

Fragments make Wholes
Fragments make Wholes.

Abdullah Khan

This paper is written as an experimental creative text which follows the fragmented nature of the expression that it talks about. It is self referential and self reflexive in these terms. Stream of consciousness is something Virginia Woolf fleshed out extensively in her writing. It seems that the fragmented stream (a paradox in some sense) could also be classified as 'post-stream of consciousness'.

Woolf makes it evident that stream of consciousness is the refined technique of a writer, which portrays an array of emotions, feelings, and happenings of more than one individual in an eloquent and grammatically correct fashion. There is a timelessness and a certain rapture.

Due to the distortions of the digital age, we may have side-tracked into the realm of the fragmented consciousness, where most expression seems to take the form of lists. We verge on robot-like/automat speech which to our very rational minds seems broken. It is as though footnotes, tangential thoughts and marginal texts are all rushing out of this valve as one fragmented stream.

Given this fragmented structure, while reading, the mind of the reader (of a creative text) is bound to make associations that may not be present in the text- or may misunderstand parts of the text (since words are thrown out sometimes without much explanation). This is part of the experimental nature of the text. One is advised to try and fill the gaps.

The key is that fragments make a whole. After one has read (all or) a portion of this text, they should have formulated a kind of thought bubble with floating elements- dynamic and shifting and not fixed.

Though there are many fixed thoughts and clear intentions repeatedly expressed, this text does not demand the allegiance of the reader. It is an attempt to create a cloudy context for the installation and performance work it precedes. Even though the (broken) narrative tunes in and out of sub categories, themes overlap (sometimes clearly and other times as gaps) between the categories.



Stream 2012

THE END.

If you stare into darkness long enough you start to see things.
perception is the ghost that lurks between you and reality.

Each persons ghost is separate.

A lot of those ghosts are related; cousins, sisters, brothers and fathers.

Mothers are more sacred. We have all had one.

If I were to try and string it together into some kind of language-
it wouldn't be amazing

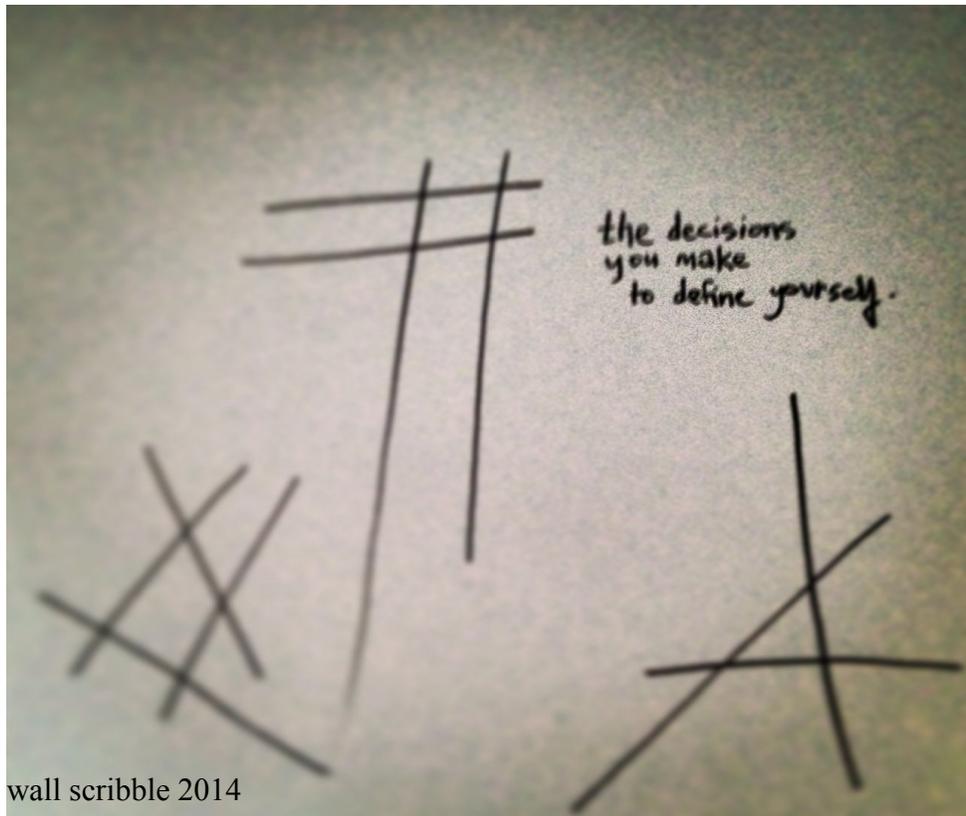
it would sound like a robot glitching out-
fragmented-

like a machine that is executing tasks through my body/mind- somewhat like an automat-
no choice but to accept its brokenness-

If words were to spill
out like candy floss on a mezzanine floor-
in the dark of the blackness-
night outside- but hollow box space on the inside-
scribbles on walls and intimate sprawls of love-

if layers got confused and you didn't know what to do
you just found yourself where you are.

