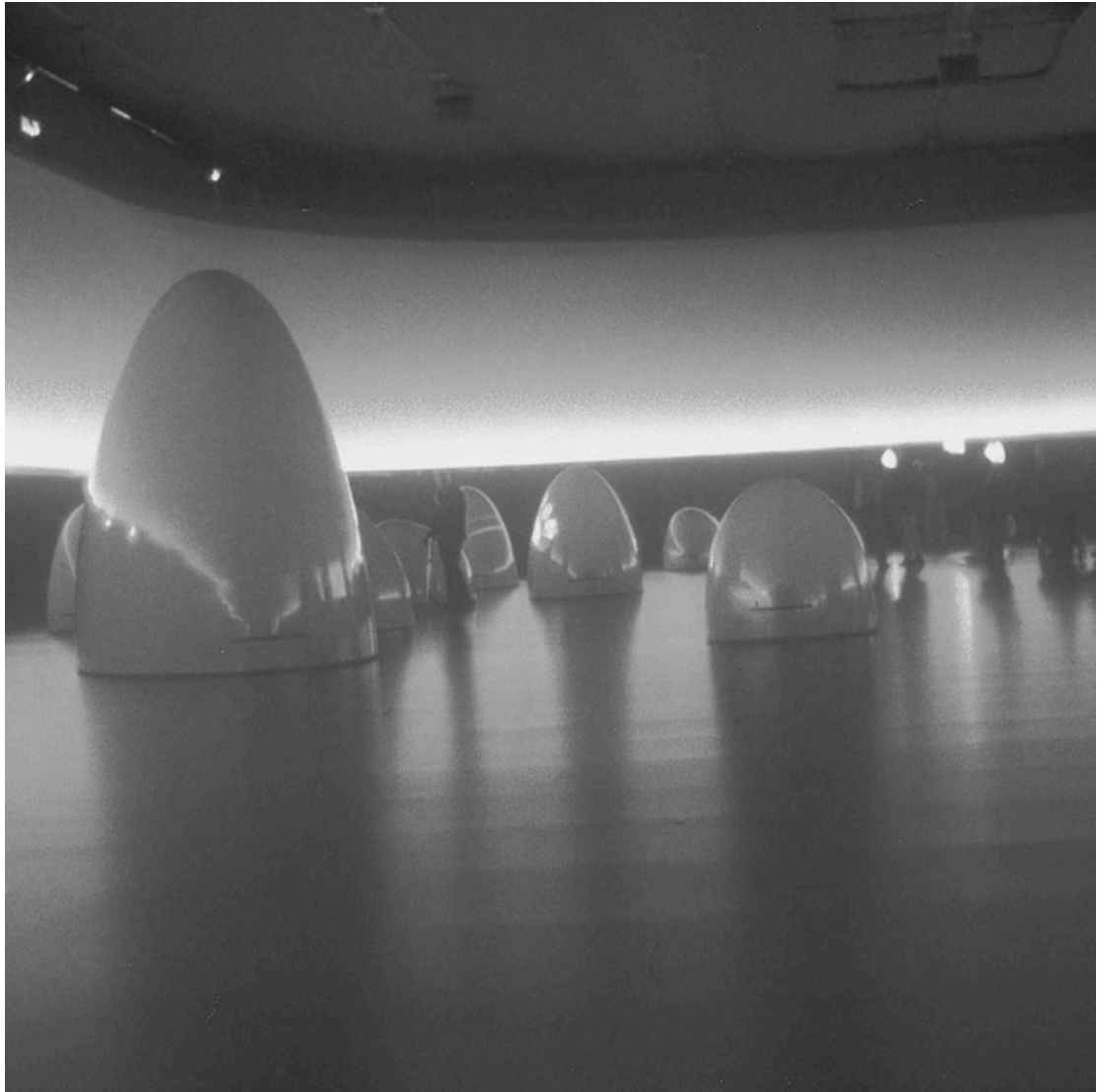
Title	The Garden
Genre	Installation
Role	Artist / Producer
Location	Deutscher Pavillon Expo 2000 Hannover Germany
Commissions by	Zentrum für Kunst und Medientechnologie Karlsruhe
Date	July 2000
Materials	Wood, Video, Plants, Glass, Mirrors etc.
Production team	Zahi Chalem, Thomas Ziegler
Assistant	Elena Ho



Title	Portrait
Genre	Temporary Intervention
Role	Artist
Location	Zentrum für Kunst und Medientechnologie Karlsruhe (ZKM)
Commisioned by	Media Museum ZKM
Date	1999
Materials	Video Projection, Slide Projection, Gauze
Composer / sound design	Paulo Ferreira Lopes



Title	Rear Vision
Genre	7 channel video installation
Role	Artist
Location	Vitra Design Museum / Automobility Exhibition
Commisioned by	Media Museum ZKM
Curator	Mateo Kreis
Date	1999
Materials	Video



Title	The Robots
Genre	Interactive Robotic (72) Installation
Role	Artist / Producer (media + location based interactivity only)
Location	Themenpark Halle 4 expo 2000 Hannover Germany
Commisioned by	Media Museum ZKM
Date	2000
Materials	Video Projection, Robots etc.
Art direction	Zahi Chalem, Lillevan Pobjoy
Assistant	Elena Ho
Link	http://www.mcmm.com/german/pages/expo/exp2000.html



Title	The Web of Life
Genre	Networked Interactive Installation
Role	Projected video concept
Location	Karlsruhe ZKM, Tokyo (ICC), Nagoya (ISEA), Beijing, Sao Paulo, Zagreb, Rotterdam, Bonn, Bratislava, Melbourne Brisbane, Stuttgart, Strassburg (refer link for details)
Comissioned by	Institut für Bildmedien ZKM / Jeffrey Shaw
Date	2002
Link	http://www.web-of-life.de

Production credits

Originalkonzept: Michael Gleich/ Gesamtkonzept und Projektmanagement: Jeffrey Shaw und Michael Gleich/ Visualisierungskonzept und - software: Bernd Lintermann/ Videokonzept und -realisierung: Lawrence Wallen/ Bereitstellung von Videoarchivmaterial: SWR und Netherlands Audiovisual Archive (NAA)/ Audiokonzept und -software, Sound Design: Torsten Belschner/ Konzept und Design Bodeninstallation: Jeffrey Shaw/ Konzept und Design des Benutzerinterfaces: Michael Gleich, Jeffrey Shaw, Bernd Lintermann/ Programmierung der Benutzerinterfacesoftware: Martina Haitz, Keir Smith/ Technisches Design und Realisierung der Bodeninstallation und des Benutzerinterfaces: Nelissen Dekorbouw, Haarlem (NL)/ Produktionsmanagement: Jan Gerigk, Christina Zartmann/



