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of the degree.**

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Abstract:

This mini-thesis is a supporting document to the exhibition titled *via*: a phenomenological site-specific series of intermedia interventions and installations at the 1820 Settlers National Monument in Grahamstown.

This mini-thesis examines ways in which one negotiates the movement of the self and interactions with others within the *non-place*. *Non-places* are ‘habitually transient’ spaces for passage, communication and consumption, often viewed from highways, vehicles, hotels, petrol stations, airports and supermarkets. Characteristic of these generic and somewhat homogenous spaces is the paradox of material excess and concurrent psychological lack where a feeling of disorientation and disconnection is established due to the excesses of Supermodernity: excess of the individual, time and space.

The *non-place* is a contested space as it does not hold enough significance to be regarded as a place and yet, despite its banality, is necessary – and in many ways a privilege – in everyday living.

I explore the concept of *non-places* in relation to the intricate notions of space and place, and draw on empirical research as a means to interrogate how one perceives the phenomenological qualities of one’s surroundings. I discuss the implications of the multiplication of the *non-place* in relation to globalisation, time–space compression, site-specific art and absentmindedness, as theoretical themes which underpin the practical component of my research. In addition, I situate my artistic practice in relation to other contemporary artists dealing with the *non-place* as a theme, and critically engage with the multi-disciplinary and sensory installations and video pieces of Belgian artist Hans Op de Beeck.

DECLARATION OF ORIGINALITY

I declare that this thesis is my own work and that all the sources I have used have been acknowledged by complete bibliographic references. This thesis is being submitted in partial fulfillment of the requirement for Master of Fine Art at Rhodes University. I declare that it has not been submitted before for any other degree or examination at another university.

Simone Heymans

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I acknowledge and am so grateful for the Rhodes University Research Council Scholarship which helped support my research, thank you Ruth and John Gillam. I also appreciate the National Art Council's support of my studies.

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Prelude:

A somewhat likeable, mildly kitsch, two-dimensional Glossy Starling wall painting is permanently nestled above the wrought iron 'number-ten' next to my doorframe at the postgraduate accommodation on campus. A doorframe, which was once the entry–exit point for globetrotters resting at the Settlers Inn situated on the N2 when it was a motel, is now a space which has become a place; a physical home in transit, a means to an end.

My psychological home remains where one part of my family resides: the open-planned space resonating with wonderfully loud, lengthy lunches that turn into dinners, my stepdad bursting out of his seat in excitement as the polemical discussions unfold between the variety of personalities adorning the long cherry wooden table; waking up tummy-grumblingly to the smell of my mother's magically marinated mince which has been slow cooking overnight; the dogs clustered, chewing and cuddling near the fireplace; my sister's sneaky swiftness as she innocently grabs a biscuit from the cookie jar; the playful banter and teasing when clearing plates and washing the dishes with my brothers; the feeling of security encouraging deeply satisfying Sunday siestas on the couch while everyone soaks up being together even if we are merely 'being' in the same space as one another.

The habitually transient home, where the other part of my family is scattered on a different continent, is complex because it amalgamates elements of the psychological and the physical place but, simultaneously, remains a non-place. To visit family for twenty days of three hundred and sixty-five is difficult. A five-minute call a week serves to illuminate distance and the missed essential everyday in-betweens. There is a strange unexpected silence when reunited, a mixture of disbelief of the physicality of the other, and the overwhelming mental countdown that pervades every waking moment. It takes a few days to reacquaint, remember that we are not strangers and reminisce about past memories to somehow solidify a relationship. Without a private space to reside, or to unpack, and being dismissed when offering assistance with dinner or cleaning up; there is a repetitive, distinct and inevitable feeling of being an extended guest.

* * *

The characteristics of these three spaces makes me question if place is object-associated or person-orientated.

What role do time and privacy have in our understandings of these terms?

How does the distinction between place and *non-place* pose a potential philosophical explanation regarding the mind–body dilemma?

Introduction:

Place and non-place are rather like opposed polarities: the first is never completely erased, the second never totally completed; they are like palimpsests on which the scrambled game of identity and relations are ceaselessly rewritten (Augé 2008: 64).

Non-places can be understood as assumed generic spaces of consumerism which one encounters daily. One auto-pilots through the act of grocery shopping in supermarkets; one impatiently waits in various consumer structures such as queues in banks, doctors' waiting rooms, complimentary lounges in airports, congested traffic jams and long-distance journeys on highways. My research is focused on the inevitable increase and multiplication of the *non-place*² due to globalised technological advancement³, and considers how one perceives and negotiates oneself within these structures.

The intention of this mini-thesis is to provide a supporting document to the exhibition *via*⁴, a phenomenological site-specific series of intermedia interventions and installations at the 1820 Settlers National Monument in Grahamstown. The research topic is spurred by a personal philosophical enquiry regarding the human condition and how I question my perceptions of my surroundings and others in the external world⁵.

² I am deliberately using the term as a common noun and will thus use an initial lower-case 'n' to signify the generic multiplicity of *non-places*.

³ In this mini-thesis I use the term globalisation in light of Allan Cochrane and Kathey Pain's seemingly positive definition featured in Ulf Wuggenig's *Fictions, Myths, Realities. Centres, Peripheries and Art*. Despite Wuggenig's contrasting argument for the myth of globalisation, Cochrane and Pain (Wuggenig 2005: 25) use the term as "... an expansion of social relationships beyond regional and national state borders. The density of interaction in the world is vastly increased, enabled by electronic flows and communication networks". I will unpack this term further in Chapter 2.

⁴ The title of the exhibition refers to travelling through various spaces *en route* to a destination (as a means to an end). The word 'via' is the Latin word for a Roman road or path and embodies the movement and intersections between the conceptual and physical spaces I interrogate. Although it is a preposition when used in English, I like that it has a variation in pronunciation and that phonetically it sounds like an unfinished sentence.

⁵ The topic fits within the Rhodes University Fine Art Focus Area group, the Visual and Performing Arts of Africa (VIPAA) research theme, "The Audacity of Place" which is led by Professor Ruth Simbao. The research team is exploring and complexifying the notion of space and place in not only an African context, but also a global one.

The methodology I have utilised for the theoretical and practical research components is a phenomenological empirical framework⁶ which has its epistemic roots in experience⁷. I have also approached my professional art practice by means of a heuristic and interpretative process through observation and engagement within *non-places*⁸.

The foundation of experience is important, as it underpins the frameworks I have adopted as well as the structure of this thesis. Yi-Fu Tuan (1977: 10) offers an indispensable and accommodating framework in which to consider experience and perception in *Space and Place: The Perspective of Experience*:

Experience is compounded of feeling and thought. Human feeling is not a succession of discrete sensations; rather memory and anticipation are able to wield sensory impacts into a shifting stream of experience so that we may speak of a life of feeling as we do of a life of thought. It is a common tendency to regard feeling and thought as opposed, the one registering subjective states, the other reporting on objective reality. In fact, they lie near the two ends of an experiential continuum, and both are ways of knowing.

In addition, Phenomenology⁹ provides a framework in which to discuss the particular perceptions and experiences within space, place and *non-place*, with reference to Merleau-Ponty's *Phenomenology of Perception* (1962), Martin Heidegger's *Being and Time* (1962) and Gaston Bachelard's architectural phenomenological observations in *The Poetics of Space* (1994). I will also employ the basic framework of Anthropologist Marc Augé's *Non-Places: An Introduction to Supermodernity*¹⁰ (2008), but redefine and subvert some of his basic observations, reflected in the practical component of my research which I will discuss in Chapter 1.

⁶ This has included executing, documenting and archiving a series of text-based 'generically site-specific' (I unpack this term further in Chapter 3) interventions during the Standard Bank National Arts Festival (2012 and 2013, see Appendix C). I discuss the works in further detail in the chapters to follow. I also experiment with the response, involvement and dissemination of information by means of social media, which I discuss in Chapter 2.

⁷ As it may colour the tone of my writing, it is important to acknowledge my own ontological status as a borderline existentialist, albeit agnostic in the ambition to continually learn and understand the world I perceive: "Place is much more than a thing in the world – it also frames our ways of seeing and understanding the world" (Cresswell 2004: 110).

⁸ I am acutely aware of *non-places* as the topic of research is infused within my daily routines. I have used my own experience as a starting point, but have also engaged with others and drawn from visual and verbal qualitative information. I also ensured that the research took place in my 'local' town, Grahamstown, as well as an unfamiliar city, Cape Town, where I was completing a two month internship at a professional collaborative printmaking studio, Warren Editions. As part of my research process of configuring theoretical findings with practical realisations in the external environment, I have archived Research Documentation as reference material for the conceptual development of my exhibition (see Appendix C, Figs. 48–59 for selected photographs).

⁹ The study of things as they appear (Heidegger 1962).

¹⁰ Originally published in 1995.

Marc Augé (2008: 77) defines *non-places* as:

. . . spaces of transport and transit that are lacking any historical significance and strong symbolism. If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, historical, or concerned with identity will be a non-place.

Augé explains that the *non-place* is a symptom of Supermodernity¹¹, which is characterised by an excess of ego, time and space; “an overabundance of events” (Augé 2008: 23). The *non-place* is a negation of its ideal utopia and does not “contain any organic society” as society begins to “coexist or cohabit without living together” (Augé 2008: 110). It is within the *non-place* that one is consistently identified by one’s facticity¹² to prove one’s innocence¹³ in the “contemporary space of consumption” with the “sign of non-place” – monotonous, monotone barcodes, stamps and identification numbers – rather than one’s subjective idiosyncratic detail¹⁴ (Augé 2008: 103).

The notion of the *non-place* is a complex and contested one, and I will complicate the dichotomy of the seemingly contradictory term¹⁵. I think it is important to consciously consider how one engages in these spaces of ‘habitual transience’¹⁶ in order to become aware

¹¹ Augé (2008: 23) observes that “What is new is not that the world lacks meaning, or has little meaning, or less than it used to have; it is that we seem to feel an explicit and intense daily need to give it meaning: to give meaning to the world, not just some village or lineage. This need to give a meaning to the present, if not the past, is the price we pay for the overabundance of events corresponding to a situation we could call ‘supermodern’ to express its essential quality: excess.” Thus, if modernity is the social interweaving of the past and present, Supermodernity encompasses the potentially existential, isolated, observing individual trying to make meaning in highly Capitalist present spaces of transit.

¹² By facticity, I mean those factual, uncontrolled biological and circumstantial factors that form the self, such as gender, race, and nationality (albeit, socially constructed).

¹³ Interestingly, in French, the term *non-place* can be translated as “*non-lieu*” which is a legal expression used judicially to mean “no case to answer” (Augé 2008: 102). O’Beirne (2006: 134) uses this term to discuss the *non-place* in *Mapping the non-lieu in Marc Augé’s Writings*. She explains that Augé’s term, “*Non-lieux*”, plays on the “non-lieu’s” “lack of trace or evidence of implication in a matter” and refers to the “product of technological advances which have vastly increased mobility, both local and global, and thus produced massive urbanisation and migration . . . devoid of meaning, identity or community” (O’Beirne 2006: 38).

¹⁴ This has informed the design and function of the Wayfinding device each participant receives at the initial registration phase of the exhibition, which I will unpack further in Chapters 1, 2 and 3.

¹⁵ I want to redefine Augé’s concept of the *non-place* slightly by subverting the notion that it cannot be historical or symbolic. I argue that a historical building might have symbolism attached to it, but that does not necessarily mean that it is a place, because, as I will discuss further in Chapter 1, places may have *non-places* within them. In addition, they may also overlap depending on the relationship and history of a particular person and that space.

¹⁶ This is my own term which I use to characterise the paradoxical daily frequentation of a state of flux which results in routine behaviour when engaging in these spaces. There is a combination of objective physical elements in relation to subjective behaviour and experiences in the *non-place*, which I explore in relation to Merleau-Ponty’s (1962: 132) notion of body intentionality and David Seamon’s development of this in his term “place ballets” (1980: 1).

of the way one perceives the self as opposed to a dissolved perception and robotic disconnection as a result of the increased speed of technology.

Tim Cresswell (2004) provides a comprehensive overview in terms of distinguishing between space and place in *Place: A Short Introduction*, which has been helpful with regards to finding appropriate flexible definitions. Cresswell (2004: 82) states:

Thus, places are never finished but produced through seemingly mundane activities on a daily basis . . . [where] the contemporary fascination with processes of flow and mobility in a globalised world often posits the end of place and the arrival of non-place. And yet place, even relatively fixed and bounded kinds of place, remains important.

One could consider space as continuous areas which are available or unoccupied and then transformed through interaction or activity, revealing space as a form of “movement” (Yuan Tuan 1977: 6). An empty space might reveal “hauntings of past inhabitation” (Cresswell 2004: 2) and mutate into a place once renovated with one’s particulars. Place could be seen as a hiatus, a “pause” (Tuan 1977: 6) and an “embodied relationship with the world” (Cresswell 2004: 37), in which we impose meaning, ownership, identity and, at times, value and security to these once merely architectural spaces¹⁷. However, it is important to also consider place as impermanent, in process rather than static, whereby speed, hybridity and globalisation allow for places to be in constant flux and evolution (Massey 2005: 59). I am interested in the tension and interaction between the pause and flux of space and place in relation to the strange relationship between waiting, travel space, destination and *non-places*, as well as the variable roles that people and objects play in the experience of place, space and *non-place*¹⁸.

¹⁷ It is also important to understand, that to assume that the notion of home correlates with the notion of place, is not necessarily accurate, as negative circumstances and experiences within a household may taint this. Cresswell (2004: 26) highlights the inclusionary and exclusionary nature of socially constructed spaces and places, which reinforces the importance of subjective flexibility when understanding these terms.

¹⁸ This also raises the question as to whether or not place has agency of its own without human imposition, or if the relationship between humans and place is reciprocal (which seems to personify place), and, furthermore, what role non-humans (for example, animals and the supernatural) have within different spaces (in discussion with Professor Ruth Simbao (2013)). I attempt to explore and probe these questions in my video piece, *am/pm* (2013), which I discuss in Chapter 2.

Augé has been criticised for his apparently ambiguous discourse surrounding the *non-place* and the distinction between place and *non-place*¹⁹. There are three primary objections which I believe can be dismissed quite quickly, as I think Augé presents his ideas coherently by providing definitions in relation to positive and negative implications. The first criticism is that the feeling of alienation within the concept of the *non-place* is generational and subjective (O’Beirne 2006: 42) and that the youth – or those working in a *non-place* – may find their identity in the social dimension of these spaces²⁰. Augé (2008: 35) may have a nostalgic tone when speaking about place, but he acknowledges subjectivity and that there can be an overlap between the supposedly polarised terms of place and *non-place*:

Therefore it is possible to think that the same place can be looked upon as a place by some people and as a non-place by others, on a long-term or a short-term basis. For example, an airport space does not carry the same meaning for the passenger boarding the plane and for the employee who is working there.

The second objection is one which the ‘Expansionists’ (Merriman 2004) encompass, and that is that the *non-place* is expanding, and should not be limited to spaces of transit but extend to the notion of the *non-place* at home. The argument is that one is not a real subject of that particular space anymore. Once again, I think Augé would accept the transformation, and that the *non-place* can extend to any space where the feeling of disorientation and transience is felt²¹. This may extend to the isolated use of globally-connecting devices within the home:

But non-places are the real measure of our time; one that could be quantified – with the aid of a few conversations between area, volume and distance – by totalling all the air, rail and motorway routes, the mobile cabins called ‘means of transport’ (aircraft, trains, and road vehicles), the airports and railway stations, hotel chains, leisure parks, large retail outlets, and finally the complex skein of cable and wireless

¹⁹These criticisms are unpacked further in Erdem Üngür’s (2012: 1–12) unpublished PhD paper, *Contradiction and Ambiguity in Non-Place: Non-Place as a Transitional Spatial Concept*, and in a paper by Bruno Bosteels (2006) *Nonplaces: An Anecdoted Topography of Contemporary French Theory*. I acknowledge that the notion of *non-places* can be seen as temporary and somewhat esoteric and abstract but, by relating the discourse to practical examples, the essence of the theory is revealed within our present societal condition. I also think it is important to note that there are many slippages, overlaps and nuances when discussing these terms, and flexible definitions are imperative in order to allow for these intersections.

²⁰ O’Beirne (2006: 42) reveals the overlaps I have mentioned whereby “. . . the individuals encountering non-lieux are likely to subvert them Things are not quite so clear-cut after all: the non-lieu is either colonised by the lieu or it neuters it by quoting it; it is either subverted by incurably social individuals or it isolates and anonymises them”.

²¹ It is clear that there are contested *non-places* with the capacity for transformation: camp sites, storage garages, pavements, golf courses, casinos, arcades, radio, tollbooths, pedestrian crossings, and the workplace. However, I think Edward Relph’s (1976) notion of “placelessness”, which removes the emphasis of the importance and essence of place for experience, may be more suited as a rebuttal to this objection as it is all-inclusive inauthentic places and, one would think, *non-places* as well.

networks that mobilize extra-terrestrial space for the purposes of a communication so peculiar that it often puts the individual in contact with another image of himself (Augé 2008: 64).

The last objection critiques Augé's pessimism regarding the *non-place* in contrast with anthropological places which "are invested with meaning by its inhabitants who derive an identity and a community from it"²². O'Beirne's (2006: 38) claim is that Augé views the effect of *non-places* on the affected individual negatively, whereby *non-places* are "not just spaces to be analysed but manifestations and above all agents of a contemporary existential crisis, a crisis of relations to the other, and by extension a crisis of individual identity constituted through such relations". This definition opposes Michel de Certeau's inversed theory of space and place in *The Practice of Everyday Life* (1984). It seems that the positions differ in that Augé's theory highlights the shift of memories and emotions associated with place to an absence of people and a movement towards an "ethnology of solitude" within the *non-place* (Augé 2008: 120). While de Certeau's (1984: 173) notion comprises of and celebrates "an intersection of moving bodies" within "frequented place"²³, his notion of the *non-place* embodies a negative tone similar to Augé despite their differing definitions. Augé draws on de Certeau's theory and, although not blatantly explicit in revealing the liberating potential of the *non-place*, he is not necessarily being negative either, rather, practical and forward looking as a realist. The term *non-place* reflects freedom from the constraints of distance whereby "accessibility has become superior to proximity and propinquity" in the urban domain (Arefi 1999: 180).

Augé (2008: 97) suggests that *non-places* are now part of everyday contemporary life:

In one form or another, ranging from the misery of refugee camps to the cosseted luxury of five-star hotels, some experience of non-place (indissociable from a more or less clear perception of the acceleration of history and the contraction of the planet) is today an essential component of all social existence (Augé 2008: 97).

²² Augé (2008: 95) distinguishes place and *non-place* as: "certain places exist only through the words that evoke them, and in this sense they are *non-places*, or rather, imaginary places: banal utopias, clichés".

²³ For de Certeau, place is space activated by human activity. A *non-place* is a place with a name that we attach previous qualifying descriptions to, thereby categorising it and tainting our view before experiencing it as *tabula rasa* (de Certeau 1984: 173).