If I start like this- with a fall at hand-
bare with me please-



wall scribble 2014

it started with an imaginary space.
Then she saw the space first hand.

She wasn't able to see it again- since then-- until now!

Normally she would have liked to inhabit the space over time-- to let things find their place within the space. To let the work build itself in the space over time.

But this had to happen in the mind.
It did not happen in real life-- but she stuck to her process and imagined it all--

She drew many maps of the space- with different objects occupying different places within the space.

She closed her eyes and imagined what things would look like in the space-- how they would unfold. How she would perform her ritual.

Perception is the connection of a being to her reality. Each persons connection may be different. Initially I try to create an objective structure of this connection, and then my psyche inevitably falls into projecting onto it. Isn't language a systemized/learned form of perceiving (cognition)?

there is a duality.

Every concept opens itself to the possibility of a duality. After all duality exists on an atomic level.

If duality is the first step to complexity, then the primary duality worth investigating would be the observable and the metaphysical; a dynamic of perception, logic, reason, the imagination and the intellect create constructs affirmations which stratify into beliefs. But maybe the duality is also one between the unconscious and the conscious **mind**.

One and One make Two. And somehow also make Three, taking into account their relationship or the space in between/ the middle as the third.

The middle may be looked at as an object in itself. This space is not static but dynamic in nature; flowing, moving. A substance that permeates everything- maybe something like ether.



Wall drawing from 'REMEMBER ME' January 2014 at the VM Gallery, Karachi.

Why she does it for herself- is different from how it should be accessible to you.

She does it because it is what she does! ; a life lived as art-

How you see it is

she has created a territorial space in the middle of the room
a passage- like a tube- a portal into the world of the playground.

the mic hangs at the opposite wall.
The space hears itself.

A projector throws a live feed.

The space sees itself.

Everything is leaning on something.
Things are **balancing-**
sometimes collapsing-

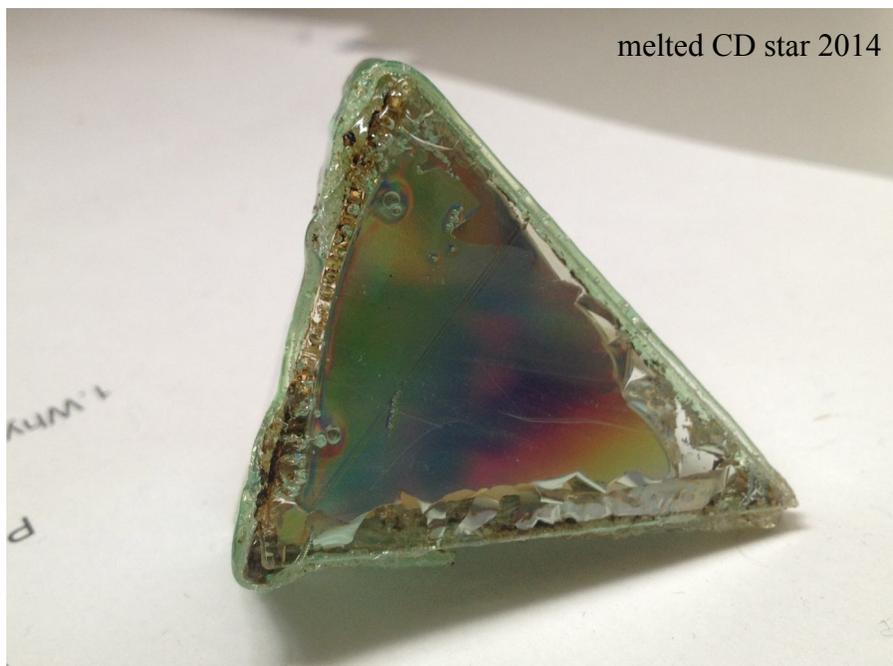
on edge.

Reflectivity

Stars and abstract forms for possibility
Duality as the first step to complexity approach
duality and the middle
duality as a triad

changing form- into digital (projection)
rainbow of information/life/light

bending metals- burning/melting material- building
paradox of destruction as construction- transformation
or has it always been this way; no life without death.



symbol for mystery

fascination/imagination/inspiration/magic/questioning (through perception)

this mystery/fascination can be investigated or explored- sought out to be understood within the breakdown of the self- or in the world around her.

Since it is all connected anyway- she realizes to think more about questioning the nature of

Time

since the private and collective explorations are bound to arise anyway.