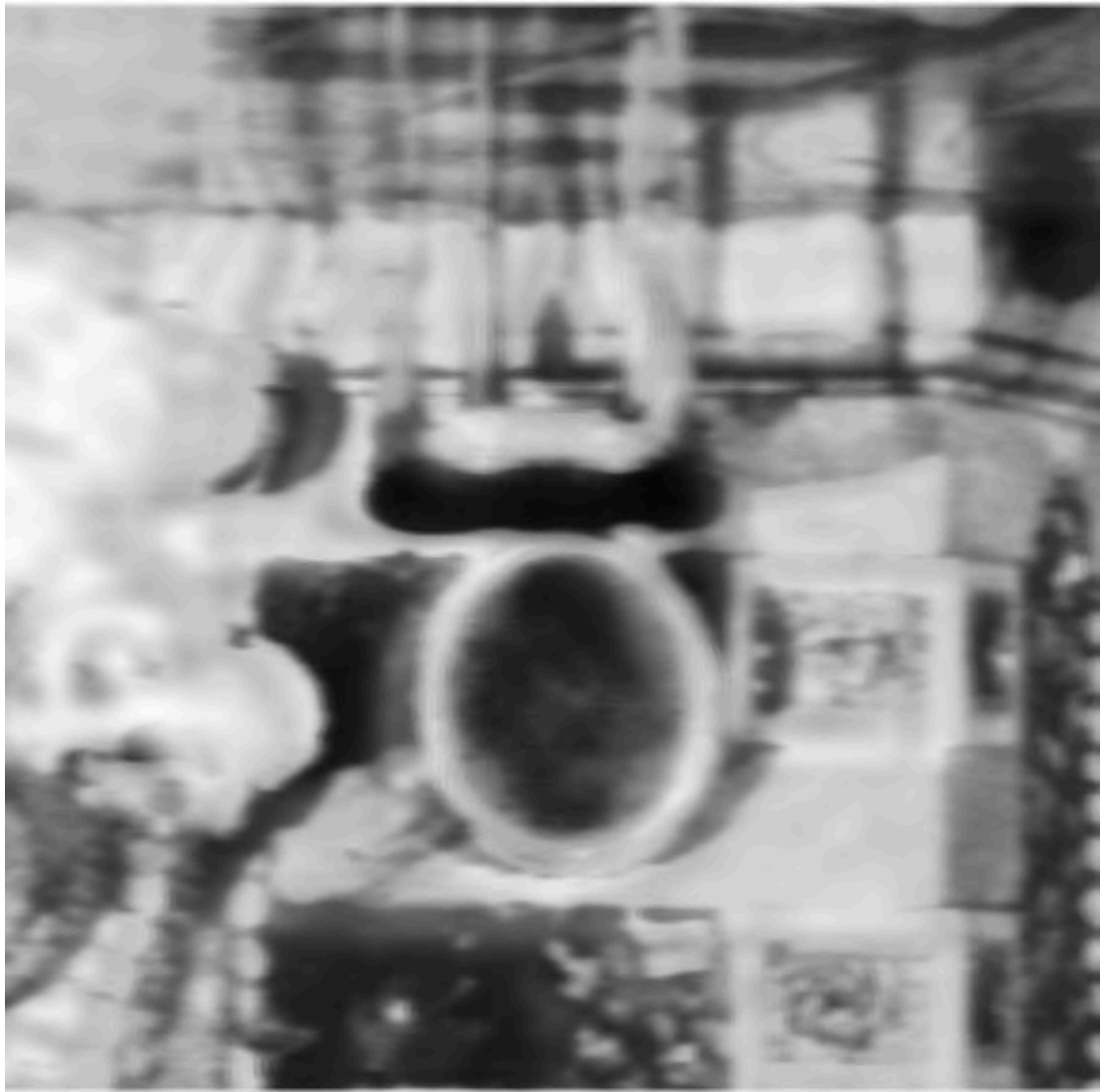
Title	Pop33
Genre	Electronic facade
Role	Media production
Location	Europäisches Patentamt München
Commissioned by	Iglhaut+Partners, Berlin
Curator	Stefan Iglhaut
Date	2003
Materials	Video / Animation
Team	Zahi Chalem
Credit	Prof. Park (Artist)



Title	Reflect
Genre	Interactive Installation
Role	Artist Collaboration
Location	Liste – Young Art Basel
Date	2001
Materials	Video
Collaborator	Cornelius Pöpel



Title	Dissolution
Genre	Installation
Role	Artist
Location	Museum of Contemporary Art Zagreb Croatia Film +arc Graz Austria
Curators	Charlotte Pöchhacker, Heiko Daxl, Ingeborg Fülepp, Günther Minas
Date	1997
Materials	Video Projection, Glass, Monitors