I will interrogate Augé's notion that *non-places* are a necessary feature of "social existence" and suggest that consciousness of 'habitual transience' and its implications is important in these inevitable spaces.²⁴

The exhibition *via* as practice-based research has resulted in an intermedia experiential exhibition integrating installation, light, sound, video and print media. The exhibition takes place in an alternative space²⁵ where the participants²⁶ are required to navigate through a series of ten site-specific interventions²⁷ and six phases²⁸ within a particular section of the 1820 Settlers National Monument. By means of subliminal manipulation in the form of specifically-curated lighting within the interior architecture, a subtle decipherable Wayfinding device²⁹, installed regulatory road signage³⁰ and Conveyors³¹, the participants move through the exhibition in isolation, albeit, within a crowd.

²⁴ Although it may be argued that the term *non-place* is a transitory one (O'Beirne 2006: 47), I believe the notion is only growing in its accessibility as more and more people are able to travel and experience them (although this may also mean that with the globalised multiplicity of the *non-place*, the interpretations which we are experiencing now, may change and adapt accordingly).

²⁵ Alternative to the white cube gallery (which I discuss further in Chapter 3).

²⁶ The term participant refers to each individual viewer (singular, but collectively, an audience) who agrees to the Terms and Conditions of the exhibition with their own free will (featured in the Wayfinding device).

²⁷ The term intervention is used according to the following definition: "a type of installation that uses a tool of inquiry or even attack This type of art does not coincide with convention; it makes itself a challenge of thought" (Rosenthal 2003: 61).

²⁸ This exhibition is largely rooted in and underpinned by the processes and methodology of conceptual art. Kwon (2000: 39) traces the reasons for the development of conceptual art as a medium as "The (neo-avant garde) aspiration to exceed the limitations of traditional media, like painting and sculpture, as well as their institutional setting; the epistemological challenge to relocate meaning from within the art object to the contingencies of its context; the radical restructuring of the subject from an old Cartesian model to a phenomenological one of lived bodily experience". As such, I view the process of writing this mini-thesis as a practical Conceptual component to elucidate and unpack my conceptual motivations with regards to the exhibition. For ease of understanding an experiential exhibition conceptually, I will divide the sections of the building that the participant will navigate through into phases. Each phase of the building comprises of one or more interventions with which the participant may or may not engage with (see Appendix B, Figs. 9–25).

²⁹ Each participant is given a small booklet which they carry with them throughout the exhibition. The booklet is an ambiguous object as it has the standard dimensions of a passport, while also maintaining the impression of an identification booklet. I will discuss this intervention further in Chapter 1.

³⁰ Using found objects and familiar, reflective road signage, the participants are navigated through the various phases chronologically. Yi Fu Tuan (1978: 364) explains in his paper *Sign and Metaphor* that "In routine activities, human beings respond more or less automatically to signs in the environment".

³¹ At each phase, a Conveyor functions as a custodian to control the flow of people through a particular area at a particular time. There is a tension between the notion of conveying vital information and control within the phases of the exhibition as an authoritative figure, juxtaposing the often disregarded personal identities of these figures within *non-places*, whereby the uniform generically signifies, and, unfortunately at times, defines the person within that particular role. As a conveyor belt continually distributes product and commodities in the most efficient time possible, the Conveyor as custodian of each phase conveys the necessary information to each participant and transmits the group from one location to another. I will discuss the particular roles of each Conveyor in the subsequent chapters.

I would like to situate my practice within contemporary interpretations of the *non-place* as a theme by critically analysing the phenomenological qualities of Belgium Artist Hans Op de Beeck's³² multi-disciplinary process of working, and specifically engaging with his videos and installations (Appendix A, Figs. 1–8). The exhibition elucidates, interrogates and deconstructs the nature of the ambiguous, often assumed, dynamics and crevices within the *non-place*³³, and will incorporate different perspectives which reveal and challenge the ways in which we negotiate ourselves in relation to social cyphers within these spaces.

The structure of this paper draws on a creative writing approach by amalgamating fictional subjective³⁴ musings which draw from experience as well as relatively objective³⁵

³² (b.1969). Op de Beeck's oeuvre includes sculpture, painting, drawing, installation, photography, video animated film, and short story writing. Themes which underpin his work are the repercussions of globalisation – the abstraction of time, the fading of distance and the disembodiment of the individual and, furthermore, the impacts on the living environment as a result of the media, automation and technology.

³³ Familiar, mundane objects and spaces found within *non-places* such as trolleys, reflective road studs, petrol pumps, booms of tollgates, hotel gowns, parking lots, and elevators.

³⁴ Writing from a humanist viewpoint, the ponderings of the 'character' will remain genderless and 'raceless' so that the subjective point of view is open-ended in its interpretations. I am aware that spaces and places are experienced very differently according to one's facticity (age, 'race', gender), but I want to draw on the physical phenomenological qualities of those spaces on a human being in the most relational way possible. In addition, due to the nature of the particular spaces of commodity, I acknowledge that this 'character' will be relatively privileged in his/her ability to access the *non-place*.

³⁵ It may be argued that there cannot be pure objectivity from human experience, but that is not what I am concerned with. I want to assert that there are physical external qualities within particular spaces which might result in collective subjective experience. An example to illustrate this: I participated in a study at the Human Kinetics and Ergonomics Department at Rhodes University, "Validation of tools to screen for fatigue" (2nd and 3rd September 2013). The study was conducted by researchers from the Centre for Mining Innovation, South Africa's Council for Scientific and Industrial Research (CSIR), and aimed to test the use of screening tools ('FACEREADER' software) to objectively assess levels of fatigue, particularly for the mining workplace. The study involved a sleep deprivation protocol, where groups of twenty-five participants per session were restricted to a testing room in the H.K.E. building for the duration of twenty-eight hours. Through the "measurement of various subjective, physiological and performance criteria", in a constantly-controlled environment, the research "assessed means to screen for fitness for duty in terms of fatigue" (participant letter by research conductors, Jonathan Davy and Wesley Lombard, 2013). This included facial-expression analysis, a psychomotor vigilance test, a visuomotor performance test and subjective reports of sleepiness and mood state over twenty-eight hours of sleep deprivation. As participants, there was strict instruction that we would be subject to very little stimulation (beading, reading, talking quietly and puzzle building), no access to time or communication with the external environment, controlled meals and routine temperature tests every thirty minutes and short battery tests every two hours. I tried to use this experience as empirical research regarding the relatively objective phenomenological qualities of this *non-place*: there was a constant institutional white light in a curtained, high-ceilinged room which – unless you were taking note of how many times your temperature was taken – distorted your sense of time, and thus disorientated your habitual routine. The harsh wooden chairs and desks were physically uncomfortable and psychologically conducive to maintaining the reason we were in the space. While our body temperatures may have fluctuated according to drinking warm Rooibos tea, completing a complex puzzle, or the decline in energy levels, the room temperature was stabilised for the duration of the experiment. All portions of food were identical and meal- and snack- (a piece of fruit) times were specific and timed, so as to maintain as neutral a state as possible among all subjects (although this inevitably fluctuated according to the *subjective* qualities and preferences of the individual; for example, appetite, general sleep patterns). In addition, in the habituation session prior to the study, we were "requested to refrain from performing any strenuous physical activity and from consuming any alcohol 24 hours prior to the study, and from consuming any products containing caffeine on the day of the study or during the protocol" (Jonathan Davy and Wesley Lombard, 2013).

observations of places and *non-places*. The fictional descriptions appear in italics, in grey text-boxes, to distinguish them from the main text. The accounts follow a basic chronological narrative, however, seem to have a disrupted and fragmented relationship and aesthetic similar to Bettina Malcomess and Dorothee Kreutzfeldt's (2013: 12) *Not No Place: Johannesburg. Fragments of Spaces and Times*³⁶, which re-appropriates the structure and concept of Walter Benjamin's incomplete *Das Passagen-Werk* (1927–1940).

I have written short haiku³⁷ poems to contextualise each chapter by drawing on subjective feelings resulting from objective physical qualities of *non-places*. I have developed my chapters in accordance with a travelling everyday person moving from *non-place* to *non-place* in what seems to be twenty-four hours. The titles of the chapters relate to the particular *non-places* while simultaneously underpinning the three characteristics of Supermodernity as defined by Augé (2008: 23).

Chapter 1, Excess of Ego: Coffee-to-Go, explores the notion of the self in relation to *non-places*. The 'character' moves from a motel to a mall, and subsequently to the airport. I interrogate how we perceive ourselves and others within the *non-place* and the subjective and objective elements characteristic to waiting, crowding and solitude (Tuan 1977 and Augé 2008). I then introduce the effects of the phenomenological qualities of architecture on the individual (Pallasmaa 2006) in relation to the site for my exhibition, and introduce the first phase and interventions in relation to Hans Op de Beeck's video piece, *Staging the Silence*, 2010 (Appendix A, Fig. 6), a life-size experiential installation *Location (5)*, 2004 (Appendix A, Fig. 2) and a miniature sculpted installation, *T-Mart*, 2004 (Appendix A, Fig. 4).

Chapter 2, Excess of Time: Fight or Flight, takes place at the airport, where the 'character' engages with a multitude of technological devices. It interrogates and considers the social impact and symptoms of globalisation (Wuggenig 2005), technology (in particular, the 'cyber

Furthermore, participants were required to keep a sleep diary a week before and after the study to factor these elements into the product being tested. Ultimately, from my perspective, the experience revealed how the largely controlled environment and stabilised, constant, objective physical qualities of the room displayed the negative effects of sleep loss on the body, perceptions and performance in a collective manifestation on the subjects (from my observation of others in the room, there were generally similar highs and lows in energy levels, albeit only ten of us managed to stay until the end). The state of fatigue after this study is comparable with the dry discomfort from a long, air-conditioned red-eye flight.

³⁶ Contrary to my decision to eradicate the "I" within fictional descriptions, Malcomess and Kreutzfeldt (2013: 9) explain that the slippage of their "Proliferation of the personal pronoun 'I' . . . reflects a multiplicity of authorial and disciplinary voices, while acknowledging [their] role as subjective 'author' of what constitutes an idiosyncratic collection of fragments".

³⁷ Haiku, the Sudoku of poetry, are traditional Japanese poems usually 17 syllables and said in one breath (generally the first and last line being 5 syllables and the middle line being 7 syllables).

flâneur' (Rosen 2009)), travel, and Space–Time Compression within the *non-place* (Virilio 1986 and Harvey 1989) and how it affects human interaction. I conclude by discussing the second, third and fourth phases of the exhibition in relation to surveillance and media, and by critically engaging with Hans Op de Beeck's series of installations *Extensions*, 2007 (Appendix A, Fig. 5) and short film, *Sea of Tranquillity*, 2010 (Appendix A, Figs. 7 and 8) in order to expose the characteristic flux of time–space compression in contrast to the excess of durable concrete structures of *non-places*.

Chapter 3, Excess of Space: Chocka-Block-Traffic, takes place on the highway and in a parking space. Although the theme of orientation and disorientation of the self in relation to place and *non-place* continues throughout this mini-thesis, this chapter will integrate the theory of perception and phenomenology (Merleau-Ponty 1962) in relation to absentmindedness and “place-ballet” (Seamon 1980: 1). I engage with Op de Beeck's small-scale sculptural installation *Location (1)*, 1998 (Appendix A, Fig. 1) in contrast with his immersive installation, *Location (6)*, 2008 (Appendix A, Fig. 3). I incorporate the tactics of subliminal manipulation within the exhibition and the role of phenomenological senses in installation art (Butterfield 1993) in relation to these theories, and also unpack the complexities of site-specificity and documentation of ephemeral installations and interventions (Kwon 2004) to elucidate the final phases of the exhibition.

In concluding, I argue that the *non-place* remains a contested and constructed space, variable to transformation. There are objective elements and interior and exterior architectural strategies which influence one's subjective perceptions and, furthermore, impact on how one negotiates oneself amongst others within these spaces³⁸. Signs, symbols, lighting and temperature are components which subconsciously intervene with the phenomenological qualities of the space and, although one frequents between them often, a shift in awareness is important in order to reflect on the self and one's relationship to others.

³⁸ In *Space in the Age of Supermodernity*, Ian Buchanan (1999: 397) poses the following questions regarding the relationship between objective and subjective qualities and experiences within place and *non-place*, which I am also interested in: “To what extent is the experience of a space tied directly to the objective conditions of that space? And, by the same token, to what extent can the objective conditions of a space be separated from the subjective experience of that space? Is there something specific to non-places that makes it impossible to experience them in the same way that so-called places are experienced? And if so does this mean subjects have remained the same through history and only spaces have changed? If subjects do change, however, then we must question whether it is purely spatial factors, i.e. purely objective differences like the lack of directional signposts in a mall, or the purposely inconvenient location of a check-in desk in a hotel for instance, that separate places from non-places”.

Chapter 1. Excess of Ego: Coffee-to-Go

Prelude:

A pillow wrinkle

Embedded on the face from

Commercial linen

Opaque, frosty air

Nose burns, eyes water like chlorine

Within ox-machine

Shock from the trolley

First fix: Caffeine, nicotine

The 'need' to consume

Introduction:

A world where people are born in the clinic and die in hospital, where transit points and temporary abodes are proliferating under luxurious or inhuman conditions (hotel chains and squats, holiday clubs and refugee camps, shantytowns threatened with the demolition or doomed to festering longevity); where a dense network of means of transport which are also inhabited spaces is developing; where the habitué of supermarkets, slot machines and credit cards communicates wordlessly through gestures, with an abstract, unmediated commerce; a world thus surrendered to solitary individuality, to the fleeting, the temporary, and ephemeral (Augé 2008: 64).

In this chapter I look at the self in relation to place and *non-places* and challenge and complicate Heidegger's (1962) rooted notion of "dwelling" in a contemporary context of mobility. I pose a potential philosophical question regarding the mind and body and how one navigates oneself in crowded spaces, albeit in solitude. I then relate the perception of the self to my exhibition site and the first phase that the participants encounter, linking this to Hans Op de Beeck's works *Staging the Silence*, 2010, *Location (5)*, 2004 and *T-Mart*, 2004 (see Appendix A, Figs. 6, 2 and 4 respectively). Furthermore, I discuss several site-specific interventions that I realised as empirical research during the Grahamstown National Arts Festival (2012 and 2013) in relation to self-awareness within the *non-place*. I conclude by suggesting that the social retreat of individuals due to 'habitual transience' and indulgence in the dual functioning connective-escapism of technology results in the deactivation of public spaces, which I discuss further in Chapter 2.

1.1 The Self

The rented car has a sweet bubblegum smell, and there is a safe feeling when the personified GPRS turns on and cyborg friend, James, is there waiting to navigate one through the unknown at utmost convenience and, theoretically, the best time possible³⁹. The eight am news acts as an informative back-track to James's domineering solo strategising⁴⁰.

The nature of *non-places* brings forth potentially profound alterations and deteriorations of awareness: in their uniformity and excess of information, they affect the way we read places so that our perception of what we see is partial and incoherent⁴¹. Martin Heidegger's (1962) notion of "Being-in-the-World" ("Dasein"), in the context of *Being and Time*, suggests a "rooted" sense of place in which "dwelling" in familiar places (Cresswell 2004: 22) attributes to the human condition. I argue that this particular reflection of the-self-in-the-world is one which can be experienced in unfamiliar, new spaces and *non-places*. Although one might be solitary in these constructed spaces of unpredictable chaos, I think they are also a platform to reflect on the self. Similarly, in his article *Being-on-Holiday: Tourist Dwelling, Bodies and Place*, Pau Obrador-Pons (2003: 47) claims that "tourism is a practical way through which we are involved in the world" because we "create knowledge and interact with the physical environment . . . a way of being-in-the-world, of dwelling in it". Obrador-Pons (2003: 58) uproots Heidegger's embedded, place-orientated concept of "being-in-the-world" in a globalised context which extends to *non-places* and the relationship between "dwelling" and the nomadic nature of tourism:

³⁹ The navigator – with a British accent – lures, coerces and manipulates one to find one's way from A to B with a suspicious brainwashing dependency method where one has to rely on him to get anywhere, despite how many times one may have gone that particular route. There is even a sense of an aggressive tone when realising one's ability to rebel from a personified cyborg device, and one takes a short cut against James's instruction, anticipating that it is the 'right way'. In Chapter 3 I will discuss sense of direction in relation to navigating the body.

⁴⁰ The radio, similar to virtual reality, is an ephemeral source of information which seems to occupy a non-physically spatial dimension of circulation and communication. On the one hand, it can be viewed as an intangible *non-place* but on the other hand, it sometimes provides a comfort when travelling long distances, for instance, and thus may, for a moment, transform the non-place of a car and highway, into a temporary engaging and comforting space.

⁴¹ Largely as a result of the mobility and flux and rush within these spaces, our viewpoints and memories are fragmented according to the vantage point (looking outwards from within a moving mechanism, or looking at a *non-place* interior with a particular agenda in place, such as shopping or queuing).

A dwelling perspective not only requires us to embody, enliven and spatialize tourists but also to develop a de-centred and rhizomatic approach to tourist action that neither underplay the material and non-material networks that breed tourist experiences nor sanctifies and overemphasizes, tourist action, concealing the inevitable messy human condition.

This reveals the possibility for meaningful experience within *non-places* so long as one actively engages and participates with the environment as a means of being-in-the-world. It is also important that one develops a “multi-sensorial approach of the corporeal participation” and establishes relationships or connections within these spaces which simultaneously allow for the potential creation of memories⁴² to coincide with the “openness, uncertainty, creativity randomness, about Becoming” (2003: 58–59).

James can only do so much in this rented car, a lack of cruise control and warning tones when reversing infers that one has to unusually become consciously aware of the basics. Four-way stops and traffic circles become an awkward greeting to an overly affectionate acquaintance. Although there are one or two streets that look vaguely familiar, it is clear that the GPS may actually make one less aware of the surrounds as one is subliminally manipulated, and trusting a mechanism to get from destination to destination.

I will discuss the factors I postulate as contributions to the morphing of space and *non-place* into place; namely, time, memory and experience. The manifestation of these overlapping terms within the external world necessitates “the identification of significant localities, such as street corners and architectural landmarks, within the neighbourhood space” (Tuan 1977: 17) and reflective activation of the senses. Tuan (1977: 8) discusses how thoughts, sensations and feelings affect human experience and how we know and construct reality.

⁴² This complicates the notion of short-lived memories within *non-places* (in this case, modes of travel, constant consumption and tourist attractions). Creswell (2004: 87) explains that Edward Casey’s (1987) notion of ‘place memory’ contributes to the “production and reproduction of social memory”: it is the stabilising persistence of place as a container of experiences that contributes so powerfully to its intrinsic memorability. An alert and alive memory connects spontaneously with place, finding in it features that favour and parallel its own activities. We might even say that memory is naturally place-orientated or at least place-supported (Casey 1987: 187).

He states that our visual perception is an active “indirect mode of symbolisation” (Tuan 1977: 8), while our senses are passive and direct⁴³. The distinction between a place and *non-place* can thus be made, in the sense that memories within *non-places* are short-lived⁴⁴ while places could be defined by, and may necessitate, active reflection, established relations⁴⁵ and a profound awareness of the self in relation to “being-in-the-world”⁴⁶.

What I feel is absent within *non-places* – which I think is an important characteristic of place – is the feeling of, or luxury to have privacy. This absence may play a role in the potential anxiety of feeling isolated within crowded spaces within the *non-place*. Tuan (1977: 60) suggests that crowding is “awareness that one is observed” and that the subject’s intensity of crowding or sense of claustrophobia can be felt in relation to the behaviour of others:

Etiquette and rudeness are opposite means to the same end: helping people to avoid contact when such contact threatens to be too intense. A sense of crowding can appear under highly varied conditions and at different scales. (Tuan 1977: 60).