William James- "the central part of the 'self' is 'felt'"¹.

inner voices- voices inside your head- yours and others'

sound- radio- inner voices----

possibilities--- of a world where people communicate only through radio--

or a world where people communicate only through movement

rational/irrational

organic telepathy- as an understood(ness)

where two (or more) people have the same thought at the same time- therefore minimizing the amount of physical or verbal exchange as communication. The 'organic' implies that there is a certain intimacy required to achieve this kind of a relationship- a union of some kind.

Its like a jinx moment; when two people say the exact same thing at the exact same time. This synchronicity is an affirmation; the 'shared' nature of this experience is to be trusted.

organic telepathy-- Ragnar Kjartansson's **musicians in different rooms is a project theoretically in a similar vein.**

Intimacy- as giving the appropriate amount of time and focus to any particular object/person/thing. The idea of 'closeness' (within the concept of **distance**) is important. The importance not only of solitude but also the impact of the presence of a being- the energy around them or in their behavior- in their gestures and words- in their body language- in the way they communicate or their lack of communication. Sheer expression lived through the body using the only life force it knows; the energy; the soul/consciousness/ the intellect/rationality (or lack of).

Intimacy as reciprocated.

Hysteria- as an ignorant judgement of an expression one does not fully understand.

In 'The Shaking Woman' Husvedt claims that all human states are physical; sad, happy, lustful. Though these states seem mind heavy- it is worth while to note that the body is intertwined with the mechanics of the brain and thus the mind, and continues to exist at all times.²

The unconscious impulse when super erratic and obscure was considered 'conversional disorder' or 'hysteria'. Could this also be perceived in the manifestation of obscure language? (nonsense)- not just word vomit- but a kind of relief/healing through language/speaking/vocal expression (or sound?).

1 'Self Knowledge' discourse with Noga Arikha

2 Hustvedt, Siri. *The Shaking Woman a History of My Nerves*. London: Sceptre, 2010. Print

discordant concord ³-- noise and harmony- paradoxical beauty
 TO LISTEN- to be patient- to try and see/hear past the noise/the fall/the brokenness.



alter ego/ –/ possession

I possess myself, every single day- even when I am unaware of it.
 individual/collective

mask/muse/facing fear (playing pretend) alter ego ---- everything is coded
 distance of myself from myself-

There is a certain seriousness; a certain melancholy; not bawling your eyes out, but a straight
 face; a serious face; perhaps one of shock.

A mask is a not-me possibility.

It is a kind of awareness of when one feels comfortable with the language her mind speaks.

The mask must be worn to be able to look into the eye of the daemon; to hold ground at zero.
 To not be swayed by emotions of happiness or sadness, of excitement or fear.

to be able to watch the horror, the fall and the inevitable doom through to the end; and trust a
 re- emergence or some kind of closure--- doubt says 'wishful thinking'.

manifestation as mask

mask as manifestation.

The absurd and the wise.

Paradoxical inspection-

looking at both sides- (Descartes's duality—still)

³ Ovid, and Edward Brooks. *The Metamorphosis of Ovid; Vol. I--books I-VII*. Philadelphia: D. McKay, 1899. Print.

dissection of self

“ Charles Taylor-
being a self vs. having a self
Taylor turns Augustine's search into not one for God
but one of some kind of order, justification or meaning.
Some kind of self exploration (biography--- augustine)

-disengagement + another stance of radical reflexivity

Taylor talks about coming to terms with our constant flux-
every man bears the whole stamp of the human condition
constancy itself is in motion.

--stable instability- order in flux---

distance from excesses of moral rigor and passion.
-avoids self exaltation--- skeptic
-we must discover human balance
-we are bound to the body- so we shouldn't disregard that.

Self knowledge = individual through screens of self- delusion set up by passion or
spiritual pride

Two Facets of modern individuality:

1. Cartesian (more general)- disengagement for ordinary experience
2. Montaigne (more personal)- deeper engagement in our peculiarity

Book as consubstantial as author--- the voice.

IMPORTANCE OF DIALOGUE (thinking of ourselves in reflexive terms)
reading---

It is perfection/divine for man to know how to enjoy his being 'loyally' ” 4

Hume- Skepticism and other systems
when we look inside ourselves-
there is no simplicity or identity but constant flux of perceptions-
though we may have an inclination to imagine simplicity and identity.

Identity must depend on triad of:

1. resemblance 2.contiguity 3.causation ; perception/relations = ideas

Memory as the source of personal identity

-not to create but to reveal.

Questions of personal identity cannot be settled.

Past memory as much as future projections.
Somewhere in the past future.

4 Taylor, Charles. "Exploring 'L'Humaine Condition'" In *Sources of the Self: The Making of the Modern Identity*. Cambridge: Cambridge University Press, 1989.