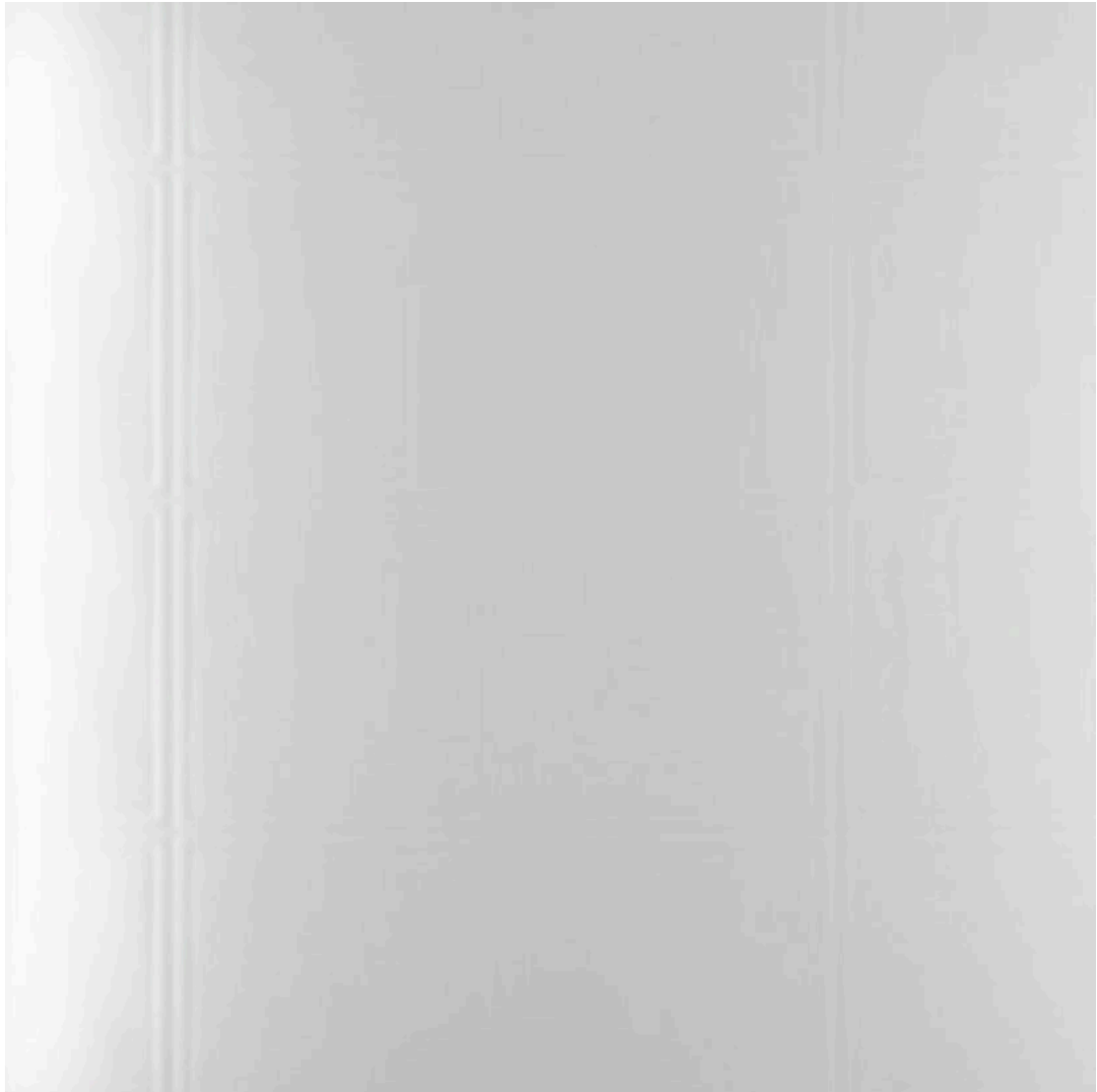


Title	Chairs
Role	Artist
Genre	Installation (group show)
Exhibition	Sirenen
Location	Viktoria Getreidespeicher der Behala, Berlin
Date	1997
Materials	Printed Canvas

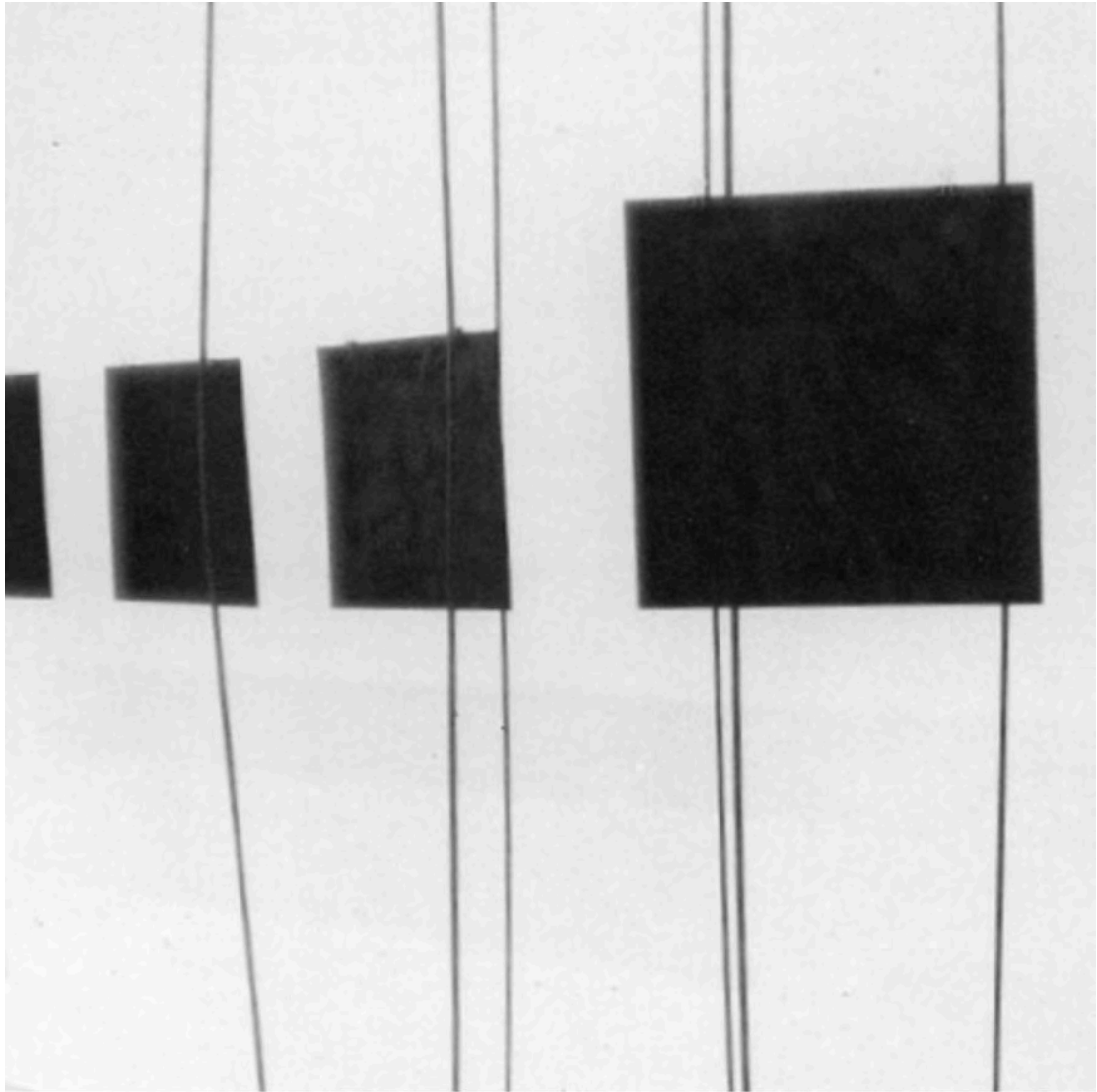


Title	Xanthosis
Role	Artist
Genre	Installation (group show)
Exhibition	Sirenen
Location	h gallery melbourne
Date	1997
Materials	Printed Canvas
Exhibited with	Larissa Hjorth & Judith Dean