There is a paradox of space in its overwhelming yet liberating vastness which I think contributes to the transformation of place into a *non-place*. Tuan (1977: 54) states that:

Solitude is a condition for acquiring a sense of immensity. Alone one’s thoughts wander freely over space. In the presence of others they are pulled back by an awareness of other personalities who project their own worlds onto the same area. Fear of space often goes with fear of solitude. To be in the company of human beings – even with one other person – has the effect of curtailing space and its threat of openness.

⁴³ An example to elucidate this would be if one is walking somewhere new and a smell, sound, visual trigger, sensation or statement may invoke a nostalgic memory which fills one’s body. The capricious reminiscence serves as a subconscious remembrance of a particular feeling or previous experience. But this, again, requires conscious reflection: “An object or place achieves concrete reality when our experience of it is total, that is, through all the senses as well as with the active and reflective mind” (Tuan 1977: 18).

⁴⁴ One doesn’t reminisce about the time one found a two-for-one special at the supermarket. One might find oneself nostalgic for a particular commodity found within a *non-place* that evoked a particular feeling or happy memory, yet the accessibility to information and products by means of communication and connectivity, which is at the core of Supermodernity, might allow one to reencounter these short-lived memories if desired.

⁴⁵ Established relations could be human, non-human or object-associated.

⁴⁶ This is not to say that one can’t experience these characteristics of place within *non-places*, but it requires not only deliberate effort and awareness, which might be stifled by the speed and mobility associated with *non-places*, but also the symptom of a similar mentality of others within the space at the same time.

Thus, the importance of being able to *experience* place becomes important in relation to *non-places*. According to Tuan (1977: 65), the repercussions of adapting to crowding – in the sense of a lack of privacy and being observed in a public space – is a “chance to develop deep inwardness in the human personality because privacy and solitude are necessary for sustained reflection and a hard look at self, and through the understanding of self to the full appreciation of other personalities Spatial privacy does not, of course, guarantee solitude; but it is a necessary condition” (Tuan 1977: 65). This could infer that the ability to experience these different environments allows one to reflect on what one space might encompass, and another might lack.

Entering the sterile and shadowless, fluorescent-lit supermarket, one is overwhelmed by the size of this branch but comforted by the compelling compulsion to indulge; one immediately tries to find a pattern, surely aisle two should have what one needs, just like the one back home. The seemingly never-ending, fully-stocked, cleverly-clustered and colourful consumer products overwhelm one with choice. Depending on how much time and patience one has to look at the different options and prices (but that would require reading a label), and how much of a grocery shop or retail therapy one wants to do (as well as how much money is in one's bank at that particular time of the month), will determine how much one engages with the people and products in that particular space.⁴⁷ Moments in which one has to manoeuvre around abandoned trolleys and wild tantrumming children, and avoid eye contact with a fraught ex-lover, are directly proportional to what one chooses to purchase and how one strategises the fastest-moving queue. A quick exchange of inauthentic 'how-are-you-fine-and-you'⁴⁸ and a shielded swipe of exclusivity, reveals the tension between the sceptical façade and lack of privacy within the public domain. One signs, robotically, barely acknowledging the amount. If a sudden lingering awareness of excess creeps into one's conscience, it is suppressed by the urgency to continue consuming.

⁴⁷A quote, which I feel echoes this notion and reveals the recognition of a *non-place* as a space of privilege and limited accessibility, is where Tuan (1977: 65) describes the following: “The world feels spacious and friendly when it accommodates our desires, and cramped when it frustrates them. Frustration differs in seriousness. Among the affluent it may be no more than being tied up in traffic or having to wait for a particular table at a favourite restaurant. To the urban poor frustration often means shuffling in long and slow lines before the welfare or employment official's desk. There is also frustration at the most fundamental level: the awareness that land and resources are limited and too many stomachs remain unfilled”. There is an incongruity of conscience and comfort. In *States of Denial* (2001), Stanley Cohen writes about the blind spots which people encounter daily but which are treated as acceptable as an apathetic feeling that no real difference can be made by the individual. Spaces of privilege are only really felt when exiting them and seeing those that cannot enter them.

⁴⁸Op de Beeck's video piece *Situation (I)* (2000) captures the lifeless gaze of restless and exhausted supermarket attendants behind their registers, working in a repetitive nightmarish routine and unable to connect with the present, thus escaping the notion of “being-in-the-world”.

The *non-place* embodies particular objective qualities which can affect one subjectively: the strategies of lighting – the fluorescence, removing traces of shadow and sense of time; the smell and visual impact of fresh bouquets of flowers organically decorating the contrasting harsh, generic lines of a supermarket; and the temperature generally being inviting, cool⁴⁹ and crisp by the frozen goods in the summer. Queuing tactics will also taint the experience of shopping; multiple queue points with numerous lines might work fast, but a single train line surrounded by unnecessary yet desirable foods may increase sales. Ultimately, the *non-place* will maximise “consumerism, circulation and consumption” (Augé 2008: 6).

As an advertising strategy for the First Physical Theatre Company’s post-apocalyptic-themed production, *Discharge* (2012)⁵⁰, I conceptualised and installed my first ‘generically site-specific’⁵¹ text-based vinyl piece in Pick n Pay and on the Rhodes University Clocktower (see Appendix C, Figs. 26–29). Both texts read *how can you jump over your shadow when you no longer have one?* This is a Jean Baudrillard (1994: 101) quote, commenting not only on the peculiarity of not having a shadow within consumer shopping spaces, but also the notion of mortality and irrelevance of time in relation to an apocalypse. To play on the notion of time, the second installation took place, with the assistance of the Makana Fire Department, on the Rhodes University Clocktower.

After collecting surveillance footage and archiving the interactions (and lack thereof), it became apparent that such interventions would be a valuable way to assess levels of awareness within *non-places*. Hence, I installed interventions 3 and 4 (Appendix C, Figs. 30–33) within Pick n Pay during the Standard Bank National Arts Festival this year⁵².

⁴⁹ Air-conditioning, and temperature control, “is responsible for creating a constant environment no matter what the exterior temperature might be; it is a building’s homeostatic control. Air-conditioning is the primary method for making a non-place user feel disconnected from the external environment” (Gregory 2011: 247).

⁵⁰ Created and conceived by Gavin Krastin, Alan Parker and Rat Western for the 2012 Standard Bank National Arts Festival (Main Programme).

⁵¹ I unpack this term in Chapter 3.

⁵² In terms of the process and influences which underpin my work and this exhibition, Benjamin Buchloh’s (1990) concept of the “aesthetics of administration” in *Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions* resonates with the logistical organisation and endless administrative negotiations I worked through, and, in essence, forms a large part of the physical and conceptual process of my research: “to negotiate, to co-ordinate, to compromise, to research, to organise, to interview” (Kwon 2000: 53) where the “work” no longer seeks to be a noun/object but a verb/process, provoking the viewers’ critical (not just physical) acuity regarding the ideological conditions of that viewing” (Kwon 2000: 43). Permission and administration have been a crucial part of the realisation and creative process with these interventions, which echoes the bureaucratic nature of process where “Generally speaking, the artist used to be a maker of aesthetic objects; now he or she is a facilitator, educator, coordinator, and bureaucrat” (Kwon 2000: 40). The spaces in which I installed generally required written proposals or, alternatively, I would ‘go guerrilla’ as a means of commenting on a particularly sensitive topic (for example “how apathetic are the apathetic”,

Intervention 3, *keep left pass right* (2013) was a vinyl sticker replication of the familiar green and white instructive road signs, scattered along South African highways, which functioned as a playful indoor traffic mechanism to navigate the influx of Festival-goers and their four-wheeled engineless trolleys within Pick n Pay⁵³. Intervention 4 received far more engagement, as I strategically placed *have you flossed today?* (2013) at the end of the non-perishable food aisle and at the turning point of the toiletry section. Interestingly, shoppers became noticeably self-aware once reading the text and several strangers interacted with one another after admitting their generally personal hygiene habits to one another⁵⁴.

The duality of excess and lack of Supermodernity pervades Hans Op de Beeck's work, *T-Mart* (2004). He reconstructs a miniature, architecturally-accurate representation of a supermarket, which reflects the sterile multiplicity and excess of the *non-place*, with a contrasting lack of human form. He uses lighting and sound to embody the familiar characteristic elements of a supermarket, but subverts the notion of a grand generic franchise by meticulously handcrafting the small-scale hip-height installation which can be viewed from three hundred and sixty degrees as the viewer looks down at the doll-house sized installation. While the sites for Op de Beeck's work fit comfortably within the definition of the *non-place*, one could also read his work in relation to Foucault's (1986) Heterotopias juxtaposed with constructed spaces of the sublime in acknowledged opposition to the real⁵⁵. In *Of Other Spaces*, Foucault (1986) distinguishes Heterotopias by contrasting the notion to Utopias⁵⁶. While Utopias are non-existent, contrarily, Heterotopias are real "physical representations" which parallel accepted spaces in society in the attempt to make a real utopian space possible (Foucault 1986: 24). They are spaces of otherness and are simultaneously physical and mental. Op de Beeck's work embodies the duality of the concept of a restricted accessibility of Heterotopias in opposition to the constructed "banal utopias" (Augé 2008: 95) he creates. Foucault uses a metaphor to reveal the dichotomy of the relationship between these spaces: a mirror elucidates the conjoined experience of Utopias

installed in the drive-through at KFC. See Appendix C, Fig. 36). The vinyl stickers are temporary and non-destructive to the surface on which they adhere.

⁵³ Although the text was placed at the entrance, according to my documentation, many passers didn't notice the intervention due to the flux of chaotic crowding within the space.

⁵⁴ Insight gleaned from speaking to the manager of Pick n Pay and also from overhearing conversations when documenting the space.

⁵⁵ Edward Soja similarly talks about "thirdspaces" in relation to Foucault's Heterotopias and Henry Lefebvre's "lived space" (*l'espace vécu*), (Soja in Borch 2002: 113).

⁵⁶ Inverted, idealistic sites of society with no real place (Foucault 1986: 24).

and Heterotopias where one is able to see one's transient physical reflection as a virtual representation of the real (Foucault 1986: 24).

Heterotopology (simultaneously mythic and real) consists of six principles. The first principle encompasses 'crisis Heterotopias', which take place out of site/sight and are rare, but found in primordial societies, and are "privileged, sacred or forbidden places" for those in transition, such as adolescents, pregnant women, and the elderly (Foucault 1986: 24). More recently, examples of crisis Heterotopias are boarding schools and military services. 'Heterotopias of deviation' are institutions for those deviating from the 'norm', such as rebellious, degenerate and elderly individuals; retirement homes, prisons or psychiatric wards. Op de Beeck explores the paradox of constructing the real in a stage-like manner, whereby the viewer is concurrently aware of the fictional representation of a real space which is also limited in viewing accessibility. Op de Beeck's short stories, which form part of his dynamic oeuvre, elucidate a particular interest with the elderly. *Spa* discloses a luxury gated community conjoined with a hospital with retirement-home qualities:

I'm lying full length on a plastic lounge watching a slow, hesitant ballet of worn-out bodies. Everyone is in white swimwear, white bath robes and white slippers. All the hairdos and bodies are colourless. Men and women are interchangeable. They have left their identities at home or here in the guest rooms. I look out over a covered human-sized terrarium that has run wild, a décor of tropical plants and a meandering concrete swimming pool The spa is part of a vast hospital complex. The main entrance to the labyrinth is like the foyer of a luxury hotel. This is a place where your suffering is turned into a lifestyle product. The complex is like a technological city, a monstrous machine. The spa, at its southern extremity, a long way from the main building, which thousands stream in and out of every day, is just a detail in the vast scale of the whole (Op de Beeck 2006: 1)⁵⁷.

Foucault's second principle uses the example of the cemetery: a space – alongside the hospital – which I would say is the epitome of a contested *non-place*, because of the very notion that unless there is a loved one eternally lingering in that space, there might be very little reason to find oneself there by choice. Foucault's third principle is comprised of parts that make the whole, spaces comprised of microcosms dependent on spaces within, such as a garden, which is the "smallest parcel of the world and then it is the totality of the world" (Foucault 1986: 26). Op de Beeck explores the universality yet exclusivity characteristic in these sites in *My Brother's Garden* (2003), *Staged Memory (1)* and *(2)* (2000) and *The Secret Garden* (2010).

⁵⁷ This particular description will link to *Extensions* (2007) in Chapter 2. Retrieved: www.hansopedebreeck.com

The fourth principle is time based; ‘Heterotopias of time’ encompass vast amounts of time and history in one umbrella unit, yet appear timeless as structures themselves, such as libraries and museums (Foucault 1986: 26). Conversely, fairgrounds, vacation villages and festivals invert this principle “in its most fleeting, transitory, precarious aspect, to time” (Foucault 1986: 26). The last two principles are ‘Heterotopias of ritual and purification’ (inaccessible unless initiated) and brothels, colonies and boats⁵⁸.

It is essentially the juxtaposition of an actual space and imagined constructed space which underpins the fastidiously constructed hyper-real sculptures and installations of Op de Beeck. While my work certainly differs in tactic to create a phenomenological experience of a space by using conceptual interventions, found objects and generic sites, Op de Beeck sculpts every element within his constructed space to allude to these spaces we know exist, yet consistently reminds the viewer that it is not real (usually subverting scale to elucidate this and emphasising the fictitious stage-like quality rather than simulation). Both Op de Beeck and myself are preoccupied with the way that the viewer will negotiate him- or herself within the space⁵⁹ and the effect which architecture⁶⁰ might have with regards to the phenomenological experience when moving through a space. While the Op de Beeck’s works are not always site-specific, my exhibition is arguably ‘generically site-specific’ purely in the physical architectural structure, however, the choice of the site and the history of the Monument, challenges the notion of site-specificity which I discuss further in Chapter 3.

Architecture

Human beings not only discern geometric patterns in nature and create abstract spaces in the mind, they also try to embody their feelings, images and thoughts in tangible material. The result is sculptural and architectural space, and on a large scale, the planned city. Progress here is from inchoate feelings for space and fleeting discernments of it in nature to their public and material reification (Tuan 1977: 17).

⁵⁸ In Chapter 2 I will discuss Op de Beeck’s video piece *Sea of Tranquillity* (2010), which takes place on a boat and reflects this notion of Heterotopia and its alterity.

⁵⁹ Ultimately, it can be argued that the *non-place* does differ from the Heterotopic space because, in general, the latter is not freely accessible like a public place (although, even *non-places* can have limited accessibility in monetary terms); while Heterotopias are exclusionary in one’s very entering of them (Foucault 1986: 26).

⁶⁰ Whether a self-contained construction or existing building.

The “brutalist hulk” (Buys 2012) that is the 1820 Settlers National Monument has the foreboding, illusionary façade of giant concrete Lego blocks forcefully stacked upon one another. The design is based on a ship, by the architect Jock Sturrock⁶¹, and the high double pole masts that adorn the roof rattle and shake as loudly as the interior howling from the ever-windy position on Gunfire Hill in Grahamstown. The physically-complex and intricately-designed structure is what I find most intriguing about the Monument, whereby the boundaries of space, time and history overlap⁶². In *The Eyes of the Skin: The Architecture and the Senses*, Juhani Pallasmaa (2005: 19) explains the dichotomies which are created through architecture:

. . . as a consequence of this interdependence of space and time, the dialects of external and internal space, physical and spiritual, material and mental, unconscious and conscious priorities regarding the senses as well as their relative roles and interactions.

I considered using the White Cube Gallery space as an exhibition *non-place*, in the sense that it is a continually transitioning and transforming space: “this specially segregated space is a kind of non-space, ultra space, or ideal space where the surrounding matrix of space–time is symbolically annulled” (Thomas McEvilley in O’Doherty 1999: 35). However, the inevitable timeless and flamboyant social dynamic of a gallery space would not do justice to my intention to explore the specifically time-orientated⁶³ and solitary experience within a moving crowd. I decided to explore existing and functioning public *non-places* as a platform for my exhibition but found that they may be too obvious. Ultimately, the 1820 Settlers National Monument allowed me to explore the site of a historical monument in relation to Augé’s definition of the *non-place* as the site encompasses a multitude of *non-places* and regularly hosts an “overabundance of events”⁶⁴ (Augé 2008: 23). It is a contested space because it

⁶¹ According to the Grahamstown Foundation, the Monument was opened in 1974. A fire in 1994 resulted in Ken Webster and Associates architectural firm managing the reinstatement of the building complex and including new additions such as the central yellowwood Fountain Court Statue which is the National Monument’s signature symbol (<http://www.foundation.org.za/>).

⁶² I am sensitive to the notion that the impression and feeling that one might have when considering the Monument is subjective in relation to one’s demographic.

⁶³ As well as the need to re-orientate the self.

⁶⁴ The physicality of the architecture is also worth noting, where the flooring fluctuates between a “domestic setting and the traditional transit non-place” where carpet “denotes a stationary space” and the synthetic “tight weave . . . does not collect the trace of an object or person moving over it” (Gregory 2011: 246). Whereas “in spaces such as the staff kitchen or bathroom, for cleaning purposes carpet is not used; however, these spaces should be considered spaces of transit where lingering too long is discouraged” (Gregory 2011: 246). In addition, the pre-existing signs, as well as the signs which I install are “universal, loosely prescribed occupational health and safety signs” which reveal how the *non-place* is primarily negotiated through texts

subverts Augé's (2008: 77) definition regarding the *non-place* as lacking "historical significance" and "strong symbolism". But it is this particular contestation and potential transformation that allows for a complex interrogation of the physical architectural site, which apparently serves as a purposeful and commemorative "living memorial", as a platform for "creative thought and activity"⁶⁵. The site allows me to play on Annie Coombes' (2003: 12) notion of 'reanimating' spaces. In *History after Apartheid: Visual Culture and Public Memory in a Democratic South Africa* Coombes (2003:12) expresses her point of view:

. . . monuments are animated and reanimated only through performance and that performances or rituals focused around a monument are conjunctual. The visibility of a monument is in fact entirely contingent upon the debates concerning the interpretation of history that take place at moments of social and political transition. Their significance is consequently constantly being reinvented but always and necessarily a dialogue with its past⁶⁶.

Using a historical monument in relation to the idea of a *non-place* may seem controversial as an alternative space⁶⁷, however, I am using the site specifically as playful comment on

(Gregory 2011: 248). Furthermore, "real non-places . . . have the peculiarity that they are defined partly by the words and texts they offer us: their instructions for use" (Augé 2008: 96).

⁶⁵ This is subject to interpretation, as those living in Grahamstown might argue that the space is static every month other than the Festival. However, I would still argue that, because the space hosts multiple events, and hosts well over 200,000 people a year as a national heritage site, it is more active than what it would be otherwise. The space is used for the arts, education, science, tourism and conferences, above its historical commemorative symbolism. Griffiths Sokuyeka, a custodian who "has the decorum of a waning generation", has been working in and giving tours of the Monument for over ten years (Buys 2012). He features as a protagonist in a video piece for an exhibition titled *Retinal Shift* by South African Photographer, Mikhael Subotzky. The video, *Moses and Griffiths* (2012), reconstructs Grahamstown's history through the narratives presented by Griffiths in conversation with Subotzky, the Standard Bank Young Artist award winner for visual art in 2012. It is clear that Sokuyeka values his active role within the Monument, albeit somewhat routine, and he believes he makes an impact on visitors by imparting his personal and historical knowledge onto others (Buys 2012).