David Hume

Division of the subject

Perception divided into impressions and ideas

1. original (impressions of sensations)
and

2. secondary (impressions of reflections)- arise out of original either immediately
or through mediation (passions)

Reflective Impression:

1. calm/beauty/ugliness

- a. direct
- desire
- aggression
- grief
- joy
- hope fear
- despair
- security

2. violent/passions/love hate grief joy pride humility

- b. indirect
- pride
- humility
- ambition
- vanity
- love/hatred
- envy/pity/malice
- generosity

causality-- (for pride)

beauty that operates pride (abstract beauty or beauty of thought/thinking) versus the physical
beauty of something

there must be a relation to the self to evoke pride⁵

gender/fiction/fragmentation to understand

digital realm- fragmentation through digital mediation

mobile intimacy

Mobile Intimacy

paradox of mediated globalization- it connects people but it also disconnects

the ability to be intimate across distances time and space- a global phenomenon.

- japanese 'keitei' culture.⁶

father yet closer

stable/instability

order through being in constant flux

- automat(ic)
- robots-- pre-determinism
- never to be understood master plan
- possession
- Shiele- mental health

⁵ Hume, David, David Fate. Norton, and Mary J. Norton. "Pride and Humility." *A Treatise of Human Nature*. Oxford: Oxford UP, 2000. Print.

⁶ Raiti, Gerard C. "Mobile Intimacy: Theories on the Economics of Emotion with Examples from Asia." *MC Journal : A Journal of Media and Culture* (2007). Web. <<http://journal.media-culture.org.au/0703/02-raiti.php>>.

The world is in a state of constant acceleration; distances are becoming shorter; with advances in machines, globalization and the internet; with telecommunications and technology thriving, information is on the loose. In our minds we are moving faster than ever before- bombarded by noise in all media. This may be the cause for the fragmentation and chaos; the spirit of our time. Not to say that there is not a way to balance- but it takes an extra effort away from mainstream capitalistic consumption culture.

Grotowski- theatre for self development over theatre for viewer.⁷

the room can hear itself
 the room can see itself-
 itself and the other
 the other as the self
 - balance between the two / oscillation (sine wave)

feedback loop/ frequency

Nam June Paik⁸ – Mark Leckey⁹- Andrew Bird¹⁰

loop- beginning and end-- archai-- hair life art- sine wave (never ending)-- until it just ends?
 ultimately an investigation of time (spent)-
 doubts and convictions

balance/falling

We take the fall, because when we fall a beauty emerges. This beauty does not belong to us. It is greater than us. Everyone can project his or her own failures onto our fall- And again, the beauty that emerges is not ours alone, but it is everybody's.

So we are, from the beginning dealing with a thing greater than ourselves, a thing we can call 'inspiration'. It is available for access to all who want it. This distance, and separation of 'it'(i.e. inspiration) from ourselves is important to not be feeding just the individual ego.

If the fall is to be looked at as a submission, which is followed by an affirmation in the form of beauty, here again we remember that we are not to be credited and that we are only conforming to the greater order of things, the energy of our time. The beauty is not ours; and in fact, it heals us- so we respect it- and do not try and grasp.

Then what?

What after the beauty?

Short lived beauty... as usual.

Everything dies.

Bas Jan Ader falls.

The beauty rings until it slowly- almost in a trance inducing way morphs back into chaos/noise-

maybe even a greater/noisier noise than before- a bigger chaos.

Stuck in this loop.

Deal with it.

7 Brook, Peter. "The Holy Theatre." In *The Empty Space*. New York: Touchstone, Simon & Schuster, 1968.

8 Paik, Nam J. *Video Buddha*. 1976. Installation. Maison Rouge.

9 *SEE, WE ASSEMBLE*. Cond. Mark Leckey. Serpentine Gallery, London. 2011. Performance.

10 *A One-man Orchestra of the Imagination*. Perf. Andrew Bird. TED Talks, Feb. 2012. Web.

paradox

The paradox of never actually achieving what we set out in search for is vital. We carry on. We push through. We create our own patterns and structures and do not settle for hand me downs. We yearn for a self-sustainability. An ecology of the self; of the psyche through practical/physical manifestation and interaction with a larger community through the institutional practice (even if it may at times offer criticism of the institution- ultimately it seeks to use the already constructed, elaborate systems, with a little tweaking here and there-- for awareness. To re awaken our s e n s I t I v I t y .

The rosemary is lit by the sun. I fold my legs one over the other- and curl my toes as I wonder.

The Middle.

The middle, the middle the middle.

The center.

The core.

The thing between two other things

The glue/ the force of repulsion

The cause and/or the effect.

The coexistence.

The paradox.

The middle space is also NOT merely the physical location or place; a material container of where we are to have experiences. This third space automatically imposes the immaterial/material duality upon itself. It claims ambiguity and mysteriousness and somehow becomes the loaded part of the triad.

An inverse of the duality.

The tension.

The language

The 'stuff'.

Death is important in that everything dies; even positive moments and inspiration. It creates a sine wave.

something balancing about sine waves

ecology- as a balance- a whole system.
welcome to the game/playground

the game of balance

of negative one, zero and one.
Times in finity.