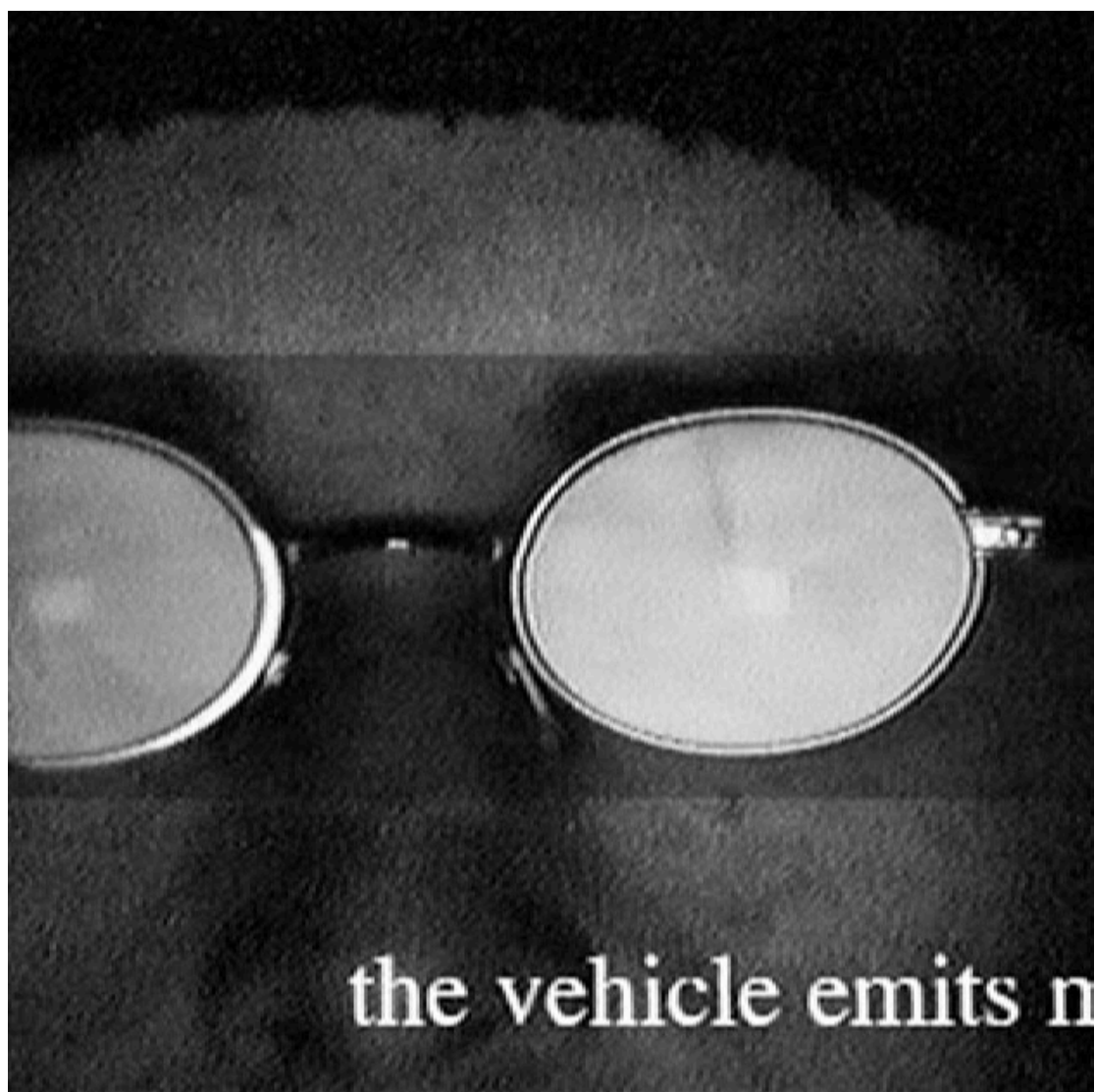
Artist statement Dissolution as a series of works gives physical form to the subjective memory of spatial experience and investigates how the past is remembered and fictionalised. Dissolution is a series of installations and video works recently realised at film+arc.graz, Museum of Contemporary Art Zagreb. Eclat Festival, Stuttgart. SOMA Gallery Berlin. Xanthosis is a fragment. The nine wax on canvas sheets are fragments not only in terms of their production (video stills) but also in terms of their content and intent.



Title	Leucosis
Role	Artist
Genre	Installation (group show)
Exhibition	tat.bestaende
Location	Galerie Schwarzenberg Berlin
Date	1997
Materials	Salt, Video, Glass



Title	Melanosis
Role	Artist
Genre	Installation (solo show)
Exhibition	tat.bestående
Location	SOMA Gallery, Berlin
Curator	Andrea Sunder-Plassmann
Date	1998
Materials	Burnt Wood



Title	Tracking
Genre	Video Installation
Role	Artist Collaboration
Location	Linden Gallery Melbourne Australia
Date	1995
Materials	Video
Collaborator	Mic Douglas



Title	Pleasure of place
Genre	Installation
Role	Artist
Location	SFA gallery Christchurch, New Zealand
Date	1995
Materials	Burnt Boat, Salt, Video



Title	Remember landscape
Genre	Video / Installation
Role	Artist
Exhibitions	Cultural Safety
Location	Frankfurter Kunstverein, Ludwig Forum Aachen, Wellington City Gallery
Exhibition	3x3' residential exhibition
Location	Christchurch, Berlin, Sydney and Beijing
Date	1994
Material	Video



Title	Rapture
Genre	Installation
Role	Artist
Curator	Jenefer Duncan
Location	Australian Centre for Contemporary Art
Date	1993
Material	Burnt Wood, Light, Video Projection



Title	Negative no.63350/5
Genre	Installation (group show)
Role	Artist
Curator	Kevin Murray / Modern Image Makers Association
Exhibition	Please Allow Me to Introduce Myself
Location	Australian Centre of Contemporary Photography
Date	1993
Material	Video, Video Monitors



Title	Half cube with projection
Genre	Installation (group show)
Role	Artist
Curator	Brian Langer
Exhibition	7th Australian Video Festival Sydney
Location	Performance Space, Sydney
Date	1992