⁶⁶ Although I am not making an overtly political statement on the space, nor performing per se, I am still acknowledging the history of the building and the potential conversations which a symbolically-loaded national heritage site might provoke.

⁶⁷ In *New Institutionalism and the Exhibition as Situation*, Claire Doherty (2006) defines New Institutionalism: "A term poached from social science, it classifies effectively a field of curatorial practice, institutional reform and critical debate concerned with the transformation of art institutions from within. New institutionalism is characterised by the rhetoric of the temporary – transient encounters, states of flux and open-endedness. It embraces a dominant strand of contemporary art practice – namely that which employs dialogue and participation to produce event or process-based works rather than objects for passive consumption. New institutionalism responds to (some might even say assimilates) the working methods of artistic practice and furthermore, artist-run initiatives, whilst maintaining a belief in the gallery, museum or arts centre (and by association their buildings) as a necessary locus of (or platform for) art."

institutional structures which are intended in one way but received in another⁶⁸. The Monument can be seen as a ‘Heterotopia of time’ which encompasses vast amounts of time and history in one umbrella unit, yet appears timeless as an architectural concrete structure (Foucault 1986: 26).

The phenomenological qualities of the interior and exterior physical structure of the Monument embody characteristic qualities of other *non-places*. I have been engaging with the space in relation to Steven Holl and Juhani Pallasmaa and Alberto Pérez-Gómez’s (2006) interpretations of the senses and perception within architecture in *Questions of Perception: Phenomenology of Architecture* (2006), as “a real architectural experience . . . not simply a series of retinal images; a building is encountered and it is approached, confronted, encountered, related to one’s body, moved about, utilised as a condition for other things” (Pallasmaa 2006: 35).

Holl (2006: 41) explains his view:

Architecture, more fully than other art forms, engages the immediacy of our sensory perceptions. The passage of time; light, shadow and transparency; colour phenomena, texture, material and detail all participate in the complete experience of arch.

Similarly Pallasmaa (2006: 33) believes that architecture involves seven realms of sensory experience which interact and infuse each other, and that “the senses do not only mediate information for the judgement of the intellect; they are also a means of articulating sensory thought”. I have tried to incorporate these realms within my phases and interventions by becoming very well acquainted with the spaces I am utilising within the Monument, while contrasting this knowledge to my initial feelings when I experienced the spaces for the first time. As such, I attempt to make decisions based on the potential reactions the participants might have had.

The ambience which I imagine would be felt in Hans Op de Beeck’s *Staging the Silence* (2010) echoes the atmosphere which has attracted me to the Monument as a site, as the space reveals that “every building or space has its characteristic sound of intimacy or

⁶⁸ Although the purpose of the Monument is to preserve the history and culture of the 1820 Settlers, there are new events and meanings being created within the building which may blur the intentional functions associated with the space for new visitors who are unaware of its history.

monumentality, rejection or invitation, hospitality or hostility" (Pallasmaa 2006: 33). The video is centred on lingering memories of the artist within archetypal public spaces. The title relates to the construction of these stagnant, mundane spaces which, in the absence of human form, allows the viewer to project themselves into the scene⁶⁹. The black and white film plays between the concept of scale in reality, and the actual construction of these concepts in a small-scale, on-going built composition, where choreographed arms shift and build an ambiguously-formed urban landscape and *non-place* interiors with small banal objects such as ashtrays and mugs. Op de Beeck also constructs miniature, detailed and functional streetlamps, which contextualise the lighting; and pot plants and benches, which create perspective in bland, desolate waiting rooms; and uses an unusual upbeat, instrumental sound score⁷⁰ to juxtapose with the pervading ominous mood within the video.

Phase One: Interventions 1 and 2

The posters and invitations⁷¹ for my exhibition have Terms and Conditions⁷² which indicate the basic rules and regulations which should be adhered to if one wants to participate in the exhibition. The participants transport themselves to the parking lot of the Monument, where they are, from the moment they enter their vehicles, entering a *non-place*, and thus accessing the exhibition conceptually⁷³ (see Appendix B, Figs. 9 and 12–15). By using reflective orange cones and delineators usually used for roadworks, the cars are guided and confined to the right-hand section of the parking lot⁷⁴. Once the participants arrive at the front of the building⁷⁵, a Conveyor⁷⁶ indicates that they move towards the Box Office⁷⁷ adjacent to the

⁶⁹ www.hansopdebeeck.com (Accessed 12 August 2012).

⁷⁰ Composed and performed by composer-musician Serge Lacroix.

⁷¹ Using the limited edition of prints I made for the stop frame animation *Personified Streetlights*, 2013 (see Appendix D, Figs.60-66) as invitations for the exhibition. The prints potentially function as a commodity or pre-souvenir for the potential participant and a deconstructed trace of a subliminal preview for the installed projected video piece, which I discuss in Chapter 2.

⁷² This is a summarised form of the Terms and Conditions which appear in the Wayfinding device. It alerts the potential participant about the times and guidelines regarding children.

⁷³ It is likely that the participants will not be aware of this on their way to the exhibition, however, they might reflect on this afterwards.

⁷⁴ The Monument parking space is excessively large (fitting well over two hundred cars) and only really filled to capacity and functional once a year during the National Arts Festival, or if there is a big event, such as Rhodes University Graduation Ceremonies. This raises a particular concern about the ethics surrounding excess of space.

⁷⁵ The exhibition title signage is a guide for participants to move to the entrance.

⁷⁶ Working closely with the head manager of Hi-Tech in Grahamstown, Gavin Stobbs, we discussed the logistical challenges and solutions regarding my request. There are five Conveyors who are professional Hi-Tech guards, in full uniform. Although there are six phases, I have choreographed the movement and positions of each Conveyor in order to maintain as much control as possible during the exhibition. However, it is inevitable that the unexpected can happen (and these deviations are characteristic of the potential human and technological errors within *non-places*). The Conveyors are an integral part of the co-ordination of the

main entrance where registration takes place. The large stark room has a table at the far end and a barrier system queuing device to guide the participants in one end to retrieve a Wayfinding device⁷⁸ and out the other, where their fingerprints are taken, as an interactive form of identification⁷⁹. The participants are guided towards the main entrance where they wait for instruction to move towards the first elevator inside the building⁸⁰. While the first intervention is fairly visible, that being the processes and mechanisms put in place in a registration phase, intervention 2 is more elusive in its testing of and reliance on the independence of each participant⁸¹. As the groups move through the dramatically-lit⁸² path, which strategically highlights the scattered and indicative reflective signs⁸³ to convey direction, they are met by another Conveyor holding the elevator open while the group fills it up⁸⁴. *Soundpiece 1* is a generic and kitsch backtrack typically played within elevators within malls and hotels. It plays on loop as the participants fill the small intimate space and wait, passing time.

The fluorescent light box above the participants will potentially subvert their gaze from the linear, awkward, silent, and one-directional viewpoint, as a vinyl text piece on the ceiling

exhibition and because I made the decision that the Conveyors would not be performers playing a role, and rather real safe-guarding custodians, a form of collaboration, negotiation and social dynamic becomes integral to the process and experience of the exhibition. I will expand on the social and collaborative element of art practice in Chapter 3.

⁷⁷ Usually an unutilised dead space, unless used by Computicket during the National Arts Festival.

⁷⁸ The black leather-bound booklet has the standard dimensions of a passport and the codes and signifiers of an identification book (such as the barcodes and identification photograph). The design is simplistic in nature, as it functions purely as an interactive tool for access through each phase.

⁷⁹ This is another form of two-dimensional “printing” on the surface of a three-dimensional object. Participants also sign a disclaimer form to acknowledge terms and conditions.

⁸⁰ To ensure that participants are quite tightly packed within the elevator, but still adhering to the weight regulations, groups of eight are instructed to move at a time. The various waiting spaces are important for logistical reasons, but also deliberate because “Even if subjects are not engaged in specific extra-corporeal activities, perhaps the very act of stasis, of stillness actually entails and brings to bear considerable physical demands on the body: of waiting as a wholly performative social event” (Bissell 2007: 285).

⁸¹ The decision for the exhibition to be viewed in the evening is deliberate as “it is harder to judge depth and distance, details are obscured, colours muted, and one is obliged to compensate for this loss of visual acuity by drawing on the other senses. Darkness also forces one to question how one’s body is in relation to that which surrounds, challenging one’s human sense of bodily presence and boundary” (Morris 2011: 315). Initially, I began researching into the possibility of creating a sensory deprivation room, or hiring a flotation tank as a means of neutralising the viewers’ senses, and heightening them when walking within very sensory stimulating phases of the exhibition. However, there were ethical implications of such a task and the limited amount of time was not practical, and ultimately would not work with the participants’ movement through the site either.

⁸² I have curated the lighting throughout the entire building, in order to interrogate the role of lighting within different spaces. This includes blacking out the entire interior (excluding the last phase of the exhibition) and using the reflective objects and selective tracking lights to highlight and create semi-visible pathways (while ensuring the safety of the participants).

⁸³ Tuan (1978: 364) highlights the notion that human beings and animals must “interpret appropriately the signs in their respective environments . . . in order to survive”. While I agree with the latter and also agree with his definition of signs, I feel that, by isolating these reflective, commonly outdoor, particular elements within the exhibition in dramatically-lit interior environments, an ominous and eerie atmospheric mood is created.

⁸⁴ The Conveyors use mobile radio devices to communicate with one another.

reads *Objects in mirror are closer than they appear*⁸⁵. However, I hope to highlight our ignorance of particular surroundings, especially when in an intimate space with strangers⁸⁶. I attempt to elucidate the nature of the ambiguous, often assumed, dynamics and crevices within the *non-place*, and incorporate different perspectives which reveal and provoke ways in which we negotiate with these spaces.

Conclusion

Finally, before rushing to the airport, a double caffeine, nicotine fix. Cafés where people hawk, pass time, socialise and consume unnecessarily.

Levinas in *Nonplaces: An Anecdoted Topography of Contemporary French Theory* observes:

The café holds open house, at street level. It is a place of casual social intercourse, without mutual responsibility. One goes in without needing to. One sits down without being tired. One drinks without being thirsty. All because one does not want to stay in one's room. You know that all the evils in the world occur as a result of our incapacity to stay alone in our room. The café is not a place. It is a non-place for a society, for a society without solidarity, without tomorrow, without commitment, without common interest, a game society (Levinas cited in Bosteels 2006: 134).

While the 'habitual transience' of *non-places* can be experienced as isolating, they also have the potential to be a liberating form of escapism. Herbert⁸⁷ (2004) analyses Hans Op de Beeck's *Location (5)* (2004); the dimly-lit contemplative and immersive life-size installation as a re-staged universal diner bridging a highway, stripped of any information which may locate it:

⁸⁵ This sticker appears on all vehicle side-mirrors and functions as a metaphor for everyday blindspots of the visibility and invisibility of details within *non-places* (Cohn 1999: 27). Similarly to the Festival interventions, it is possible that this intervention may or may not be noticed.

⁸⁶ Potential strangers in this case, because many of the participants are likely to know each other!

⁸⁷ Herbert, Martin (June–August 2003). "[Hans op De Beeck: Hales Gallery London UK \(Review\)](#)". *Frieze Magazine* 76.

Hemispherical lamps hover over tables whose generic salt and pepper dispensers could date from the '40s or from today, and the menu – in an unreadable script – furnishes no further clues about where (or when) you are. In any case, the proprietor has shut the kitchen and gone home. Outside the picture window, night has fallen over a landscape bisected by a highway that curves away invitingly.

While Op de Beeck's small-scale installations and video pieces can be viewed from a distance, this installation allows the participants to experience the space by inserting themselves within the scene. The function of the space is subverted, as one is unable to consume any food or beverages inside, but rather expected to contemplate the fabricated apex perspective of a never-ending highway lit by constructed street lamps. The excess of consumption is strategically removed, yet the phenomenological qualities of transient diners are still maintained. The installation is an interpretation of the real, rather than a simulation, as each monochromatic grey element is meticulously handcrafted⁸⁸.

The concern of a lack of reflection of self in *non-places* is that, when frequenting them on a daily basis, one might not consider the effect which crowding, solitude and consuming in these spaces may have on the individual, and thus, "threaten self's fragile integrity" (Tuan 1977: 54). I have discussed complexities of the self within *non-places*, with regards to solitary confinement and crowding. I have discussed alternative ways of looking at *non-places* as constructed sites by comparing and integrating Foucault's (1986) theory of Heterotopias with Op de Beeck's installation, *T-Mart* (2004). I have also revealed the first

⁸⁸ Op de Beeck explains the absurdity of recreating his self-contained installations: "When you enter into the construction, of course you know it's fake, but at the same time, people stay there for a long time despite the fact that it's a stupid non-event. People start lowering their voice. You see there is an impact. That's what interests me. It's stupid to stage the night because you can never compete with the real night experience. It's ridiculous. But at the same time, it has a potential to become something serious because it's a reduction of the real situation, a concentrated version or an abstraction from the open world that you reduced into a couple of hundred square meters" (Op de Beeck in conversation with Selina Ting, *InititArt Magazine*, 2011). With regards to Op de Beeck's process when working on projects at Studio Hans Op de Beeck, in personal email correspondence with Op de Beeck (2013), I asked the following question: *You have mentioned in previous interviews that some of your installations are based on memories; how to do you translate that vision and feeling to the assistants you are working with? Is it a combination of working with your subjective memory but extracting the objective qualities others will identify with of that particular space?*

"Over the years I've grown in communicating well to my team. A simple rough sketch and some key words and first measurements nowadays suffice for them to get started. Once the team started to construct say a basic architectural volume, I interfere by modifying some parts by hands, giving some extra instructions and then they can continue again. I don't have to explain the whole subjective, emotional charge of a remembered site to them; I have to instruct quite down to earth about things in order to communicate clearly. When I speak about images from my memory, it automatically means something non-specific, something fictional. It is never my intention to accurately reconstruct a memory, but rather to bring a fictive space to the point that it evokes the same mood as the one I relate to a specific memory. If, for example, I'd make a life sized installation based on the strange living room I grew up in as a kid, my installation would look very different than how the actual space looked at the time, but the subjective feeling, the emotional charge and atmosphere in the work would be close to my memory".

phase of the exhibition in relation to architecture and the senses, and questioned how the participants may or not be aware of themselves within the first phase of the exhibition.

In addition, I have introduced the importance of the architectural site and phenomenological qualities within the structure, which is imperative to the reading of the exhibition:

A building is not an end to itself; it frames, articulates, restructures, gives significance, relates, separates and unites, facilitates and prohibits We behold, touch, listen and measure the world with our entire bodily existence and the experiential world is organised and articulated around the centre of the body. (Pallasmaa 2006: 35).

The excess of ego within the *non-place* consists of a somewhat ironic and dialectical relationship between the action of insecurity of self within a consumer space and reaction to consume as much and as quickly as possible. I think a sense of security of place is important in relation to being able to experience the liberation of *non-places*, otherwise the space becomes fraught with anxiety. This emancipation from place, however, is, in my opinion, only felt with the comfort of having a place to return to. I also think that habitual frequentation in the *non-place* without actively engaging with others or being consciously aware of one's surroundings can become isolating. It seems that a balance between the comfort and security of place in balance and juxtaposition with the liberating freedom of the fast-pace, potential anonymity of *non-place* is appealing:

Compared to space, place is a calm centre of established values. Human beings require both space and place. Human lives are a dialectical movement between shelter and venture, attachment and freedom (Tuan 1977: 54).

The dialectical relationship between these terms echoes the dichotomy between place and *non-place*. Perhaps one only knows and appreciates the security of a support system once returning from an unpredictable and spontaneous adventure. Similarly, perhaps making decisions with the consideration of others depending on oneself is as gratifying as having the liberty to make choices without any commitments or obligations. The feeling and ability to pause and reflect might be possible within places and *non-places*, but I think it requires far more conscious discipline to do so in the latter. It is this particular movement and flux within Supermodernity and globalisation which I will discuss in Chapter 2.

Chapter 2. Excess of Time: Fight or Flight

Prelude:

Continuous Connection

Adapting to bad posture

Time, vacuum-packed

Stranger's breath on neck

Sanitary security

Flying, like magic

Air conditioner

cools synthetic beef

Dehydrated eyes

Introduction

‘You can resume your flight whenever you like,’ they said to me, ‘but you will arrive at another Trude, absolutely the same, detail by detail. The world is covered by the sole Trude, which does not begin, nor end. Only the name of the airport changes’ (Augé 2008: 53).

In this chapter, I look at the effects of technology, travel and the *non-place* in the external world and the effects on the self by trying to find an optimistic way of looking at and engaging with the ever-increasing production of *non-places* as a result of globalisation and Supermodernity. I will explore the implications of parochial inward thinking regarding globalisation (Wuggenig 2005) and the dual perspective of the liberated cosmopolitan⁸⁹ embracing movement and *non-place*⁹⁰ (Papastergiadis 2000; Iyer 2001; Anderson 2006; and Appiah 2007). I will unpack the notion of time–space compression in relation to travelling and technology and then, subsequently, focus on the ‘cyber flâneur’. David Harvey (1989: 240) defines the phenomenon of time–space compression as those processes which accelerate the experience of time, and simultaneously reduce the significance of distance during an event as they decrease spatial barriers (Rosen 2009: 1). This reveals the tension of the liminal space between the objectivity of physical time and the subjectivity of how one experiences time in relation to particular events and activities. I also look at Paul Virilio’s (1986: 133) theory of ‘dromology’, which encompasses the notion of reduced distances in relation to speed and accelerated culture. Lastly, I will examine Op de Beeck’s series of installations, *Extensions* (2007), and short film *Sea of Tranquillity* (2010), in conjunction with my video piece *am/pm* and *Soundpiece 2* in phase two. I will also reveal phases 3 and 4 in relation to these themes.

⁸⁹ I think that one could be cosmopolitan circumstantially, in terms of birthplace and profession, and one could be a liberated cosmopolitan in a relatively romantic, nomadic “world citizen” *liefesyle*.

⁹⁰ Possibly at an expense: people without place are seen as a threat to the most fundamental forms of order (carefree, unpredictable, no set destination) (Cresswell 2004: 110).

1 Globalisation

Eye contact becomes a rare and uneasy interaction. A radiation of synthetic heat is constantly warming one's lap, palm and cheek. The laborious strained dial-up tone of a modem has evolved into fast, impatient and enigmatic global connectivity.

Globalisation appears to transcend national boundaries in a world connected by synthetic squares and screens rather than smoke signals and love-letter pigeons. However, there are critics who mythologise globalisation; Ulf Wuggenig's (2005) scepticism of globalisation can be seen in relation to Nikos Papastergiadis's (2000) theory of the "deterritorialization of culture"⁹¹. In *Fictions, Myths, Realities. Centres, Peripheries and Art*, Wuggenig indicates that he is sceptical that globalisation consequently infers a "homogenisation of the world" (Wuggenig 2005: 29). He begins by defining 'globalisation' according to various theorists. Sound definitions, such as an "accelerated interdependence" and globalisation as a subjective factor as an "increasing consciousness of the global condition", are considerable, as well as the view of Allan Cochrane and Kathy Pain as:

. . . an expansion of social relationships beyond regional and national state borders. The density of interaction in the world is vastly increased, enabled by electronic flows and communication networks (Wuggenig 2005:25).