A single loop as a microcosm.

Multiple loops = sound
sound + disorder = noise

a public space turned into a space where one is meant to have more private moments-
microcosm.

If anything falls it has to do with pressure changes (+/sound)/movements/dynamic of the
space around.
There is nothing wrong with things falling.

Playing with gravity

Green flux as a filter.

Like the pressure that changes with the way you move in the space
obstacles will always be.

a noise that builds till it takes over

birth and death!

We forget so easily that we die.

We always stay so caught up in trying to make sense of what

clearly establish that one is born and one dies.

Time spent.

The time spent

ultimately EVERYTHING is dependent on time!

If it becomes all about relations-

we see more of a system again.

Whether it is chaotic/organic looking or it is a geometrical gem

now that we're back at systems

we may loop yet again to the individual

and a dissection of the individual into (a) fictional character[s]

The radio turns on and there is static noise.

'hurry up it's about to start'

You feel/hear the knob turning as the sound shifts through channels-
tuning in and out- faint streams of tunes are heard within the noise.

A voice with a machine like filter cuts the noise with:

welcome to the playground

we are here to explore what fascinates us-

and what fascinates us is the space between two points-
whether that is the relation between the two- or a third and separate dimension.

This is human activity broken in human patterns.

Broken.

Humans like patterns of threes-

they break things down into three parts to try and understand-
and though it may not clarify what is really at work- the division into three does help them
organize and 'begin' to understand things.

'black then white are all I see- in my infancy- red and yellow then came to be, reaching out to
me, lets me see' - tool¹¹

collective consciousness-

is very much like if our minds were radios- that could tune into different frequencies.

Does it even make sense/doesn't even make sense- could it even make sense- will it ever
make sense?

It is interesting that communication from a rational point of view lies particularly in the
conscious realm. As humans we have a need to rationalize in order to have a sense of
understanding between two people. The funny thing is that our unconscious minds may
actually be way more connected- on a neuro-level (the intestine)¹² Our unconscious minds
may even be intertwined; our conscious separation may be illusionary.

Collectivity as the impossibility of ownership of ideas; often times we find overlaps in ideas of
other contemporaries- instead of seeing this as a negative thing, we must see it as an
affirmation of the relevance of our personal exploration

According to Freud the Super Ego is the authoritative voice in our minds created out of
external influences in the world. It can either be a nurturing calm voice that tells you its all
okay- or a reprimanding negative voice that yells and taunts- expelling you- making you feel
unworthy.

¹¹ Tool. *Lateralus*. Tool. Volcano Entertainment, 2001. MP3.

¹² Hadhazy, Adam. "Think Twice: How the Gut's "Second Brain" Influences Mood and Well-Being." *Scientific American Global RSS*. 12 Feb. 2010. Web. 14 Apr. 2014.

This duality is that of doubt and affirmations.

Green flux track-

green flux is a fictional female persona
masked hair lady

she is ambiguous
a symbol of distance-
an impossibility made possible

she is not me, just one section of me.

Her existence is electronic/virtual
a result of the fragmentation due to the digital world

emerges out of noise- out of oscillations and frequencies-
born out of the intimate crevices of my digital personality

autonomy of objects/materials
and my interaction with them
– found objects- rethinking

If we speak of the autonomy of objects and materials-
initially their autonomy is only in their function-
but if that function is taken away- then their autonomy is in their appearance- their names-
their characteristics--

when you see shiny metal- you think aluminum- glass- mirror- reflection- warp -
these associations- these characteristics that impose themselves onto you are part of the
autonomy of the objects. i'm not saying these things have a voice and can move (which we
shouldn't get into)
but they have a presence--

so there are two aspects to the objects/materials I deal with-

one being their autonomy; their characteristics
and the other is my interaction with them/ my intervention in their form.

Why have I been burning/melting CDs
bending metal sheets and wires
building makeshift walls for spaces
recording sounds?
Writing scripts?
Collaborating ?

Two kinds of space:

1. head space 2. material space (3.)both

to evoke an experience, by setting up a space.

a man walks into whiteness

he passes by a lamp- which is off
and on his way back he passes by the lamp again.

a man walks into a bedroom
he passes by the lamp, which is in the exact same coordinates in his vision, as when he
walked in the white space- but now since the bedroom is apparent the lamp has an even less
significance--

all of this in terms of 'interactions'----- man and lamp.

is there an interaction when man merely passes by a physical/material object/structure
however big or small it is.
obviously size matters
our inspection is of the material.
we code the material
we decode the material
we play.