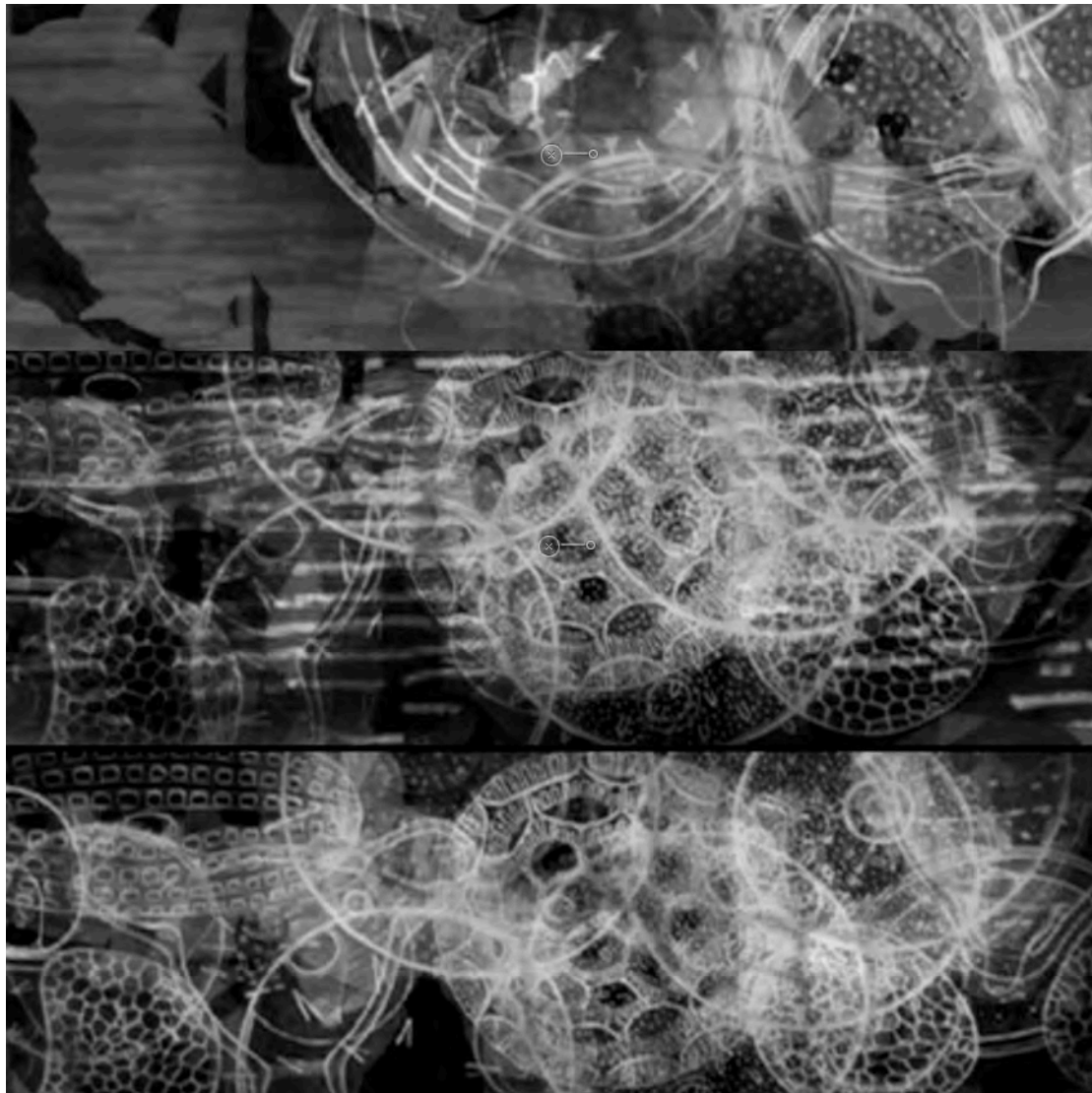
Title	Walking in the limits
Genre	opera / music theatre
Role	Stage design and Media
Location	Theaterspektakel Zürich 18.-20.8.2006 Festival La Bâtie Genf 04./05.09.2006 Grand Théâtre Luxembourg 13./14.10.2006 Volksbühne Berlin (März Musik) 23 / 24 März 2007
Production	Heinz Reber · Composition Frank Krug · Director Matthias Kirschke · Sound Andreas Greiner · Light
Actors	Viviane de Muynck · Frau La Femme André Jung · Mann · L'Homme David Bennent · Besucher Le Visiteur
Musicians	Maya Homburger · Violine Charlotte Hug · Viola Barry Guy · Kontrabass



Title	En la noche herida por el rayo
Genre	Dance / Movement theatre
Role	Media Concept and Production
Date	2006
Location	Mercat de les Flors de Barcelona – Spain La Fundición - Bilbao – Spain Teatro Arriaga de Bilbao
Company	Lanónima Imperial Barcelona
Production	Juan Carlos Garcia (Choreography) José Menchero (Stage)
Dancers	Nicolas Marckmann, Anna Roblas, Jordi Vilaseca, Virginia Folgado,

Artist Statement Inspired by Greek tragedy by Euripides, The Bacchantes, New post production techniques were developed for this production, allowing for a parallel narrative to interact with the live stage action..
Iris Itzinger, Yester Mullen