An amalgamation of subjective consciousness and objective technological development as well as the amalgamation between the local and global⁹² are seemingly plausible notions of globalisation. If places are "stages of intensity" (Thrift 1994: 213), then one might know one's immediate local environment intimately in correspondence with time, but also know

⁹¹ De-territorialization is strongly associated establishing transregional links with territories other than a rooted place of residence: "The deterritorialization of culture refers to the ways in which people now feel they belong to various communities despite the fact that they do not share a common territory with all the other members. It also refers to the way that a national or even a regional culture can no longer be conceived as reflecting a coherent and distinct identity" (Papastergiadis 2000: 115).

⁹² This can be seen by the positive view of Roland Robertson's "Glocalisation" of the "interpenetration" of the local and global. However, an opposing negative view is that of George Ritzer's "Grobalisation" where he believes there is "an interest in a worldwide expansion of power influence and profit", the former viewing the hybridisation of globalisation as positive while the latter views homogenisation as negative (Wuggenig 2005: 30).

one's gradual local⁹³ as an abstract concept. This would be the relationship between one's hometown in relation to the nation-state: the dialect between proximity and distance:

The city-state was small enough that most of its citizens could know it personally. The modern nation-state is far too large to be thus experienced. Symbolic means had to be used to make the large nation-state seem a concrete place – not just a political idea – toward which a people could feel deep attachment (Tuan 1977: 176).

The role of distance and affiliation with regards to cosmopolitanism can be explored in a comparison to the viewpoints of Amanda Anderson's (2006: 72) *Cosmopolitanism, Universalism and the Divided Legacies of Modernity* and Kwame Appiah's *Cosmopolitanism: Ethics in a World of Strangers* (2007) and their successful way of moving beyond the narrow, inward-looking parochial and isolated local to an outward-looking view of world citizenship. Anderson (2006) describes cosmopolitanism as a "flexible term" which allows for "reflective distance from one's cultural affiliations, a broad understanding of other cultures and customs, and a belief in universal humanity". This allows for detachment, but what is key to her argument is "voluntary affiliation".

Flickering numbers and letters corresponding to the preposterous concept of winged-whales defying gravity, high ceilings giving a contradictory feeling of spaciousness while being herded single-file in a security driven, emotionally charged space of constant flux.

Kwame Appiah says the golden rule of cosmopolitanism is "I am human: nothing human is alien to me", where the term cosmopolitanism is the "name not of the solution but of the challenge" (Appiah 2007: 101). For Appiah, the notion of homogenisation is not problematic in terms of globalisation. He says that "no one could say that the world's villages are – or are about to become – anything like the same" (Appiah 2007: 103). Thus, an impure culture is one which he finds healthy. Appiah's notion of being "in praise of contamination" indicates that he is open to the infiltration of different cultures. This may be regarded as a romanticised notion of the possibilities of *non-places*, but I do think it is partially realistic if one is to engage others in such spaces with this particular state of mind.

⁹³ This would be the "identification of significant localities, such as street corners and architectural landmarks, within the neighbourhood space" which Tuan (1977: 17) speaks about. The gradual local would be the cracks, crevices and quirks which are time-based in relation to getting to know one's immediate surroundings.

Gabi Ngcobo (2008) uses the term “healthy nation” in her piece *The Local is Lekker*. She questions what the nation is and how it can be defined. For me, this notion creates the contrasting imagery of what a healthy and unhealthy nation might look like. A healthy nation would seem to be physically strong, built up with a healthy immune system which has the components of different genetics to ensure its well-being. But these different components are comprised of different nationalities and cultures, which surely is a cosmopolitan view. Thus, the sickly nation would be that which is ‘pure’, and uncontaminated without the hybridity of cultures and nationalities. Therefore cosmopolitanism – although ‘impure’ and an amalgamation of differences – becomes a healthier option rather than the pure patriotic nation. The role of distance is thus one which is, according to Anderson, against the unhealthy inward-looking “extreme allegiances to nation, race and ethnos” (Anderson 2006: 72). This ‘impure’ nation links with the notion of ‘impure’ places, namely, transformed and fluctuating non-places. In light of the mobile cosmopolitan, Pico Iyer (2001: 24) describes the state of the ‘global soul’:

Unaffiliated, it has meant that almost everywhere is new and strange to me (as I am new and strange to it) and nearly everywhere allows me to keep alive a sense of wonder and detachment – a lack of accountability.

Iyer’s statement reveals the dual positive and negative elements of the cosmopolitan. The nomadic and spontaneous lifestyle is, in fact, seen as a desirable luxury for some, although, conversely, the routed life erodes the roots associated with places. As a repercussion to Iyer’s spritely sense of “wonder and detachment”, in time, the crow’s feet of “a lack of affiliation” may emerge where “a lack of accountability and a sense of commitment can be hard without a sense of community” (Iyer 2001: 24). The liberated cosmopolitan would either have to conceal or accept such ramifications of this lifestyle choice.

Iyer (2001: 5) refers to himself as “homeless”⁹⁴, a “permanent alien”, where the state of home is foreign to him, and the state of foreignness is the closest thing to home. Achille Mbembe (2007) in the translated formulation of *Afropolitanism* shows how cosmopolitanism pushes the boundary of ‘foreignness’:

⁹⁴ As he is “an Indian born in England and moving to California as a boy with no real base of operations or property even in his thirties” (Iyer 2001: 5), this “homelessness” is not that Iyer is lacking a physical housing structure, rather the notion of place is less important; which Relph (1976) terms as “placenessness” in *Place and Placelessness*.

Awareness of the interweaving of the here and there, the presence of the elsewhere in the here and vice versa, the relativisation of primary roots and memberships and the way of embracing with full knowledge of the facts, strangeness, foreignness and remoteness, the ability to recognise one's face in that of a foreigner and make the most of the traces of remoteness in closeness, to domesticate the unfamiliar, to work with what seem to be opposites (Mbembe 2007).

If we are all in the process of becoming foreigners we should embrace and praise the contamination of culture. This allows for the potential of allowing oneself to learn from others in *non-places*, but requires conscious effort.

After arguing that one's excess ten kilograms of luggage is as if one had a small toddler on board, and pleading that the luggage is processed penalty fee free, a sense of guilt looms as one knows that these were false promises only to be repeated and negotiated again in the near future. Labyrinth after labyrinth of piggybacking unknown bodies in queues, ticket revealing and security⁹⁵ checks where impatient security guards manhandle those with metal hips and silver fillings, one eventually gets to "the other side"! Feeling somewhat proud, one exchanges a few extra words of platonic conversation with the now-acquaintance-man who polishes passengers' shoes at the departure terminal, while simultaneously watching people people-watch.

In Hans Op de Beeck's series of multi-media installations, *Extensions* (2007), hospital rooms, trolleys of luggage and office workspaces are recreated by designing and sculpting the objects in wood and steel and then spraying with gloss white coat. Each installation interplays between ambiguous sounds of voices, ambient noises and instruments, but also includes distorting projections whereby the light affects the sense of time and movement to enhance each element and create an overall, atmospheric space. A melancholic mood pervades each scene as the notion of connectivity as a result of globalisation results in technological extensions becoming part of the human form, where one becomes dependent on devices such

⁹⁵ The Conveyors at each phase of the exhibition could be viewed as signifiers of boundary checkpoints, commonly associated with *non-places*. Ole (Pütz 2012: 157) in *From Non-Places to Non-Events: The Airport Security Checkpoint* explains that "by processing and controlling travellers, the checkpoint regulates mobility". In addition, "Suspicion is transferred effectively by temporarily disconnecting the traveller as an individual from his body as an object of inspection" where there is generally a "minimization of mutual gazes and talk as an avoidance of interaction" (Pütz 2012: 158).

as computers, hospitals and workspaces, and these conditions thus impact individuals culturally and ethically in everyday life⁹⁶.

Wedge between two silent strangers, one clasps onto the armrests which has been a constant awkward battle throughout the flight. The aeroplane dips and drops. Butterflies resembling those one experiences on a rollercoaster unwelcomingly fill one's body (while trying to appear as cool as a Spanish gazpacho). The cheesy candid-camera clips served their purpose for as long as possible, but now each elongated second feels as infinite as the sweat emerging through every nervous pore.

Speed–time compression⁹⁷ can be identified in Tuan's (1977: 54) descriptive account about time and travel:

The speed that gives freedom to man causes him to lose a sense of spaciousness. Think of the jetliner. It crosses the continent in a few hours, yet its passengers' experience of speed and space is probably less vivid than that of a motorcyclist roaring down a freeway. Passengers have no control over the machine and cannot feel it as an extension of their organic powers. Passengers are luxury crates – safely belted in their seats – being transported passively from point to point (Tuan 1977: 54).

The individual with access to flight is constantly connected to the “remotest parts of the outside world”, with access to “intellectual, musical and visual” stimulation mentally, but physically “decentred in a sense from himself” because he or she is “wholly independent of his immediate physical surroundings” (Augé 2008: VIII).

This disassociation of the individual within a physical space can be seen within Op de Beeck's work. *Sea of Tranquillity* (2010) is the name of an advanced cruise liner which Op de Beeck designed for a short film, alongside a second part of the project which encompasses a solo exhibition that includes life-size sculptures, a cinema and large-scale watercolours within a fictional museum-like structure⁹⁸. Both the theme of the video and the exhibition link to Foucault's (1986) notion of the Heterotopia and the relationship between the

⁹⁶ The visual imagery that I imagined when reading Op de Beeck's short story “Spa” (2006) is illustrated with the aesthetic and context of *Extensions* (2007).

⁹⁷ Or what Mbembe (2004: 400) calls “synthetic space times” in his paper *Aesthetics of Superfluity*.

⁹⁸ The museum serves as an archival space for the props, sculptures, costumes, fictional watercolour paintings and models which were all handcrafted for the non-narrative 30 minute film. The process includes real actors, sculptures and 3D animation which intertwines the play between the real and unreal, two-dimensional and three-dimensional, as well as the nostalgic and sublime (Op de Beeck in conversation with Selina Ting, *InititArt Magazine* (2011))

constructed, unreal and existing contemporary issues of labour, luxury, leisure and globalisation⁹⁹.

Op de Beeck reveals that the cruise liner becomes the main character within the short film, but also serves as a safe, organised stage where other characters drone in and out of consumer activities. The comfortable security of the interior juxtaposes with the exterior physicality of the cruise liner, which is ominous and threatening, a means of creating a defensive object that shuns away the uncontrolled exterior world.¹⁰⁰ He compares the boat to a “floating shopping mall where everything is organised” and a surreal “internal world that abstracts you from the experience of time and space”. The film demonstrates the shift in motivation for any form of travel in the frequented ‘habitual transient’ nature of globalisation, whereby the destination becomes the focal point of importance rather than the process and journey itself. Travel is a commodity and, often, a privilege which is taken for granted. This is where the notion of time–space compression can be seen, because we are generally distracted by various activities, or try to sleep away the travel time, as a means to deal with confined spaces and long periods of restrictive amusement. The visual aesthetic of the film is one which activates the viewer’s senses through particular relational imagery of sensuous bodily massage, inhaling of a cigar, slow-motion eating, crisp application of lipstick, cigar smoking, which are “activities directly related to the body . . . which evoke moods and sensations that spectators can relate to”.¹⁰¹ Op de Beeck thoughtfully includes identifiable daily habits, allowing the medium of film to create relational subjective musings. A similar tactic – which makes a comedian successful – is to present scenarios with which one can identify:

. . . a sensational impact by key tools of sight and sound that simulate the haptic response of other senses. By watching characters touch objects and each other on screen, we ‘touch’ them ourselves, with consequent affective response. This is not just a fantasy projection. Engaged in the film, spectators recall their own memories of tactility and, via this recollection, virtually recreate the corresponding corporeal effect and ‘feel’ it (Powell 2007: 111).

Apart from slight sentimentality in the beginning of the film, where the Captain of the cruise liner bids farewell to his wife, the characters within the film move about as if they are merely sculpted robotic corpses. A man eats a blue jelly-like substance at an elegant restaurant, but it

⁹⁹ Op de Beeck in conversation with Selina Ting, *InititArt Magazine* (2011)

¹⁰⁰ Op de Beeck in conversation with Selina Ting, *InititArt Magazine* (2011)

¹⁰¹ Op de Beeck in conversation with Selina Ting, *InititArt Magazine* (2011)

seems tasteless as he dines in isolation. An audience watches a sultry jazz singer sing a juxtaposing, comforting and nostalgic theme song, “The Sea of Tranquillity”¹⁰² and, apart from a wife noticing her husband’s devoted attention to the performer, the human figures take part in the various activities without an awareness of themselves or their senses within the spaces.

Time–Space Compression

In David Harvey’s (1989) *The Condition of Postmodernity*¹⁰³, he refers to a time–space compression as a speed-up in the pace of life, while abolishing traditional spatial barriers (Rosen 2009: 1). As a result of the industrial revolution and consistent evolution of man’s ideas (railway telegraph line), the 20th century has experienced a “change in perception” which would enhance methods of communication (photography, cinema, radio and the telephone). In *Time-Space Compression in Cyberspace Art*, Rosen (2009: 1) explains that these gradually advanced instantly-gratifying technologies were the “origins of the modern annihilation of space and time”¹⁰⁴ (Rosen 2009: 1). Paul Virilio has a similar concept

¹⁰² The score for this video is composed and written by Op de Beeck. In personal email correspondence with Op de Beeck (2013), he explains the process of sound within his works to me: “For the first animated film I made I used existing music (old polyphonic Renaissance music of Thomas Tallis), but from then on I have only used custom made soundscapes and music for my own art projects. I am a musician myself so I am extremely sensible to that part. For several films and installations I composed the music myself (for example I composed the music and wrote the lyrics of the title song ‘Sea of Tranquillity’ of my film with the same name), and for other productions I invited someone else to do it, but always in close dialogue with me. When I’m not composing myself, I’d normally show the first rough edit of the film or a first set up of an installation at my studio to the invited composer, so he or she has a clear point of departure.

Today I would not use existing music anymore as I did in the beginning of my career, because I now think that is a bit inappropriate. Any ‘cantate’ or ‘cello suite’ of Bach for example, will always be a beautiful soundtrack, but when you use such musical world heritage you take too much advantage of the sublime nature of it which is not your merit whatsoever. Moreover, in a certain way it is quite pretentious to link your artistic output to such masterpieces, isn’t it?

Now I am at least directing, partially composing if not composing the music or sounds entirely myself and I consider that more correct somehow. It is more tricky and adventurous, but so much more challenging than relying on the old or contemporary master composers” (Email correspondence with Op de Beeck 2013).

¹⁰³ Time–space compression/convergence/distantiation is any phenomenon, first articulated by Harvey (1989) in *The Condition of Postmodernity*, which alters the qualities of a relationship between space and time. Rosen (2009) indicates that time–space compression often occurs as a result of technologies that seem to accelerate or elide spatial and temporal distances, including technologies of communications (telephones, fax machines, internet), travel (cars, trains, jets), and economies (the need to overcome spatial barriers, open up new markets, speed up production cycles, and reduce the turn-over time of capital).

¹⁰⁴ Time–space compression, in accordance with Virilio and Harvey, challenges the definitions of Barry Dainton’s *Time and Space*, where the former “is infinite, one dimensional, linear, anisotropic (there is a privileged temporal direction) and continuous” and the latter is a single space and time and “infinite in size, three-dimensional, Euclidean (so travellers, moving along parallel trajectories will never meet), isotropic (there is no privileged spatial direction) and continuous (infinitely divisible)” (Dainton 2001: 3). In addition, Dainton

regarding “speed–space” to describe humans as electronically and virtually present which is “dromology”: the logic of speed that is the foundation of technological society¹⁰⁵. In *Speed and Politics* (1986), Virilio notes that the speed at which something happens may change its essential nature, and that which moves with speed quickly comes to dominate that which is slower because “the more speed increases, the faster freedom decreases” (Virilio 1986: 142).

The epoch of time–space compression embodies the globalised ephemeral nature of connectivity and the distribution of information via technology such as the internet and radio as a more esoteric *non-place*. Consequently, the tangible, physical *non-place* flows speedily as “the mass production of objects, instant spread and accessibility to all” results in “every myth [becoming] instantly realizable (Rosen 2009: 2). In addition, modes of travel can be experientially disorientating because of the phenomenon of time–space compression.

The notion of virtual bodies challenges Heidegger’s (1962) notion of “being-in-the-world” as well as de Certeau’s (1984: 91) concept of walking and being immersed in public space:

As opposed to those who possess a privileged, panoramic view of the city, the ordinary walker lives down below, where their visibility begins. His is a poetic and particularly inspiring case for the urban walker, who ‘writes’ an urban text, their bodies telling a multi-layered story shaped by the trajectories and alterations of spaces. Here, the empowered urban walker fills spaces and invents places with stories, both fragmentary and fleeting.

The contemporary, intangible flâneur is what Rosen (2009: 5) describes as the “cyber flâneur”¹⁰⁶; an anonymous “net surfer” in the realm of the hyper-real of digitisation:

. . . veiled by a computer screen and a headset that hide his identity, ethnic origin, age, and other characteristics that are no longer significant in cyberspace. His mind and senses are wholly isolated from the material world by means of electronic equipment; the physical environment has lost its past meaning. He remains alone; the other subjects, who accompanied him in the real world, become avatars. There is nobody besides himself; everything is data.

(2001: 3) believes time and space are an absolute, in that they are unaffected by the presence or absence (or distribution) of material things physically which results in the feeling of disorientation due to this phenomenon.

¹⁰⁵ The origin of “dromos” is from the Greek word to race (Virilio 1986: 47). In *Visuality, Dromology and Time Compression*, Rob Bartram (2004: 289) explains that “dromology” might be a direct outcome of globalisation, where the term is “concerned with the ‘acceleration’ of the social, political and economic world, with the obvious implication that durations of time involved in the transference of people and objects, and the transmission of the images and ideas, have become compresses”.

¹⁰⁶ Walter Benjamin’s term from *Arcades Project* (1927-1940) and the subject of French poet Charles Baudelaire.

The selectively anonymous cyber flâneur is situated in a virtual *non-place* which is an extension of the physical *non-place*, whereby screens synthesise and secure constructed identities and functions as a metaphor “for consuming electronically compressed cyber time–space”.¹⁰⁷ One might question whether this supposed globalised connectivity may in fact work conversely. Perhaps it becomes an escape from the real external world and, in some ways, the social media’s connectivity may be more isolating than anything when living in a suspended state; within the “digital city” (Rosen 2009: 7). In the second phase of the exhibition I explore the function of time–space compression in my video piece and the social codes within the cinema.

Phase Two: Interventions 3 and 4

As the elevator transfers the participants to the second floor¹⁰⁸ of the Monument, they are subliminally manipulated towards the second venue of the exhibition by means of similar lighting strategies used on the ground floor (see Appendix B, Fig. 12 and 16–20). Participants line up in single file and are required to present their Wayfinding devices in order to have their booklets stamped and their tickets torn out, to access the Olive Shreiner auditorium¹⁰⁹:

Thus it is that the theatre 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 (Foucault 1986: 25).

¹⁰⁷ The cyber flâneur passes through compressed data space–time populated with avatars and virtual objects.

¹⁰⁸ The choice to use the elevator to move the participants up only one floor is deliberate. Firstly, the staircase is hazardous in the dark (hence the use of hazard tape) secondly, it is wheelchair and pram friendly and thirdly, it might infer the way we try to take shortcuts to supposedly save time, especially within *non-places*.