CAVE

child	vs.	adult
	balance	

physical flexibility in finity imagination	mental flexibility grounded(ness)
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material and immaterial divisions of space

Two kinds of sound:

1. nostalgic (sounds)
2. directional (words)

performance- movement/sound/language as time

the empty space peter brooks talks about Artaud, Grotowski, Beckett about Zen and
the Holy theatre

“can the invisible be made visible through the performers presence?”¹³

“Zen—asserts that this visible-invisible cannot be seen automatically—it can only be seen
given certain conditions. The conditions can relate to certain states or to a certain
understanding. In any event, to comprehend the visibility of the invisible is a life’s work. Holy
art is an aid to this, and so we arrive at a definition of a holy theatre. A holy theatre not only
presents the invisible but also offers conditions that make its perception possible. The
Happening could be related to all of this, but the present inadequacy of the Happening is that
it refuses to examine deeply the problem of perception. “¹⁴

“like dancing or music in certain dervish orders, the theatre is a vehicle, a means for self-
study, self-exploration; a possibility of salvation. “¹⁵

“the secret of the role demands his opening himself up, disclosing his own secrets. So that
the act of performance is an act of sacrifice, of sacrificing what most men prefer to hide “¹⁶

13 Brook, Peter. "The Holy Theatre." In *The Empty Space*. New York: Touchstone, Simon & Schuster, 1968.

14 Ibid, The Holy Theatre.

15 Ibid, The Holy Theatre.

16 Ibid, The Holy Theatre.

“Most experimental products cannot do what they want because outside conditions are too heavily loaded against them.”¹⁷

A performance as patterns

the performer/dancer as an object of contemplation¹⁸
staging

affirmations and negations/doubts

two parts that contradict each other

structuring experience

perception

time based existence

moments can be broken down to a series of interactions

interactions could be simplified as stimuli-- and consequence

“music as an art of possession

ordinary men and their clumsy instruments are transformed by this art.

Linking theatre performance to swarm consciousness

Some kind of conversion of state in a healing way or in the way of moments of understanding

Theatre as an escape but also a reminder- a sparrow in a cage.

“ today the theatre of doubting, of unease, of trouble, of alarm, seems truer than the theatre with a noble aim”

“ the climax of silence”

“shocks and surprises make a dent in a spectator's reflexes so that he is suddenly more open, alert/awake”

¹⁹

An ever playing Recording, as a paradox.

Recording implies something of the past that has come to an end- thus been 'recorded' so an ever playing recording- is somewhat of a paradox.

Matthew Barney, Cremaster cycles and otherwise-- how he makes the viewer commit to viewing the work with extended duration of the pieces.

Grotowski and Beckett also had small audiences or limited viewing possibilities.

self reflexivity--

what you believe as true- becomes true for you.

17 Ibid, *The Holy Theatre*.

18 Smith, Justin E.H. "Interpreting Tino Sehgal." Review. Web log post. *Justin Erik Halldór Smith DIEU SEUL, MAIS TOUTES CHOSES EN DIEU*. 27 Apr. 2013. Web. <<http://www.jehsmith.com/1/2013/04/interpreting-tino-sehgal.html>>.

19 Brook, Peter. "The Holy Theatre." In *The Empty Space*. New York: Touchstone, Simon & Schuster, 1968.

Site Specific Scripts /Events for performers/interpreters (Sehgal vibes)



all experience is individual experience. Collective experiences are individual experiences with affirmations of collectivity. The importance of a gesture within a space. Gesture as language. Gesture of self- an action for no one. Ordinary.

a script deliberates the time spent.

(at least 3 characters (other than myself))

Justin Erik Helldor Smith- Interpreting Tino Sehgal

Performance Versus Object

Interpreters versus actors

tableaux vivants

open ended genres of music

immateriality (art + objects)

critical engagement with social structure

microcosm/macrocosm

“real philosophical questions about existence, illusion, freedom and the ontology of art”²⁰

the notion of 'being possessed'

objects can be possessed-

what does an object feel like by being possessed- how do they show it.

but also- if the witchy darkness is taken out of the idea of 'being possessed' somehow it becomes quite ordinary to think that 'i possess my body'.

Or- my spirit possesses my body.

Or - my intellect/consciousness possesses my body... every single day.

who knows what happens in the night, while we 'sleep' (in terms of where it/l goes).

²⁰ Smith, Justin E.H. "Interpreting Tino Sehgal." Review. Web log post. *Justin Erik Halldór Smith DIEU SEUL, MAIS TOUTES CHOSES EN DIEU*. 27 Apr. 2013. Web. <<http://www.jehsmith.com/1/2013/04/interpreting-tino-sehgal.html>>.

so if i possess my body (as spirit/intellect/consciousness)
and i have control
then why not stretch.

why not stretch to feel out the body
this one body- which is mine- given to me- for this one life.
why not let my spirit dance in this body-
float and fall.

why not be allowed to feel myself this way
without seeming 'possessed' by some witch daemon or something
without feeling threatened and insecure
without embarrassment and shame

if you have seen me 'dance'
i beg you to never tell anyone.
specially me.
never talk to me about it.