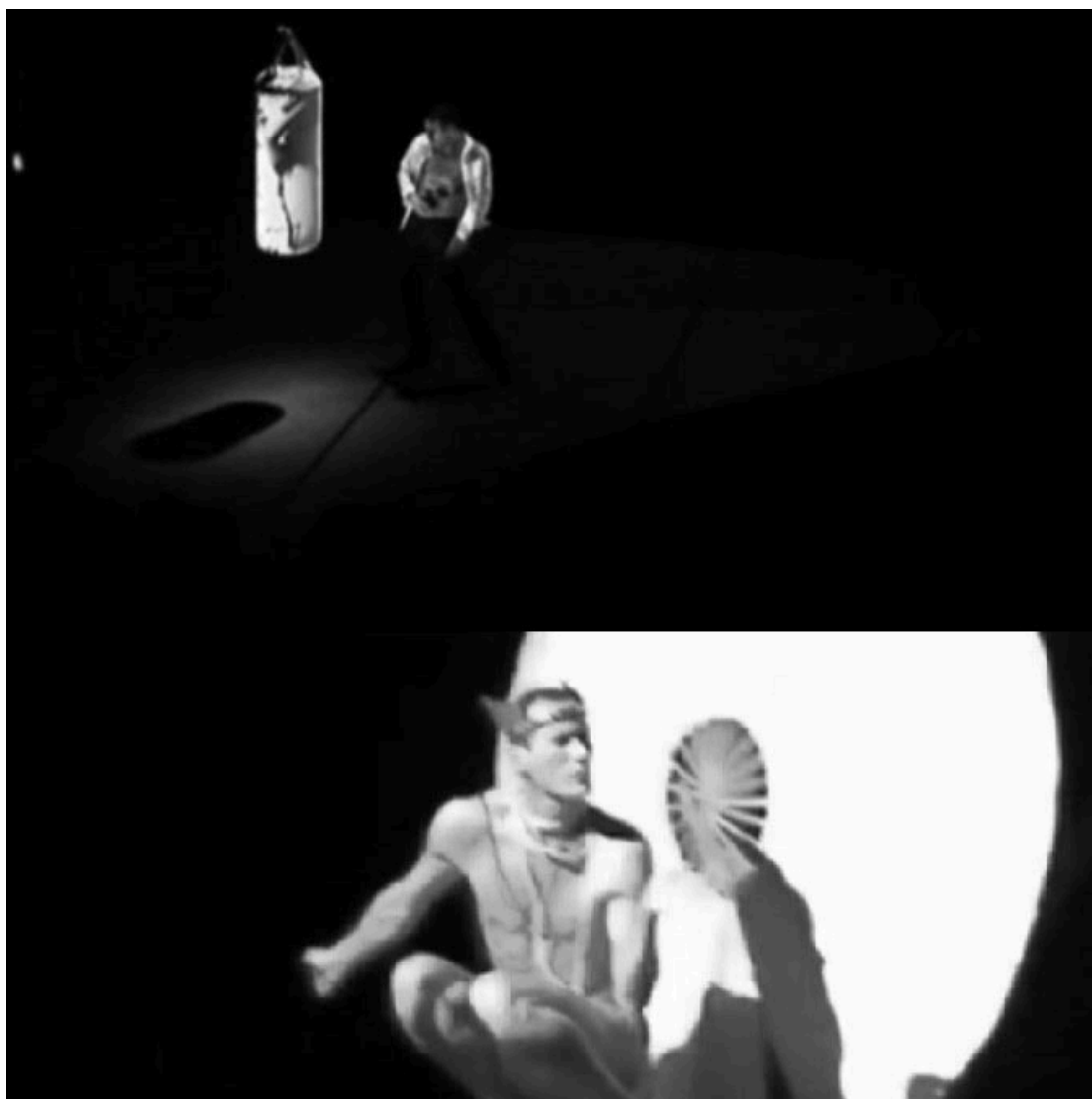
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[Http://www.danzaballet.com/modules.php?Name=News&file=print&sid=668](http://www.danzaballet.com/modules.php?Name=News&file=print&sid=668)
[Http://www.dailymotion.com/user/lanonima/1](http://www.dailymotion.com/user/lanonima/1)



Title	La Mar de Formas
Genre	Dance / Movement theatre
Role	Media Concept and Production
Date	2005
Location	Sant Andreu Teatre Barcelona Teatro Zorrilla de Badalona
Company	Lanónima Imperial Barcelona
Production	Juan Carlos Garcia (Choreography) José Menchero (Stage)
Dancers	Nicolas Marckmann, Anna Roblas, Jordi Vilaseca, Virginia Folgado, Iris Itzinger, Yester Mulen

Artist Statement In collaboration with Jorge Wagensberg, Professor for Theory of Irreversible Processes (University of Barcelona), the work engaged in a dialogue between mediated representation, dance and scientific thought in order to both advance and give meaning to the production, but also to provoke new ideas about the science of forms.