¹⁰⁹ This space is also has historical symbolism as the name of the venue is a tribute to Olive Shreiner, yet comprises of an apparent *non-place* within. I am utilising this room as if it were a cinema as it satisfactorily integrates my interest in two-dimensional forms within a three-dimensional space. In *Everyday Memory, Actions and Absentmindedness*, Harris and Morris (Harris and Morris 1984: 35) say the following regarding the cinema, which I will explore in phase five: “paradoxically, we become most acutely aware of our “sense of place” and “sense of direction” when we are lost. The feeling of being lost involves far more than just finding ourselves in a strange and unfamiliar setting. Indeed we can feel “lost” and yet be in a place that is quite familiar to us. For example, when emerging from a familiar cinema or theatre, it is relatively common to feel temporarily disorientated. We may have to stop for a moment to decide which way to go, or may even walk off in the completely wrong direction. We “know” where we are but have temporarily misplaced or lost track of the relationship between our current location and the locations of other nearby familiar places”.

The architectural structure of this space is important as the participants filter into the dimly lit, one directional seating arrangement. The social codes within this space entail that one lowers one's voice, waits patiently and generally consumes food and drink. The activity of watching a movie then epitomises the individual in isolation, within a crowd. One might view this as a typical and customary ritual within a *non-place* as a means of spending time with another person, yet one is absorbed by the visual, cautious not to over-dominate the arm rest adjacent to the stranger on one's left, and generally silent throughout the entire experience. I want to challenge these expectations by shifting the habitual routine. *Soundpiece 2* plays loudly within the auditorium; the audio of loud muffled conversation creates the illusion of a filled space.

This plays until all the participants are seated. While there is important visual¹¹⁰ engagement in this exhibition¹¹¹, the viewer is also made aware of their other senses such as smell, proximity of the body in relation to space and the self in relation to others¹¹². The smell element of microwave popcorn that I introduce, and which permeates throughout the auditorium, potentially functions as a desire trigger. Once the doors close, the video piece *am/pm* begins (see Appendix D, Fig. 67). The piece comprises of fractured textual and visual observations of *non-places*, stitched together in a montage format¹¹³. The audio piece begins with a deliberately dissonant, jarring and uncomfortable violin score which is the outcome of a collaborative endeavour with three musicians from the Rhodes University music

¹¹⁰ In Jenni Lauwrens' (2012: 26) *Can you see what I mean? An exploration of the limits of vision in anti-ocularcentric contemporary art*, she evaluates the hierarchy of vision within Western science, philosophy, art history and visual culture studies. Lauwrens claims that: "The invention of linear perspective in painting, the scientific equation of seeing and knowing, and the increasing development of optical instrumentation to enhance visual ability, have served to bolster not only an over-reliance on sight in understanding the relationship between the spectator and the world, but have also positioned the spectator as ideally distanced from what is seen. By contrast, phenomenologically driven interpretations of subjectivity subvert Cartesian notions of detached subjectivity".

¹¹¹ Albeit often not hyper-visible by using selective lighting in darkened spaces and also distorting and enhancing an ambiguity within the visual images within my video pieces.

¹¹² Lauwrens (2012: 26) utilises "anti-ocularcentric ideas that both subvert the hegemony of sight and negate the detached position of a spectator". In this exhibition, there are controlled, close, potentially claustrophobic spaces such as the elevators, and queues where the feeling of being too close may arise, which contrast moments of personal ownership over a space (as in a theatre where the social codes are unanimously revealed, such as lowered voices, half-shared arm rests, one-way directional and often passive vision). The relationship of the viewer and the artwork may be subverted, but the relationship to others in this exhibition in particular is kept largely isolated, which is characteristic of many experiences within *non-places* (discussion with Ruth Simbao, 2013).

¹¹³ "... the cinematic apparatus implies not only the passage of time, a chronology into which we would slip as if into a perpetual present, but also a complex, stratified time in which we move through different levels simultaneously, present, past(s), future(s) -and not only because we use our memory and expectations, but also because, when it emphasizes the time in which things take place, their duration, cinema almost allows us to perceive time" (Aumont 2005: 129-130).

department¹¹⁴. It then merges into a layered soundpiece of various samples¹¹⁵. The method of creating a montage in conjunction with sampling is to conceptually explore the theme of time-space compression with technology¹¹⁶. This piece explores the impact of human form within a selection of *non-places* as well as the effect of the time on the mood of a space. The tactic of left-to-right slow panning gives the illusion of a circular timeline where I have filmed particular spaces at the exact position, precisely twelve hours apart. In tension with this, a non-narrative montage¹¹⁷ of scenes elucidates the compression of time and space within film (Rosen 2009: 2), and the series of images of unfamiliar white-washed ceilings and turning-over in multiple beds enhances a sense of disorientation. The participants may identify with the feeling of waking up in a new space, turning over and having to consciously ground one's surroundings with context¹¹⁸. Once the video ends, a soundtrack by Wim

¹¹⁴ The process of collaborating with these musicians is one which works at ease, organically and fairly spontaneously. All three musicians (two violinists and a violist) are still students, but they have all been mastering their instruments for over ten years I gave a brief description of my research topic and the video piece *am/pm* and explained that I wanted to record the process of them figuring out the chords with limited sheet music of two particular songs which, for me, embody the somewhat isolating and alienating feelings of *non-places* without human activity. The musicians relied on a pre-recorded version of the tracks on a cellphone as reference, and played the music by ear. The selected tracks are Piazzolla's interpretation of Vivaldi's Four Seasons (VIVALDI, A.: Four Seasons (The) / PIAZZOLLA, A.: Las 4 Estaciones Portenas (Vivaldi and Piazzolla, Seasons) (Rowland, Stellenbosch University Camerata) Las 4 Estaciones Portenos: No. 2. Verano Porteno (after A. Vivaldi's The Four Seasons)) and Ysaye's: Violin Solo Sonatas, Op. 27 (Kaler) I. Prelude, "Obsession": Poco vivace (both retrieved from rhodesu.naxosmusiclibrary.com). The selected sections are mixed with a Warning weather report, introducing the notion of ephemeral *non-places* such as fleeting daily radio and television news broadcasts. The newspapers placed on the rows closer to the back also infer this notion but also function as a time-passer for the waiting period after the video.

¹¹⁵ I overlay and manipulate a track called "Avalon", by an Icelandic post-rock band, Sigur Rós. This particular song is a variant of an instrumental passage from another track, "Starálfur" but is slowed to about a quarter of its original speed (interestingly, the strings in "Starálfur" itself are palindromic).

¹¹⁶ The process of scanning each letter in handwritten text for the textual component of the video, as well as filming, editing, rendering and layering to create a short five-minute video, which plays and ends abruptly, subverts the usual elongated feeling of time in a cinema. The habit and repetition of these processes thus resonates with those conditions within *non-places*, where body-memory and absentmindedness still allow one to complete a physical task while the mind might be distracted otherwise. The laborious process of scanning each individual letter juxtaposes the immediate speed at which one can type with digital characters via emails or text messages. The text piece comprises of punctured observations in a subconscious brainstorm format which encourages the viewer to actively engage with the visual by reading along with the animation in order to follow the thought patterns. Using handwriting is integral to not only the visual aesthetic of my text works, but also the conceptual reasoning as handwriting is the physical manifestation of an intangible yet direct thoughts.

¹¹⁷ The play between text and montage of image within the video (as well as my text-based interventions) is similar to that of artists such as Martha Rosler, Barbara Kruger, and Jenny Holzer who "use many different forms of production and modes of address (photo-text collage, constructed or projected photographs, videotapes, critical texts, appropriated, arranged or surrogate art works, etc.), and yet they are alike in this: each treats the public space, social representation or artistic language in which he or she intervenes as both a target and a weapon. This shift in practice entails a shift in position: the artist becomes a manipulator of signs more than a producer of art objects, and the viewer an active reader of messages rather than a passive contemplator of the aesthetic or consumer of the spectacular" (Foster 1982: 89).

¹¹⁸ I have also created flashes of a subliminal video during the video-piece, which demands attention if it is to be noticed. The visual of this video, *Fast-food Culture* (see Appendix D, Fig. 69), is a close-up of a person eating a hamburger, in a greedy and vulgar manner. I have chosen to use the tactic of subliminal advertising, where the ideas I am exploring are gluttony, excess, instant gratification and consumption, yet speed-enhanced in such a

Wenders fills the space, and participants are requested¹¹⁹ to wait patiently as a Conveyor gestures each row to move out of the auditorium upon instruction¹²⁰.

Phase Three: Interventions 5 and 6

The participants move towards the next queue barrier system outside of the Olive Shreiner auditorium, in groups of ten. The nature of waiting is an integral characteristic of the *non-place* and deliberately explored within this exhibition. In *Mobilities II: Still*, Tim Cresswell (2012: 648) explains that:

Stillness in work informed by the mobilities turn, however, is not suggesting a return to a discipline based on boundedness and rootedness but rather to an alertness to how stillness is thoroughly incorporated into the practices of moving. Anyone who travels a lot knows that this entails waiting in line, sitting with a book, bored or in anticipation. Then when we travel we often travel sitting down and strapped in.

While some participants may become impatient, I hope that they take the time to rather reflect on their surroundings, sounds and sights. A silent projection titled *Interior Conversations* allows the participant to consider his or her presence in the space, and is a transient, flickering recording of moving shadows from the interior of a bar café (see Appendix D, Fig. 70).

There are four Conveyors on duty in this phase as it is logistically complex. The participants are instructed to move down a corridor in pairs once their Wayfinding device has been scanned and stamped. The corridor resembles a runway strip, where I have used reflective

way that the participant may or may not be aware of it. I discovered a video clip called “Andy Warhol eating a hamburger” which is a scene which features in Jorgen Leth’s movie “66 scenes from America” (1981). Both videos elucidate the way in which a fast-food culture underpins themes of globalisation and Supermodernity and yet simultaneously neutralises hierarchical classes.

¹¹⁹ A text piece fills the screen which states “Patience is a Virtue” and an instruction to remain seated until escorted by a Conveyor.

¹²⁰ Brent Mestre advised me to engage with the films of German director and photographer, Wim Wenders, which explore alienation, displacement and surveillance within multiple *non-places* such as motels and open highways. I found the soundtrack and filmography of “Paris, Texas” (1984) echoes the pervading ominous feeling and negative-space aesthetic that I have also been drawn to with regards to *non-places*. As a mechanism to keep the participants occupied while they wait to move to the next phase of the exhibition, I use Ry Cooder’s acoustic Blues soundtrack which features in the original screenplay of “Paris, Texas”, to create an eerie ambience in the ‘habitually transient’ space (© 1985 & © 1988 Warner Bros. Records Inc. Manufactured in Germany). Although my methodology of working with existing soundtracks in this exhibition differs to Op de Beeck’s valid statement regarding the importance of developing one’s own score, I still feel sensitivity to over layering sounds and samples to create a mood within a space.

road studs to light the passage. At the end of the runway strip is an apparently¹²¹ interactive stop-frame animation, *Personified Streetlights*¹²². The video starts playing as the participants reach a particular point down the passage. The familiar apex perspective which pervades many horizon lines within *non-places* (aisles, highways, runways) is doubled as the video depicts the universal streetlight perspective but draws on a subjective experience which some may have experienced: the strange feeling when a streetlamp suspiciously turns on or off as one passes by. The presence of the participant is, thus, pivotal to the completion of this work¹²³.

The video reflects the above-mentioned themes of time-space compression as the process of creating this piece is integral to the concept. I have integrated print media as a means of exploring the relationship between two-dimensional forms and a three-dimensional installation of video. Each frame of the video has been meticulously hand-drawn with hardground and etched on copper. The habitual routine of degreasing, stopping out, etching, placing in the acid, cleaning the plate, printing and repeating the process two hundred and seventy times (three of each stage of the print) resulted in a laboriously long process. I then scanned each print and photoshopped and edited the frames, which concluded with the final two minute and thirty second video piece which plays on loop¹²⁴. A tension between medium and subject matter emerges as the time-consuming process of printing and nature of etching allows a palimpsest trace of image to be layered while a stitched speed-generated video of the fast-paced *Non-Place* is ultimately revealed.

Phase four: Intervention 6 and 7

Once the participant finishes engaging with the stopframe animation, he or she moves into the elevator adjacent to the window. A Conveyor holds the elevator open and *Soundpiece 4*

¹²¹ I have edited the video in such a way that it begins halfway down the corridor, based on the average time it takes a person to walk this distance. It is for this reason that the Conveyor co-ordinates and indicates when the next pair moves down the passage, so that the video has the illusion of beginning as the participants reach a certain point.

¹²² An interesting project in relation to interactions between people and lighting within the cityscape is by South African conceptual artist, Vaughn Sadie, who interrogates the role that artificial light has on our perception of spaces we frequent daily. Sadie's "Streetlights" comprises of several on-going projects, which includes workshops, website archiving and performance to explore the city of Johannesburg through its lighting strategies. The project examines the role artificial light plays in shaping and defining the way people either move through, or occupy, these public spaces.

¹²³ While the video piece itself is silent, *Soundpiece 3* plays in the corridor and is a recording of tyres driving over road studs, also remnant of road tracks which slow vehicles down at tollgates.

¹²⁴ The projection is aimed at a large rectangular window at the end of the corridor, where the exterior environment merges with the opaque imagery on the surface of the glass.

inside the elevator merges with *Soundpiece 3* in the previous phase. While the soundpiece in the first elevator may have reorientated the participants as they left the darkness in phase one, the sound piece in the second elevator seeks to disorientate the viewer. The ambiguity of a distant highway and traffic flowing on an airport runway plays, and the external environment¹²⁵ infiltrates the small internal cube structure and fuses with the elevator music as well as an overlay of beeping buttons¹²⁶. The sound piece is particular in its obscurity as “sound itself can evoke spatial impressions”, which in this case will most likely be disorientating because the customary elevator soundpiece I use in phase one serves to orientate, as “musical form may generate a reassuring sense of orientation” (Tuan 1977: 15). I also incorporate another aroma¹²⁷ within this space; the somewhat comforting, nostalgic smell of fresh laundry. This “olfactory hypersensitivity” (Strother 2000: 103) may trigger subjective memories or conscious awareness within the participants. The juxtaposition of warm, fresh laundry, in a grimy, industrial and physically unwelcoming elevator, may enhance a feeling of nostalgia¹²⁸ within the waiting¹²⁹ crowded space:

. . . a particular smell may make us secretly re-enter a space that has been completely erased from the retinal memory; the nostrils project a forgotten image and we are criticised to enter a vivid daydream (Pallasmaa 2006: 32).

¹²⁵ The Monument is situated about one hundred meters from the N2 highway.

¹²⁶ The gesture of entering the floor level number in the elevator is similar to that of the signifying sounds of codes one consistently inserts when drawing money, dialing a phone, or using a credit card within many *non-places*. It also relates to the multiple dichotomies within these spaces; between activity and inactivity, waiting and taking action, patience and impatience, proximity and distance, familiarity and strangeness: This solitude is neither feared nor regretted, because it is never fully felt. The success of the mechanism called the non-place is its ability to stand in for and to improve upon human interaction—the automatic turnstile is faster than the conductor, the ATM more convenient than the bank and the credit card simpler than cash. We have been taught to welcome the inhuman to feel at home in its known strangeness. And as every overseas traveller knows the familiarity of even so soulless a generic space as an airport can be very comforting. Even though you may be in China and cannot speak or read Chinese, you can still negotiate your way around an apparently intricate and dense space like Shanghai's extremely busy international airport because its primary features are the same as every other airport you've been to (Buchanan 1999: 397).

¹²⁷ Using similar techniques to the cinema, I use actual essence of the particular object to infuse an aroma within the space.

¹²⁸ This nostalgia may be a positive, comforting remembrance, or homesickness. In *The World of Nostalgia*, Edward Casey (1987: 363) reveals that “if nostalgia arises from a need to return to the same, it is very often a need to return to the same place. The nostos that is occasioning so much algos or pain – the very source of the homesickness with which nostalgia is often equated in dictionaries – is a return to a homeplace”.

¹²⁹ The Conveyor escorts the participants to the next phase once the elevator has filled up with the group of ten people. Again, participants are requested to remain still. In Cresswell (2012: 650), Bissell and Fuller explain that “Stillness is everywhere: a queuer in line at the bank; a moment of focus; a passenger in the departure lounge; a suspension before a sneeze; a stability of material forms that assemble; a passport photo”.

Although the strategies I employ to evoke particular senses may associate different thoughts, memories and feelings dependent on each viewer's subjective experience, I hope that each individual is somewhat aware of their perceptions within each space at this point in the exhibition.

Conclusion

The tornado-like sound as the plane hits the runway and the force at which the brakes oppose the speed still bring forth a sense of relief, despite this habitual routine. Cellphones are quickly turned on and seatbelts are unclipped – utterly disobeying the pilot's audio instructions within the aircraft. Passengers fill the aisles and start removing luggage from the overhead compartments, often disregarding manners or patience. This level of aggression and anticipation will be even more vigorous at the baggage claim carousel – where the general consensus is “you snooze, you lose”.

In this chapter, I have discussed the various effects of globalisation and technology on the individual in relation to the multiplication of the *non-place*. I suggest that embracing the spirit of cosmopolitanism is one way of negotiating oneself within the *non-place* in a positive manner. One may only catch partial glimpses of the external environment due to the increased speed and mobility of globalisation. The way in which we perceive our surroundings from within modes of transport is distorted as a result of time-space compression as a “synthetic glance” becomes a “basic feature of human perception” (Rosen 2009: 1).

I have revealed the developing duality of the physical and virtual body within the *non-place* where the luxury of anonymity pervades online versions of the self and often contradictory real versions of the self. Rosen (2009: 3) believes that:

The global net lifestyle is an imperative to grow new organs, to expand the human sensorium and body to some new, as yet unimaginable, and perhaps ultimately impossible, dimensions. The reflections of the traditional three-dimensional global space are converted into electronic digital information, displayed in real time on flat television and computer screens in homes, control rooms, and huge outdoor electronic displays like those in New York's Times Square or London's Piccadilly Circus. Our vision, accelerated to the finite speed of light, guided by our consciousness, controls the happenings of the real world via electronic equipment, by making an instant "short circuit" between action and reaction.

Contrary to Augé's view of technology within the *non-place*, Varnelis and Friedberg (2007: 17) assert that "Augé's solitary *non-places* seem like an artefact of the past". They believe that, aided by electronic communication devices, individuals have the choice to be solitary or to find themselves in a community. The key distinction is that for Augé a place was merely material, while Varnelis and Friedberg (2007: 4) propose a definition of a place as a material or virtual location where individuals interact via technology and social media, and thus where there is a community. Thus, technological devices allow one to experience the *non-place* within places, even if this might infer a mental or attentional absence while one is preoccupied and engages elsewhere.

It seems that technology has a dual function, where it simultaneously connects those in distance proximities, and disconnects those in an immediate parochial space¹³⁰. This dichotomy also arises within place and *non-place*, whereby established relationships have the potential to transform a non-place into a more welcoming space and possibly place¹³¹. Lastly, I have discussed three phases of the exhibition in relation to the senses, themes and processes which are also explored within the work of Op de Beeck.