but why the dramatic movement?
because if there is control there can be intimacy
intimacy of movement
intimacy of the relationship between my spirit and body.
why is intimacy important?

for you perhaps merely a spectacle of me and myself
but that alone is not the intention
the intention is of sharing
sharing of an intimate space not for 'fame'
but to convey what is essential
freedom.

if there was no making sense of these movements
it could easily go past as crazy-ness or psychological disorders

but the rationality of written word conveys a feeling that- the artist knows what she is doing.
that thought has been put to the actions and understanding developed through reasoning and
questioning.

we question space
and movement in it
we question time
and its relevance to and affect on space and perception
we question speed and pace
rhythm

we seek harmony
within the noise
within the discord
not through. not limited to or by.

we question individuality
we open space not to be taken advantage of

but as a gesture of vulnerability presented to be inspected for further speculation.

We code it by calling it play. Being DADA about it.

deliberation in play-- transitional vs. art object ----- objects as characters

intimacy

security/home

found objects/ mike kelley/appropriation

Bruno Munari/ playful/ dysfunctional design

Andrea Zittel functionality/ customization authorship



Play is somewhere between reality and the imagination.

Reality is more grounded in interactions (as affirmations/negations),
relativity to others and social dynamics.

Reality is the common ground/shared space.

The question of the parallel existence of our material and immaterial realities complicates the question further. Winnicott suggests that play is the way children make associations in the world.

For them objects and places that are foreign and open to their personal projections lies somewhere between the material and the immaterial.

He claims that playing is a way of perceiving, where rationality does not limit the possibilities and like fiction more truth is underlying than in what we easily in our later years define as grounded reality (rational).

Playing patterns may be revealing of information about our real world problems and our incoherencies and incompatibilities.

The transitional object is born out of the separation between the mother and the child. The shock of the cutting of the umbilical cord could be seen as the first event that occurs upon arrival into this new dimension. From then on until perhaps the child has grown into a self supporting, independent individual- one could say is a realm of many transitional objects, which are symbols of that union. Mike Kelley's work arises out of this transitional phenomenon.

We manifest the value in transitional objects- whether this happens on impulse or we carefully

choose and pick- they give us security.

Why did Winnicott's analysis stand out for me?

-Because it deals with play and reality- which links to my interest in the importance of the oscillation/balance between the perception point of view of the child and the adult (mainly within the creative process and in seeking inspiration).

In the past I created spaces that could only be accessed by having to crawl into a small box- or having to deliberate your movement to enter. I had the feeling that for certain people and particularly for children there would be no fuss about this kind of an obstacle, in fact it would feed the adventurous spirit of play.

I compared this to a child sitting inside a concrete tunnel in a playground. I proposed that the solitude within a space that had been created for 'play' paired with the attitude of a child in 'serious mode' could trigger hallucinations but which could be harnessed into 'positive illusions'. I called this magic; The magic of perception. I called it projection; for (having been 'mad' according to Winnicott's idea of trauma and therefore functioning on a set of organized memories as complex defenses to stay grounded in 'reality' and to avoid any future possibility of this kind of anxiety) I knew that any hallucination

(visual or auditory—and I am more interested in auditory ones- though I believe it is more dangerous ground- for we are not able to close our ears- and even if we do- the sounds may still exist)

was in fact my self opening up to the possibility of illusions.

Winnicott says that trauma/madness is a break in continuity of life's stream. Having experienced trauma brings an adult into the insecurity/sensitivity of an infant.

He calls this the 'potential space' and asserts that it lies between "me-extensions and the not-me"²¹. This is a kind of extremely intense way of looking at things- yet it is how most of us see the world. We seek harmony.

He makes it a point to highlight that the mother figure is highly adaptive because of her love and her caregiving techniques- meaning she is replaced by all the not-me possessions encompassing not only the good but also the unpredictable nature of reality.

In his continuing argument he states that this potential space "may or may not come into prominence as a vital area in the mental life of a developing person"²²; for me this is not only the tied to my creative practice- but is the core of my stability.

I find myself asking questions for and against my own situation. I find myself arguing for and against myself.

I once had a very lucid vision where within nothingness- all there was was me- and really far away- but also super close- was my mother. Between the two of us was infinity; everything else in the world.

As I have grown, and moved around the planet, I realize that as much as it is 'my particular mother' that gave me life- and to whom I have such an eternal bond-

21 Winnicott, D. W. "The Location of Cultural Experience, Playing: A Theoretical Statement." In *Playing and Reality*. Kent: Routledge, 1971.

22 Winnicott, D. W. "The Location of Cultural Experience, Playing: A Theoretical Statement." In *Playing and Reality*. Kent: Routledge, 1971.

There have also been times where she is present in other people; in other situations; sounds and feelings.