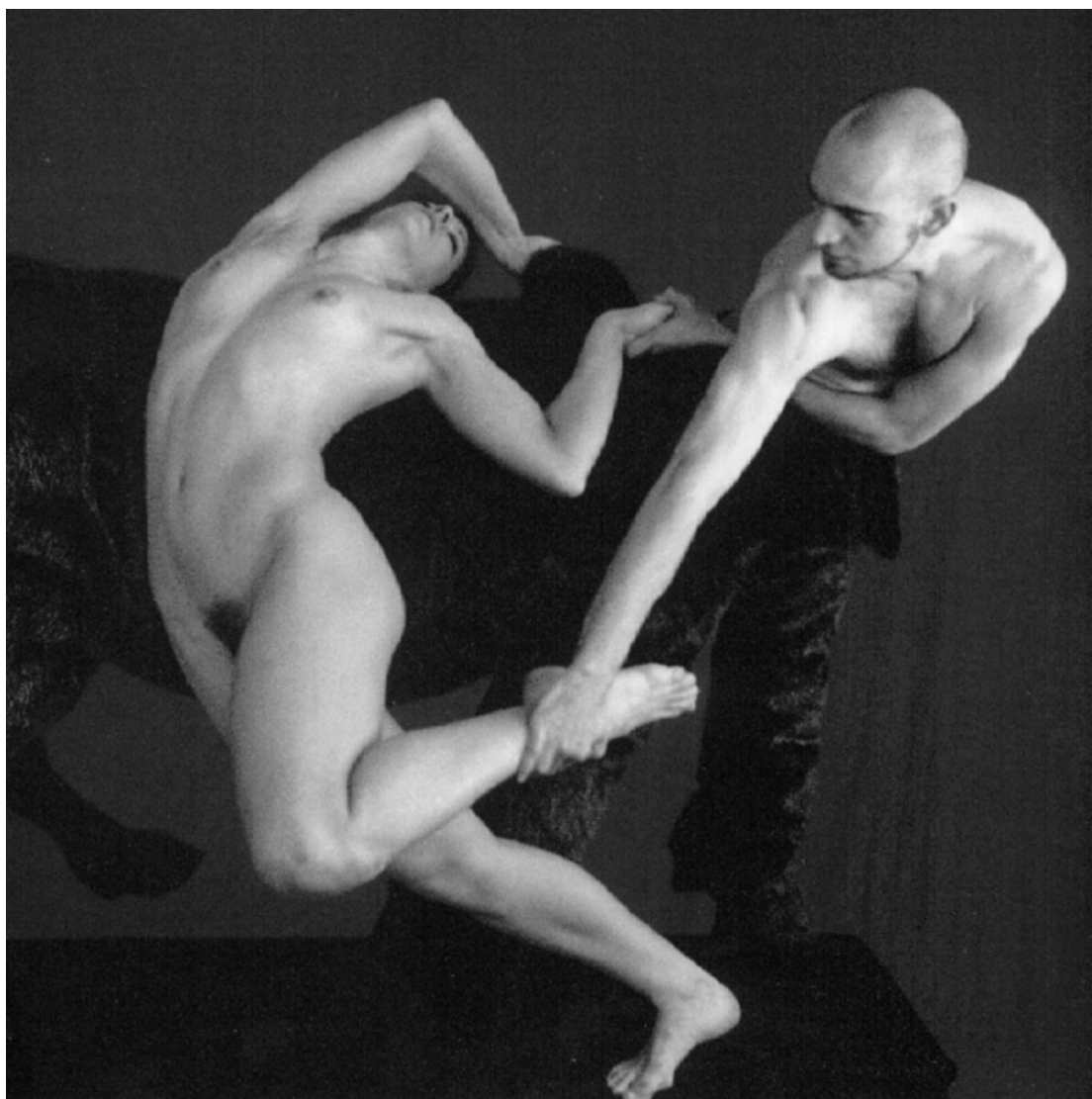
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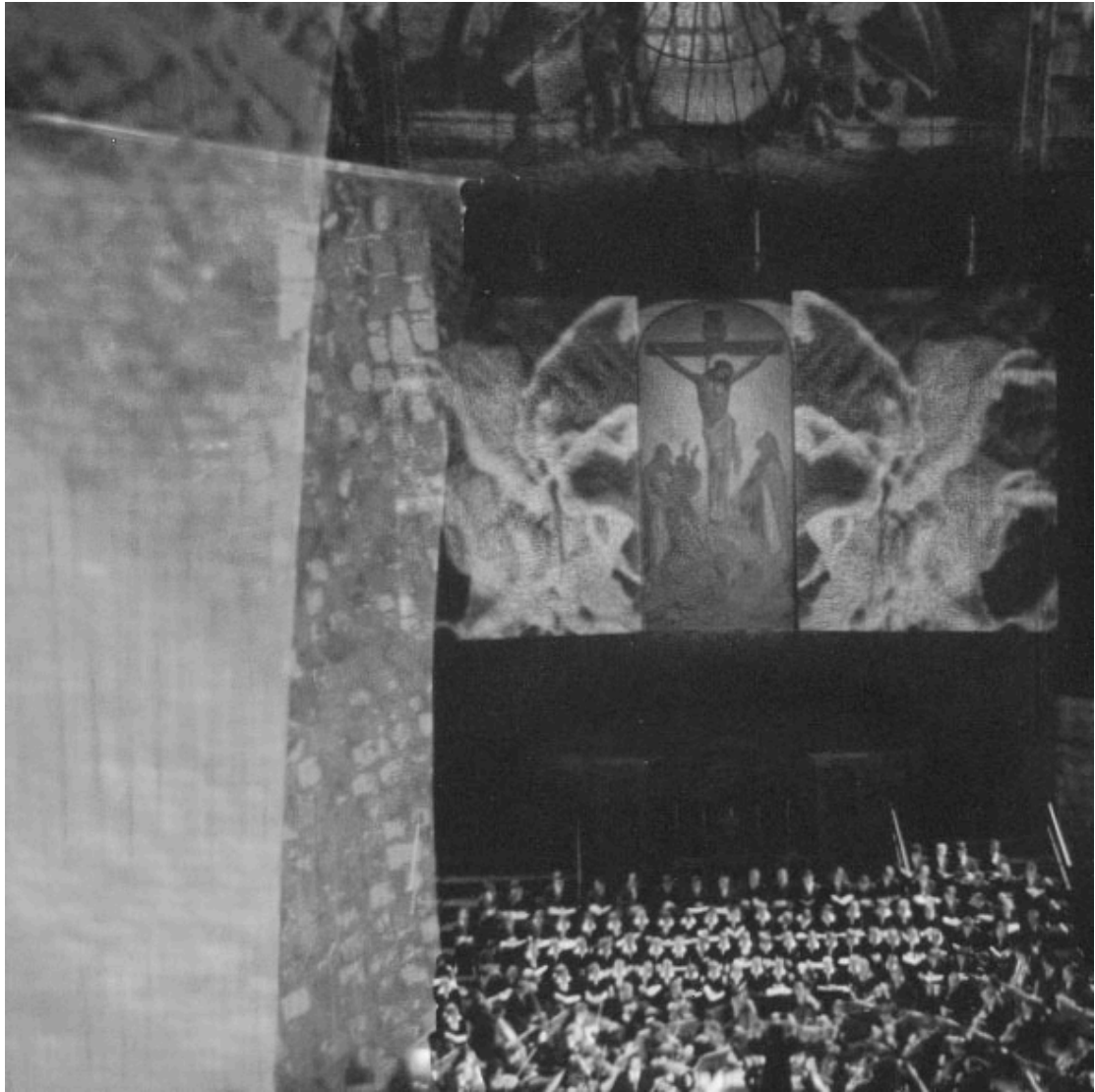
Title	Cosa de Hombres
Genre	Dance / Movement theatre
Role	Media Concept and Production
Date	2005
Location	Mercat de les Flors - Festival GREC - Barcelona Festival Internacional de San Luis Potosí Mexico Sala Xavier Villaurrutia Mexico
Company	Lanónima Imperial Barcelona
Production	Juan Carlos Garcia (Choreography) José Menchero (Stage)
Dancers	Nicolaas Marckmann, Glaub da Silva
Link	http://www.dailymotion.com/user/lanonima/1



Title	Scala 1:∞
Genre	Dance / Movement theatre
Role	Concept / Media Concept and Production
Date	2002
Location	Museum of Modern and Contemporary Art of Rovereto and Trento - Italy Teatro Viriato, Viseu (Portugal) Festival Escena Abierta, Burgos - Spain Zorrilla, Badalona (Barcelona, Spain) Teatre Principal, Dansa València, Valencia - Spain CC Hasselt, Hasselt - Belgium De Spil, Roeselare - Belgium Festival Itálica, Sevilla - Festival de Danza de Terrassa West International Festival, Bucarest - Rumania Festival Neuer Tanz, Freiburg –Germany
Company	Lanónima Imperial Barcelona
Production	Juan Carlos Garcia (Choreography) José Menchero (Stage)
Link	http://www.dailymotion.com/user/lanonima/1



Title	Liturgia de Somni i Foc
Genre	Dance / Movement theatre
Role	Media Concept and Production
Date	2002
Location	Barcelona Teatro Nacional de Catalunya Madrid Teatro de Madrid Ludwigshafen Theater im Bregenz Festspielhaus
Company	Lanónima Imperial Barcelona
Production	Juan Carlos Garcia (Choreography) José Menchero (Stage)
Dancers	Xavier Maristany, Joan Saura (Music) Pilar Alpañez, Manolo Bes, Beбето Cidra, Stephanie Durelli, Nathalie Labiano, Fabien Menegon, Wei Meng Poon, Imma Rubio, Guillermo Weickert
Link	http://www.dailymotion.com/user/lanonima/1