¹³⁰ As part of my empirical research, I experimented with social media – where we get to know people virtually, and virtually don't know them – as a means of disseminating information and engaging with a wide spectrum of people all over the world at once (although the particular request was specific to South Africa). At the time, I was exploring the concept of homogenous consumer spaces and wanted to collect as many photographs of the entrances of Pick n Pays around South Africa as possible. I explained my research topic and appealed that, if one found oneself at a Pick n Pay at any time (not to go out of one's way), one might take a photograph with a cellphone and send it to me via any convenient method. In ten days, I managed to collect forty-seven of two hundred and ninety-seven entrances. Most of the senders were acquaintances and generally, if a particular person sent one image, they would follow up with a second Pick n Pay within their city. When reflecting on why the responses reduced, it became apparent that it is essential that one is consistently broadcasting specific material, as the speed at which information cycles through social media is directly proportional to time spent imposing awareness on those online. Of course there are many variables which may have resulted in the decline of enthusiasm: I may not have contacts in areas where some of the Pick n Pays are located, people may have forgotten, some people may not shop at Pick n Pay, others simply not interested, lazy or apathetic. However, one particular acquaintance was stopped and forced to remove evidence of their photograph at the accusation of "industrial espionage" from an alert security guard!

¹³¹ As in the example above, the responses were only possible through established human connections.

Chapter 3. Excess of Space: Chocka-Block-Traffic

Prelude

Universal signs

Saturated cyphers; a

Plethora of glut

Live by a diary

Digital babysitter

To pursue your wants

Habits and routine

Numb the sensations of life

Wait, and contemplate

Introduction

Motorway travel is thus doubly remarkable: it avoids, for functional reasons, all the principal places to which it takes us; and it makes comments on them. Service stations add to this information, adopting an increasingly aggressive role as centres of regional culture, selling a range of local goods with a few maps and guidebooks that might be useful to anyone who is thinking of stopping. (Augé 2008: 97–98)

In this chapter, I explore the notion of ‘generic site-specificity’ of the *non-place* in relation to globalisation and my exhibition by unpacking the term in relation to Erika Suderberg’s (2000) introduction in *Space, Site, Intervention: Situating Installation Art*, and Miwon Kwon’s (2004) definitions and redefinitions of the term in *One Place After Another: Site Specific Art and Locational Identity* (2004). I unpack theories which provide possible explanations for orientation and disorientation within the *non-place* (Seamon 1980; Merleau-Ponty 1962) and analyse Hans Op de Beeck’s *Location (1)* and *Location (6)* in relation to the final two phases of the exhibition. Lastly, I consider the role of phenomenological qualities within installation art (Rosenthal 2003) and the collaborative nature of the exhibition in relation to the audience (Bourriaud 2002), and discuss the intricacies of archiving documentation of ephemeral installations and interventions.

Site-Specificity

Paying the hefty parking fee, one realises that one is spending money for the rent and safe space for a stagnant asset. Before submerging oneself into the traffic, a detour to the petrol station is made: a necessary space to move to another space – “fill-up unleaded, oil-water- okay, windscreen clean”. Glancing at the ratio of litres of petrol to money being guzzled, a feeling of nausea arises.

Miwon Kwon (2004), in her persistent defining and redefining of site-specific art¹³², recognises the shift of site-specific art within a shifting, mobile world. There is a strange

¹³² In her introduction to *Space, Site, Intervention: Situating Installation Art*, Erika Suderburg (2000: 2) explains that “collectively the work of installation and site-specificity engages the aural, spatial, visual and

paradox which emerges between the practice of site-specific art and the notion of globalisation. If site-specific art is “grounded”, “ephemeral” (Kwon 2004: 11) and holds true to the dictum that “to move the work is to destroy the work” (Kwon 2004: 12), then the paradox emerges between the fleeting moment of the artwork, the necessity for it to be static and, to complicate things even more, the notion of documenting something which should be a phenomenological experience as the works demand the “physical presence of the viewer for the work’s completion¹³³”.

Site-specific art thus shifts, and the “unfixed impermanence, to be experienced as an unrepeatable and fleeting situation” (Kwon 2004: 24) echoes that of global impermanence. This “unhinging” (Kwon 2004: 30) of site-specific art in a fixed environment is also the unhinging of territory and place as “movable under the right circumstances” (Kwon 2004: 38). Kwon would dispel Wuggenig’s notion of the myth of globalisation in terms of art practice where she indicates the “intensive physical mobilisation of the artist to create works in different cities throughout the cosmopolitan art world” (Kwon 2004: 46).

When I was considering the interventions I executed during the 2013 Standard Bank National Arts Festival this year, it became apparent that the works were not necessarily specific to unique sites, but rather ‘generically site-specific’¹³⁴. Similarly, although the interventions within the Monument are specifically envisioned within a monument as a *non-place*, it is not absolutely imperative that the work could only be integrated there, rather, any monument or memorial that has multiple functions and *non-places* within it apart from what the structure originally intended would be acceptable¹³⁵. Due to the multiplicity, excess and functionally homogenous nature of *non-places*, a parallel can be drawn between globalisation and ‘generically site-specific’ works.

environmental planes of perception and interpretation. This work grows out of the collapse of medium specificity and the boundaries that had defined disciplines within the visual arts beginning in the 1960s”. Furthermore, in the “1960s and 1970s, the minimalists were concerned with the “site” in and of itself as part of the experience of the work of the art” yet, she acknowledges the “ideological impossibility of the neutrality of any site” (Suderburg 2000: 5).

¹³³ Kwon (2004: 12) uses the example of Richard Serra’s *Tilted Arc* (1989), which reveals the “crisis-point for site-specificity” where the “innocence of space” and the ethics of place (refabrication, documentation) emerge.

¹³⁴ Although interventions 1 and 5 had specific connotations and histories which I was highlighting and reacting to, most of the other interventions were a response to the generic characteristics of the site.

¹³⁵ This is not to say that the nature, experience or reception of the works would be the same. It is to elucidate that, while the works are intended for a particular space, due to globalisation there are now multiple sites in which the works could be installed. There are also exceptions, however, where particular conceptual works are based on my memories in specific sites. For example, intervention 5, *7 years goodluck* (see appendix C: Figs. 34 and 35) is a comment on a particular ‘bad luck myth’ associated with the arch at the particular site, which simultaneously speaks of more generic and global email-chain myths that circulate in society today.

In her conclusion, Kwon acknowledges the importance of “travel as a measure of success and reflection of nomadism” (Kwon 2004: 156). She states that the “mobilisation of site-specific art” and the “nomadism of artists in recent site-orientated practices” should be viewed alike as “symptomatic of the dynamics of deterritorialization”¹³⁶ (Kwon 2004: 157). If this is the case, we need to recognise the vulnerability of the destabilisation of nomadism (Kwon 2004: 160), which I do not think is necessarily negative if one is to embrace the feeling of insecurity as something which can be converted into unpredictability and experimentality in the art-making, intervening, and installation process.

Unfamiliarity and a lack of ownership of place may result in a longing nostalgia for a particular place (Kwon 2004: 164), but the deterritorialization of the site allows for the displacement of the restrictions of “place-bound identities” with “multiple identities” (Kwon 2004: 165). Kwon (2004: 166) expresses that “it is not a matter of choosing sides – between models of nomadism and sedentariness, between space and place, between digital interfaces and the handshake”, but rather finding an equilibrium in the seemingly paradoxical situation between the global and local, and the traditional and deterritorialized culture of which we are a part.

In *Maps of Emergency: Fault Lines and Tectonic Plates*, Stuart Hall (2004: 34), uses the following metaphor for the shift of globalisation, which echoes the position of Papastergiadis and the progression which Kwon speaks of:

Fault lines reveal themselves as fractures in the earth’s surface but they also mark a break in the continuity of the strata. Fault lines may be a sign of significant shifts or even of impending disaster, but they also create new landscapes.

It is evident that the implications of globalisation can be viewed from a variety of viewpoints. While Wuggenig (2005: 46) provides a clear overview of the definition, origins and ultimate “myth” of globalisation, Papastergiadis allows his own opinion to filter through his writing, and a more clear understanding of place, territory and culture is developed. While I try to

¹³⁶ Kwon (2000: 51) mentions the paradox of this “nomadic practice” which reveals potential contradictions between the original intentions of site-specificity, conceptual art and installation thus: “The increasing institutional interest in site-orientated practices that mobilise the site as a discursive narrative is demanding an intensive physical mobilisation of the artist to create works in various cities throughout the cosmopolitan art world”. She questions whether “the nomadic principle also defines capital and power in our times. Is the unhinging of site-specificity, then, a form of resistance to the ideological establishment of art or a capitulation to the logic of capitalist expansion?” (Kwon 2000: 47). Lucy Lippard (1973) terms the nature of conceptual art and ephemeral installations as the “dematerialisation of the art object”.

compare and integrate these views, and I think that Papastergiadis has a more successful and appealing view, Wuggenig is valid in stating that South Africa is “not representative of the continent of Africa” as it is “only one country” (Wuggenig 2005: 46). Thus, there are existing difficulties that remain in terms of the effects of globalisation as a lifestyle and globalisation in the art field. If cultures have “fragmented and scattered”, we need to try understanding the dynamics of culture and art in a globalised world (Papastergiadis 2000: 103). What is also integral to globalisation at large, and something I utilise within the exhibition, is the use of pervading surveillance.

With regards to the documentation of the exhibition, although I acknowledge a particular loss¹³⁷ within the archival images, as part of my process for further projects and general archival purposes, I feel that it is necessary to use discrete forms of documenting during the exhibition. I have thus had two surveillance cameras¹³⁸ installed within the exhibition route; I employ a photographer¹³⁹, and I ask a participant to wear a head camera¹⁴⁰ throughout the duration of the experience of the exhibition.

¹³⁷ When asking Op de Beeck about the limitations of documentation as well as the role of his short stories in adding to the phenomenological interpretations for a viewer who has never seen his work in person, he said the following: “It is an incredibly difficult exercise to document installation works or films through photographic images because indeed, the mood and time experience you as a spectator have while physically and mentally wandering through those works or watching an image developing and evolving over time, is something which is simply impossible to document in still, flat images. So, all my documentation so far has always been a somewhat failing effort to grasp something of what the work really is about as an experience. You are absolutely right that ‘flat’ documentation doesn’t do justice to experience based works, especially time-based works and three-dimensional ones. Knowing all these limitations, I try to compile and conceive my art books in a way that they do have a bit of the sensorial aspects that my works provoke in the exhibition space. They lay-out of the books, the size, proportions, rhythm and position of the images, the eventual explanatory drawings, the post-production on balancing the light and colours in the photographic imagery, all that can add to getting a bit closer to the real experience, or it can at least make the reader understand how things are constructed or installed. Documentation can never be considered the work itself. Even a well-done photograph of a watercolour painting doesn’t show the real dimension or the texture of the paper and the pigments as they are” (Personal email correspondence with Op de Beeck, 2013).

¹³⁸ In Rob Bartram’s (2004: 287) *Visuality, Dromology and Time Compression*, he discusses how “Virilio has long argued that dromology, time compression and visualising technology are closely linked concepts that together have created a new ocular reality . . . which changes the way in which we view the world and dramatically changed the way in which we participate in it”. Strangely, there are no security cameras within the Monument, so I have installed several surveillance cameras within the exhibition route for documentation purposes, as well as apt insertion of a feature integral to so many *non-places*. Bartram (2004: 286) interprets the way in which one perceives the hypervisible visualising technologies whereby “transparency of real and virtual vision” is a cause of disrupting and affecting subjectivities. He suggests that this experience is produced by “the imperative to create instantaneous and ubiquitous, ‘one-time’ visions of the world, through television broadcasting, virtual image and technology and the now highly prolific tele-surveillance cameras and screens that play integral parts of our daily lives” (Bartram 2004: 286).

¹³⁹ The photographer has been taken on a pre-run of the exhibition, in order to ‘choreograph’ the way in which he navigates through the space, in a safe and discreet manner. Discretion is advised so as not to influence the behaviour of the participants during the exhibition.

This relationship between the methodology of the work, the participant and the overall exhibition links to theoretical viewpoints of Nicolas Bourriaud (2002: 11) and his *Relational Aesthetics*, where “a factor of sociability and a founding principle of dialogue” is integral to the art-making-viewing process. Bourriaud (2002: 14) views the process and interpretation of art as a “social encounter”¹⁴¹ where art production is a dialectical relationship between the artist, artwork and audience, whereby art production and an artwork can be seen as a “social interstice” (Bourriaud 2002: 14) rather than an isolated unrelated vacuum. The social dynamics attribute to the artwork in such a way that “the artwork is no longer an end point but a simple moment in an infinite chain on contributions”¹⁴² (Bourriaud 2002: 20). The interactive nature of the Wayfinding device and negotiations between the Conveyors and participants are integral to the happening and completion of the exhibition. The installations and interventions require active human form due to their experiential nature¹⁴³.

Op de Beeck has mentioned similar complications with his experiential works. As he builds and sculpts all features of his staged settings, one problem which arises is that photographs of

¹⁴⁰ By placing a head camera on one pre-arranged participant (who has never been through the exhibition route), it allows the mobile nature of the exhibition to be documented from a first person account of spatial negotiation where “instant decisions and the active negotiation of space can be analysed” (Cresswell 2012: 647) subsequent to the exhibition.

¹⁴¹ Kwon (2000: 47) poses the following question: “is the artist’s prevalent relegation of authorship to the conditions of the site, including collaborators and/or reader-viewers, continuing Barthesian performance of ‘death of the author’ or a recasting of the centrality of the artist as a ‘silent’ manager/director?” While I view the conceptual inventions and decisions as my own, I am completely comfortable in acknowledging the crucial role external conversations, outsourcing and mutual dependency has on the overall outcome of this exhibition. Without the concept, this particular exhibition would not exist, but in extension, without the negotiations and problem solving to help realise these concepts in experiential form, the exhibition would also not be what it is. In conversation with Op de Beeck, it became apparent that he does not consider his work collaborative in the sense of a shared authorship. He explains that something fundamental to his is that he is the sole author of his work and not “part of, nor initiating an ‘artist collective’ . . . and rather, simply assisted by extra, enthusiastic members of his team. He says this choice for full authorship is that he likes “the fair and clear situation of taking all artistic responsibility” and can accept the repercussions of his mistakes and successes as an artist (Personal email correspondence with Op de Beeck 2013). Perhaps there is merit when Kwon (2000: 40) says “Concurrent with, or because of, these methodological and procedural changes, there is a re-emergence of the centrality of the artist as the progenitor of meaning. This is true even when authorship is deferred to others in collaborations”.

¹⁴² The participants are “seen as integral to the completion of the artwork” where the “spectator participation can take a variety of forms, from undertaking specific activities to walking through the work and simply confronting what is there” (De Oliveira, Oxley and Petry 2003: 27).

¹⁴³ “These artworks are often described as ‘theatrical’, ‘immersive’, or ‘experiential’, and rather than imagining the viewer as a pair of disembodied eyes that survey the work from a distance, installation art presupposes an embodied viewer whose senses of touch, smell and sound are as heightened as their sense of vision” (Bishop 2005: 6).

the installations (and ironically his miniature installations) give the impression of looking like real places – which betrays Op de Beeck’s intentions. Op de Beeck explains¹⁴⁴:

That’s why I rarely show photographs of my sculptures. A documentation photograph of the sculptural works is too much heading towards the question about the ambiguity of the real and the fake, while my works are about the physical experience in the space and the mood that it evokes. For example, the experience of depth and the changes of perspective, the shifting horizon you experience in *Location (5)*, is something that you can’t achieve in a video or a photograph. Even if you reduce space to a certain scale, it still remains space, it’s always three-dimensional. Such experience is what I considered important in this kind of installations. The tactile quality or the experience-based quality to me is essential.

The illusive, suggestive quality of photography can be seen in the documentation of Op de Beeck’s *Location (1)* (1998) (*Nocturnal Crossroad*), which is a complete model of a deserted four-way traffic light intersection displayed on a large table top, with the capacity to be walked around and viewed from an aerial perspective. When first viewing this reconstruction of the artist’s memory, I imagined it to be a large-scale work similar to the fast-food diner, *Location (6)* (2008). The absence of human form within the model serves to allow the viewer to project themselves into the work. This is where the phenomenological quality of objective elements in the artwork may serve to provoke relational subjective memories in each viewer¹⁴⁵

The scale and foreboding mood of this installation differ from the enveloping and immersive installation, *Location (6)* (2008), where a feeling of contemplation and melancholia permeates within the space. A large self-contained igloo-type structure was created to enclose a stark-white panoramic landscape behind glass. The viewers enter the space and are allowed to sit and contemplate “little or nothing they have not already experienced, albeit transposed into a spectacular setting” (de Oliveira and Oxley 2010: 78). The neutral universality of the *trompe-l’oeil*, ice-white, foggy, sculpted landscape is “location-less” in a sense, while simultaneously functioning as a safe-space, isolated from the fast-paced, oblivious exterior world. The viewer is invited to experience space as an overwhelming visual excess, lacking any concept of time, emphasising “a stripped-down, everyday experience, which is both

¹⁴⁴ This is not to say that he is intending for his work to be seen in only one way, as this is unrealistic. However, he is expressing the repercussions of photography as the scale and details can be deceptive (Op de Beeck in conversation with Selina Ting, *InititArt Magazine*, 2011).

¹⁴⁵ Perhaps a collective subjective experience would be when one is approaching a series of red traffic lights in isolation in the early, eerie hours of the morning, and feeling rebelliously tempted to disobey the emblazoned caution signs and signals we have become acclimated to, as no one would ever know.

diminished and heightened by the display, the landscape appearing at once reduced and augmented” (de Oliveira and Oxley 2010: 80).

Navigation

Right on time for peak hour traffic. Dinner may have to be a quick drive-through takeaway; the immediate, class-neutralising¹⁴⁶, instant-gratification meal with long-term repercussions. The ridiculous nature of traffic is that one finds oneself feeling an internal anger and hatred towards the external world because one is, quite literally, stuck, possibly claustrophobic, in a small space with no control other than to turn on the radio and distract oneself from the inversed concept of time-space compression¹⁴⁷.

One negotiates one's body very differently within *non-places*. In a shopping mall one might stroll and window shop, unaware of others if with a friend and absorbed by the commodities. In a supermarket, one generally competes with other shoppers for products and queues. At the airport, one might be bored and thus people-watch other people who in turn feel very aware of themselves, and in a car one is submerged within a safety net and yet feels that every decision of other drivers is a personal attack. Generally one might fluctuate between an absentminded autopilot cruise control or a road-raging feistiness, flashing and finger signs.

Traffic takes place *on a non-place, within a non-place*, and sometimes *to and from a non-place*. It fluctuates between static stillness and waiting for the opportunity to accelerate to freedom once escaping the gridlock:

¹⁴⁶ The recurring element of waiting in the *non-place* results in a distortion of real-time and virtual-time in correlation to expectations. Due to the instantaneity of online banking, luggage-check ins, ready-made meals and high-speed internet connectivity, one might find oneself feeling impatient and frustrated with any form of waiting where the “experience of patience and impatience may be related to the expectation and anticipation of the threshold, calculations of temporality of the event-to-come and the jarring sense of being unable to reconcile the two temporalities” (Bissell 2007: 289). This may also be because “Many of the spaces of the urban built form are engineered to facilitate these practices of waiting particularly in relation to journeying and travel. Indeed, it may be possible to identify various landscapes of waiting from more durable material forms such as shelters, benches, platforms, waiting rooms, and traffic lights to perhaps more fleeting or transient forms such as the queue or traffic jam. These container spaces are designed to hold the body, where the body is prompted to remain inert in a form of temporary stasis” (Bissell 2007: 282).