This brings me to further expand the idea of 'transitional/mother energy'- as almost an archetypal energy- breaking the limitations of my particular mother/nurturer and her moral and social understanding, into feelings of security, trust and ultimately reality and independence. This may even just be a projection of values onto not me objects. I call it 'the mother energy' for it is the caregiver energy. In an earlier chapter, Winnicott talks about some case studies where he meets with mothers to talk about their children, and the children are present also. One particular case describes this need of ours beautifully. He talks about how he observes the child's playing as he continues to converse with the mother. The child would come snuggle his mother then go back to playing in a repetitive way- almost like he was slowly adapting to this foreign space- but every now and then needed to be reminded where he comes from and that it is okay- to avoid anxiety and fear of the unknown.

As a conclusion I propose: what if this kind of security in developing persons can reach a critical mass of some kind, a tipping point, after which we have stabilized our selves to the point where foreignness and new experiences are allowed to be had without a fear of being knocked off completely- this might be when we can start to embrace an episodic existence- after a certain level of grounded[ness].

As I alienate myself further into technology, into my creative mind and patterns- which somehow the title of 'an artist' has given me the green light to pursue- there are some really low moments- some super chaotic ones too- a lot of impulse and a lot of doubt.

Intimacy in our relationships to objects and people is affected by this too- we can take cigarette breaks with friends over skype/facetime in different parts of the world.

- the idea of sound and radio is also super interesting to me- all this information literally 'in the air'
- telepathy
- episodic/fragmented existence²³
- metaphysical knobs to control perception in the mind.

23 Strawson, Galen. "Against Narrativity." Reading: Ratio (new Series) XVII, 2004.
http://lhc.ucsd.edu/mca/reviews/against_narrativity.pdf.

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flight

unconventional
star series
2013



celestial butterfly

we three



embracing chaos

balance

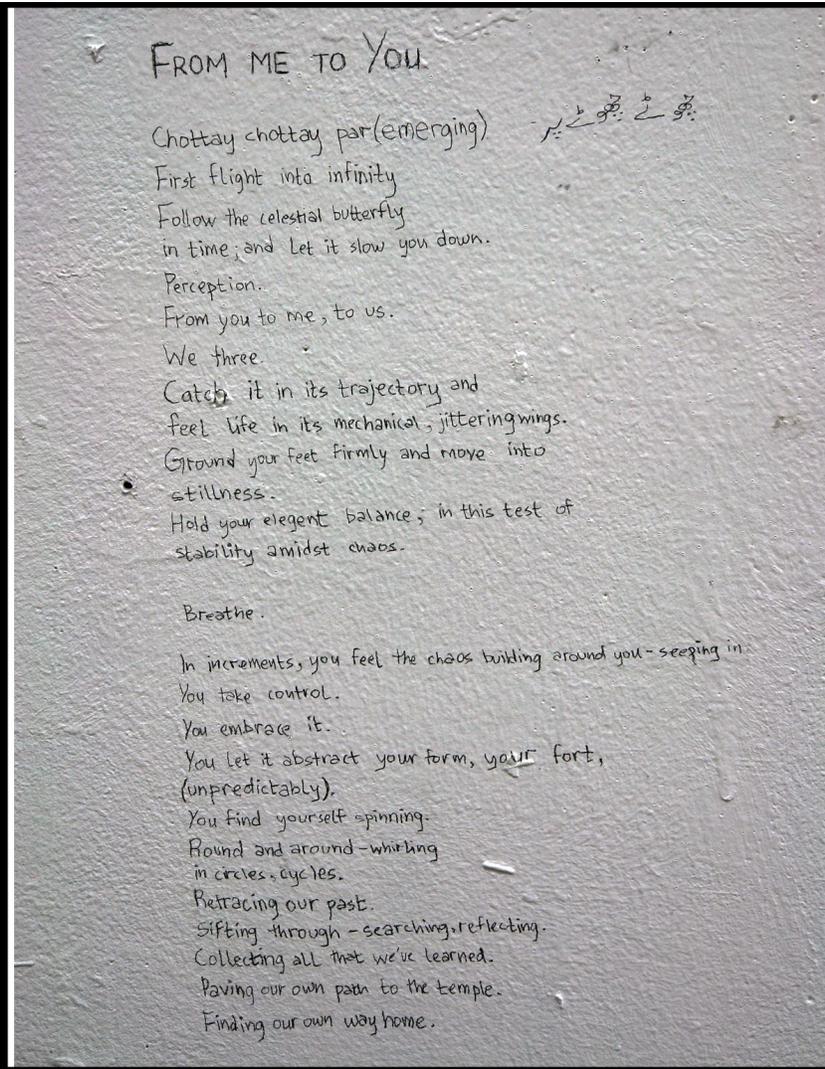


whirling



temple

Unconventional star series (installation view) (2013)



melted CD star 2014