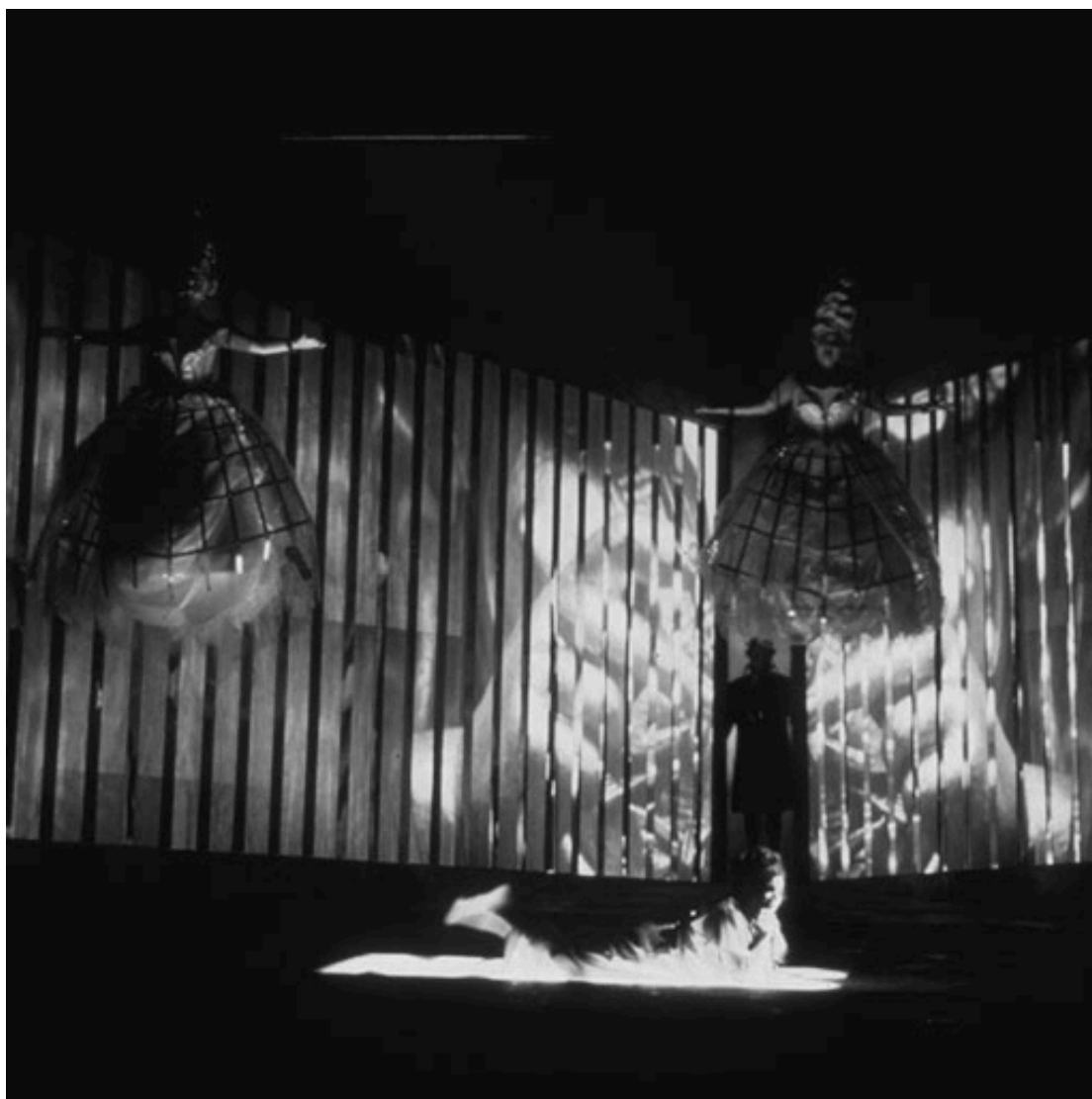
Title	Die Schöpfung (Haydn)
Genre	Intervention, Concert Installation
Role	Stage and Scenography
Date	2001
Location	Dresdner Kreuzkirche, Dresden
Company	Dresdener Musikfestspiele
Collaborator	Juan Carlos Garcia (Choreography)
Link	http://www.musikfestspiele.com/cms/



Title	Heptameron
Genre	Interactive Opera
Role	Stage/ Visual Media
Date	2002
Location	Münchener Biennale / Theater im Haus der Kunst Zentrum für Kunst und Medientechnologie Karlsruhe
Producer	ZKM / Munich Biennale
Production	Gerhard Winkler (Composer) Alexander Löblein (Director) Stefan Gandl (Screen/ Motion Design) Monika Schübl (Costume Designer)
Link	Http://www.muenchener-biennale.de/standard/en/archive/2002/heptameron/#



Title	As I Crossed A Bridge of Dreams
Genre	Music Theatre
Role	Stage/ Visual Media:
Date	1999
Location	Donaueschinger Musiktage (1999) Cité de la Musique Paris (2000)
Production	Peter Eötvös (Composer) Thea Brejzek (Director) Neue Vocalsolisten Stuttgart (Vocals)



Title	Ariadne auf Naxos
Composer	Richard Strauss
Libretto	Hugo von Hofmannsthal
Genre	Opera
Role	Media Production
Date	1997 / 2002
Location	Sydney Opera House Melbourne Concert Hall
Company	Australian Opera
Production (stage)	Thea Brejzek (Director) Dan Potra (Stage)
Production (media)	Zahi Chalem Martina Scholz



Title	Capriccio
Composer	Richard Strauss
Libretto	Hugo von Hofmannsthal
Genre	Opera
Role	Media Production
Date	1998
Location	Landestheater Linz
Company	Landestheater Linz
Production (stage)	Thea Brejzek (Director)



Title	Iosis
Genre	Cross Media Opera
Role	Stage/ Visual Media:
Date	1998
Location	Eclat Festival für Neue Musik Stuttgart
Festival	Eclat Festival für Neue Musik Stuttgart
Production	Gesualdo et al (Composer) Thea Brejzek (Director) Neue Vocalsolisten Stuttgart (Vocals)



Title	Stripsody
Composer	C. Berberian
Genre	Cross Media Opera
Role	Stage / Animation
Date	1997 / 1990
Location	Experimenta, Melbourne Australia
Production	Thea Brejzek (Director)



Title	Medea Material
Playright	Heiner Mueller
Genre	Movement Theatre
Role	Stage / Visual Media
Date	1991
Location	Melbourne
Festival	Experimenta
Production	IRAA theatre, Melbourne Australia



Title	Dislocation
Genre	Cross Media Opera
Role	Stage / Visual Media
Date	1991
Location	Reithalle, Stuttgart
Festival	tage fuer neue musik, stuttgart
Production	Hans Peter Jahn (Composer) Thea Brejzek (Director)