¹⁴⁷ Anthony Vidler's (2000) *Warped Space: Art, Architecture, and Anxiety in Modern Culture*, reflects the anxiety of the modern observer attempting to make sense of his architectural and spatial environment. It is probable that many experience feelings of anxieties within *non-places*, which is where conditions of claustrophobia and agoraphobia emerge.

. . . the relationship traffic mediates between self and space is one of dispersal, or transience. In other words, traffic might be better thought of as a kind of nonrelation that in its mobility is always after some destination; a point where some, let us say, authentic relation is affirmed as the closure in the very opening of a space that our movement creates. Traffic thus postulates an existence that is caught between places, seemingly incomplete, and always subject to change. It exists, at times, in what one observer has termed the “non-places” of contemporary society where we encounter an overlooked yet important part of modern experience in such “dense networks of means of transport,” which propel us to the ends of the particular, to “solitary individuality, to the fleeting, the temporary and ephemeral” (Augé, 1995, p. 78). The space of traffic might also be symbolic of the frailty of our expectations, which, within the context of the urban, are a kind of invisible social glue rendered effective by our trust in others. If taking a trip is almost to wager on these expectations, the question is then how we manage to forget this for most of the time; how, through force of habit, the movement of the self is pushed to the margins of our perceptual awareness—even as we move. (Scanlan 2004: 384–385).

The flow of habitual movement when navigating oneself within traffic, or any crowded *non-place* for that matter, could be read in relation to Merleau-Ponty’s (1962: 138) view of the body and David Seamon’s (2007: 1) expansion of Merleau-Ponty’s theory into a concept called “place ballet”. In *A Lived Hermetic of People and Place: Phenomenology and Space Syntax*, David Seamon (2007: 1) discusses the number of ways in which phenomenology might contribute to space syntax, both conceptually and empirically.

“Spatial syntax” reveals the phenomena associated with “everyday spatial movement”, and how these movements become ingrained within individuals in such a way that they may, or may not, be aware of the way they navigate themselves in relation to other people or particular activities. The tacit “spatial configuration” of pathways, roads and other human-made directional constructs impacts the way in which flows of movement happen within particular spaces (Seamon 2007: 2).

In the *Phenomenology of Perception*, Merleau-Ponty¹⁴⁸ (1962: 138–139) regards the body, as the subject of perceptions and consciousness, as “being toward the thing through the

¹⁴⁸ “According to Merleau-Ponty, perception, our pre-reflective, immediate engagement with the world, is characterised by its intentional nature: my perception of a phenomenon – for example the nondescript setting of the departure lounge – is necessarily governed by the specific task or project that frame it. This is why, as in the above example, through the embodied intentionality of ‘sleep’, we are able to transform the generic impersonality of the departure lounge into a thoroughly personal ‘sleep world’, unique only to ourselves. The above experience highlights two important points concerning whether or not a sense of place may be developed in the non-place. First, when we consider the non-place in terms of embodiment – how perception is formed out of the subjective, pre reflective interaction with a given surrounding – the strict, pre-established categorisations between ‘place’ and ‘non place’ begin to collapse” (Budhyarto 2013: 156).

intermediary of the body” where movements are learnt as the body has understood its application, and “to move one’s body is to aim at things through it; it is to allow oneself to respond to their call”. Body memory and “place ballet” are both ways in which ‘habitual transience’ impacts the condition of the body, where the “repetitive homogeneity of the *non-place* also reduces our bodily interaction to a predicted uniformity” (Bissell 2007: 289).

The body, in relation to Merleau-Ponty’s definition of consciousness and intentionality (capacity for action as an immersed being in the world), is the condition called “body-subject”, which is the duality of intentional, seemingly-conscious, habitual activity performed by the body, but is also the body functioning intelligently with an unawareness. Seamon (2007: 3) describes this as “body-routine”, which includes activities directed at a particular aim such as “preparing a meal, driving a car, doing home repair”. In addition, the concept of “time–space routine” includes integrated “habitual bodily actions that extend through a considerable portion of time”, such as one’s waking-up habit, daily lunch-hour routine (Seamon 2007: 4). These concepts relate to Seamon’s notion of “place ballet”, which are an “interaction of body and time–space routines rooted in a particular environment, which often becomes an important place of interpersonal and communal exchange, meaning, and attachment” (Seamon 2007: 4). The perpetual, seemingly-choreographed “place ballets” of individuals is what most *non-places* comprise of; functioning, moving, flowing, bustling bodies within urban spaces in a dance-like routine.

Seamon (2007: 7–9) expresses the importance of a cognitive understanding with regards to how we perceive ourselves, others and activities in day-to-day life:

I believe it very important for all researchers interested in way finding and spatial behaviour to become self-consciously aware in his or her own everyday experience of the web of intentionality fusing body-subject and world. For example, move a thing that has a place to a different place, or make the effort to travel to a usual destination by a route different than usual. The aim is carefully to observe and record the resulting experiences and to ask what bodily intelligibility in relation to environment might mean for an understanding of way finding and spatial behaviour . . . very little of the time do we encounter the world through the *directed* attention that cognition assumes and requires, nor do we often draw on that cognition for everyday needs and situations, including environmental orientation and way finding.

Conceptually, this subliminal unawareness of “place ballet” links to the physical creative process of installing several of my interventions, as I was able to integrate them into public spaces despite the presence of people continuing with their daily routines (particular *non-places* I knew I would not be able to attain permission for, but also recognised that many would not notice being there once installed). I acted with conviction, either propping a ladder up at midday as if I were an electrician changing a lightbulb¹⁴⁹, climbing onto the roof of my car once the KFC drive-through had closed¹⁵⁰, and strenuously digging a one metre deep hole and inserting a custom-designed road sign¹⁵¹ to aid pedestrians at a dangerous pavement corner (which still remains unnoticed today). The very process of installing these works served to elucidate the often oblivious pedestrians who are too preoccupied in their daily activities to notice the unusual within their peripheral vision.

One arrives at the destination parking space, and cannot actually recall how one arrived there. Climbing out of the car, it is evident that it has been a long day, as the car sits snugly on the third centre line of two parking bays.

Phase Five: Interventions 8 and 9

As the participants are conveyed to the lower ground, they move from the elevator to what is known as the sidestage where I have installed *Parking Lot* (See Appendix B, Fig. 11 and Figs. 21–25)¹⁵². This ordinarily make-shift storage space is permanently in transit and takes on the extra luggage of the main theatre perpendicular to its location. The high ceilings, exposed brickwork and visible and audible pipelines give the space a well-utilised industrial feeling. The sidestage is also contiguous to a loading zone adjacent to the Monument’s external parking lot. This space seeks to disorientate the viewer by playing between expectations of the external environment in an installation¹⁵³. A cool hazy dawn-blue light

¹⁴⁹ Figs. 34 and 35. *7 years good luck* (2013).

¹⁵⁰ Fig. 36. *how apathetic are the apathetic* (2013).

¹⁵¹ Fig. 37. *curbing corners since 2013* (2013).

¹⁵² I am interested in the way in which a parking space functions as a valuable commodity with no strict ownership per se, as well as the universally homogenous, physical setup where one’s asset may sit ‘safely’ for hours on end.

¹⁵³ “Consider the sense of an ‘inside’ and an ‘outside’, of intimacy and exposure, of private life and public space. People everywhere recognize these distinctions, but the awareness may be quite vague. Constructed form has the power to heighten the awareness and accentuate, as it were, the difference in emotional temperature between ‘inside’ and ‘outside’” (Tuan 1977: 107).

fills the space, similar to that disorientating, time-freezing colour within a casino¹⁵⁴. There are strips of empty parking bays based on the symbol of a tally-mark¹⁵⁵ which alludes to the notion of counting and multiplicity, but symbolises the countless hours one's car might sit in a particular space for hours on end, where very little actually happens. The parking space is a space of commodity and apparent safety. Although the actual parking space changes, the shape and physical surface is unarguably generic.

The artificial lighting disrupts the concept of time and is stripped from the space. The sound pieces¹⁵⁶ of moving trolleys and chirping early-morning birds contribute to the tension between a quiet, empty and contemplative space, with activity and flux¹⁵⁷.

In Claire Bishop's (2005) *Installation Art: A Critical History*, she mentions the ambiguity of the definition for 'Installation Art' and refers to the term as a "genre" rather than a "medium" where the role of the viewer is integral to the artwork. Conversely, in *Understanding Installation Art: From Duchamp to Holzer*, Mark Rosenthal (2003) interrogates the characteristics of installation art in relation to various art mediums in order to understand the term in its broadest sense. One of the categories, which has qualities that I feel my installation encompasses, is "Rapprochement Installation" (Rosenthal 2003: 77), which is characterised by the site acting as an "accomplice" to the work¹⁵⁸, and by the process of installation and manifestation of intervention being harmonious with the site.

The viewer will physically "cohabit with the art" whereby "perceptual perambulation is paramount" and the eye and body are involved in order to stimulate physical and sensory¹⁵⁹ comprehension of the space (Rosenthal 2003: 77). The interactive nature of the installation

¹⁵⁴ I have been looking closely at the work of Danish-Icelandic artist, Ólafur Eliasson and his use of light in his large-scale installations. I have also worked closely with descriptions within Jan Butterfield's (1993), *The Art of Light and Space*.

¹⁵⁵ Also used as a counting mechanism in prisons, the tally-mark is "based on slashes" and "has been commonly used in counting frequencies for classified data. The main advantage of using this kind of tally mark is that it groups every five items as a unit" (Hsieh 1981: 174).

¹⁵⁶ *Soundpieces* 5 and 6. The sounds are separate so that the organic sound of birds chirping in the foreground of the space, fuses with the mechanical sounds of trollies further in the space, which may resemble that of rain until a jarring clash may infer that the sound is that of a trolley. The overlap of mechanical and organic also resonates between the pervading smell of petrol I have installed, the crisp white geometric white lines on the floor and the cool, calm blue hue of the space.

¹⁵⁷ It is important to note that the installations are not simulations, but rather draw and inject familiar collectively relational elements into the space. The interest lies in the objective physical qualities of the site as a framework in which to draw on and construct possibility for collective subjective experiences. Perhaps reflections of the participants will only resonate once leaving the exhibition.

¹⁵⁸ It is important to note the reciprocal nature of site and installation. There is a dialectical relationship where the work is a response to the site (in this sense the site has an agency of its own) and the capability of the site to house the infrastructure of the work itself.

¹⁵⁹ There is an everyday quality about the sensation (Rosenthal 2003: 77).

could be viewed from a humanist tradition because “it places man at the very centre of itself” (Rosenthal 2003: 77).

My hope is that the participants will spend some time within the space, contemplating and possibly negotiating their bodies around the tally lines. In addition to the sound pieces, the natural sounds of the interior pipes within the building reverberate through the space and allow the participants to “stroke the edges of space” with their ears (Pallasmaa 2006: 31). Although I suspect an ominous and eerie mood may infiltrate within the installation, I also hope it is simultaneously deeply contemplative and enticing¹⁶⁰.

In addition, although there have been various phases where the participant “submits to a state of waiting” within this exhibition and the “body becomes a kind of ‘material’ that gives shape and presence to actions, ideas, and emotions located elsewhere”, the participant has the option to spend time in this space, without any pressure to ‘endure’ as a lack of control of the flow of time or, conversely, to rush through, which is also typical of the fast-paced *non-place* (de Oliveira and Oxley 2010: 78). When exiting the parking lot installation, the participants are confronted with the exposed stage perspective of the Guy Butler theatre¹⁶¹. A Conveyor indicates the final part of the route.

Phase Six: Intervention 10

In the last phase of the exhibition, the participants navigate through fluorescent-lit¹⁶² corridors and various staircases towards the exit. The installed signs aid the participants with the direction they move in. The stark-white, institutional light may force the participants to readjust their vision as they try navigating through the maze of multiple corridors.

¹⁶⁰ “In the Contemporary, artists have developed corresponding and countering strategies that often invoke the boundaries of perception; accordingly, artists often place audiences at the threshold of different states of consciousness, between remembrance and oblivion, between light and dark (twilight), between waking and sleeping (daydreaming), between concentration and inattention (boredom)” (de Oliveira and Oxley 2010: 77).

¹⁶¹ This might be very disorientating for participants who have not been through this side stage door. There is a reversed perspective and gaze in contrast to the passive seating structure in the Olive Shreiner auditorium.

¹⁶² *Soundpiece 7* plays, which accentuates the fluorescent light hum: “The background noise never ceases, and creates a slightly more sedate form of disorientation than white noise. It is impossible to listen to the environment, certain things may be heard and identified but cannot be assimilated into meaning” (Gregory 2011: 248).

In *Everyday Memory, Actions and Absentmindedness*, Harris and Morris (Harris and Morris 1984: 35) suggest that the “essence of being lost” is a “failure of our internal navigation system”¹⁶³.

Harris and Morris (1984: 37) explain how spatial knowledge (direct and indirect) and route knowledge (ordered and unordered) affect our perceptual and spatial relationships with space.¹⁶⁴ It is this particularity which I have tried to explore in the exhibition, chiefly in the final phase.

Deviations from intended plans and directions can be termed as “absentminded errors,” “the psychopathology of everyday life”, and “the refuse of the phenomenal world”; (Harris and Morris 1984: 113). Harris and Morris (1984: 114) term habitual absentmindedness “slips of action”, whereby the confusion of “Schematas” and intentions results in undesired or unmemorable consequences¹⁶⁵.

There seems to be a somatic relationship between body and mind, as the body performs a particular task while the mind ‘slips’. One might explain this duality away as the “mind in a

¹⁶³ The causes of disorientation or being lost may be due to habit, where one might intend to travel to a new location via a familiar route, yet find oneself inadvertently moving towards one’s “customary destination”. This might also happen if one tries to “navigate using distorted knowledge of the layout of the environment” (Harris and Morris 1984: 35).

¹⁶⁴ An example to reflect the difference in people’s navigational abilities with regards to sense of direction is the following from Kozlowski and Byrant (1977): “the experiment required two groups of people (self-assessed by a questionnaire beforehand as to where they thought they had good or bad sense of direction) to walk in an unknown, irregular maze location. On the first trial the need for orientation was not emphasised, and no difference was found between the accuracy of maps produced by the two groups. However, with repeated exposure to the maze and the realisation that orientation was being assessed, the good sense-of-direction group showed significant improvements while the other group showed none. Possible confounding variables (such as level of attention, motivation, interest in the task and so on) were also assessed. No differences were found between the two groups for these variables. A number of differences were found between good and poor sense-of-direction subjects. The former were better at giving and following directions, at remembering routes while a passenger in a car and at remembering written route instructions. In addition, they liked reading maps, enjoyed giving directions, exploring new places and finding new routes to known places. They also reported being less prone to anxiety when lost. In general they found successful navigation an intrinsically satisfying experience (Harris and Morris 1984: 38).

¹⁵⁹ Like shampooing your hair twice! Examples of these characteristics are the following:

1. They are most likely to occur in highly familiar settings/surroundings during the performance of frequently- and recently-executed tasks in which a considerable degree of automacity has been achieved.
2. Their occurrence is very commonly associated with states of either preoccupation or distraction. Stressors, such as being upset, feeling unwell, time pressure and the like, may contribute, but they are judged (by those who make the errors) to be relatively unimportant factors.
3. A large proportion of the absentminded slips (40% in one study) involve strong habit intrusions. That is, the errors take the form of intact action sequences that are judged as recognisably belonging to some activity other than the one currently intended.

world that is fundamentally physical” (Kim 1998: 3) employs evolutionary survival tactics – where Physicalism still solves the mind–body dilemma – to prioritise particular tasks as essential for the advancing and protection of the self in uncontrolled environments. An explanation for this mode of action is termed ‘attentional control’ by Harris and Morris (1984: 119) who cite William James (1890):

. . . it is the taking possession of the mind in a clear and vivid form of one of what seem several simultaneously possible objects or trains of thought. Focalisation, concentration, of consciousness is of its essence. It implies withdrawal from some things in order to deal more effectively with others

Furthermore, James (James in Harris and Morris 1984: 119) states that “habit diminishes the conscious attention with which our acts are performed”. Hence, regardless of one’s metaphysical stance on the mind–body relationship, there are explanations for how one is able to navigate and perform tasks in a variety of states.

The participants move through the final phase of the exhibition where a café is constructed in such a way that a most welcoming feeling might arise in the participant. Ecclectic, ambient music plays, snacks and drinks are provided and a “wealth of sensations experienced: gustatory, olfactory, and textual worlds”¹⁶⁶ (Tuan 1977: 10).

There is also a Skype¹⁶⁷ session when the speeches take place, so that my father is virtually present at my exhibition.

¹⁶⁶ I have selected music tracks from Putumayo World music albums. I hope that there is a welcoming, sociable feeling in this space, contrasting with the preceding events, and also functioning as a playful comment on conventional exhibition openings.

¹⁶⁷ “. . . the decline of social relations and the death of any living language, given the primacy of the visual. More broadly, the dominance of tele-presence and specifically the privileging of live transmission gives us a happening, but also a passing away, so that what emerges is the possibility of a civilisation of forgetting, a live (live coverage) society intensely present here and there at once” (Bartram 2004: 293).

Conclusion:

Entering the elevator, pressing the buttons automatically; one stares at one's reflection deeply, for the first time since waking, and a sigh of relief overwhelms.

In this chapter I have related the unpacked discussion of globalisation and cosmopolitanism from Chapter 2 with Kwon's perspective of site-specificity. I have explained the 'generic site-specificity' in connection to my exhibition and also discussed Op de Beeck's installations. Furthermore, I have investigated theories relating to how and why we perform particular activities on a daily basis and revealed empirical research which validated some of these concepts. Lastly, I have described the final phases of the exhibition in relation to these theories.

I hope that participants will consider and engage within their environments – particularly *non-places* – slightly differently once completing the phases of the exhibition. In Jan Butterfield (1993), *The Art of Light and Space*, there are interesting descriptions of ephemeral art, which embody the nature of phenomenology and which I attempt to extract when encountering such artworks, environments and my consideration of my own perceptions:

The wonder of it all is that what looked for all the world like a diminishing horizon – the art-object's becoming so ephemeral as to threaten to disappear altogether – has, like some marvellous philosophical riddle, turned itself inside out to reveal its opposite. What appeared to be a question of object/non-object has turned out to be a question of seeing and not seeing, of how it is we actually perceive or fail to perceive "things" in their real contexts. Now we are presented and challenged with the infinite, everyday richness of "phenomenal" perception (and the potential for a corresponding "phenomenal art", with none of the customary abstract limitations as to form, place, materials and so forth) – one which seeks to discover and value the potential for experiencing beauty in everything (Robert Irwin in Butterfield 1993: 27)¹⁶⁸.

¹⁶⁸ Irwin (1985: 29) *Being and Circumstance: Notes towards a Conditional Art*.

Conclusion

In concluding, I would like to acknowledge the limitation in the writing process, whereby descriptions and accounts can never capture the true essence and subtleties of experience, and, for me, quite specifically this multi-faceted building which hosts the exhibition. Conversely, I also acknowledge the importance of the document, as an archive of the concepts and processes of an experimental and experiential exhibition.

If the multiplication of *non-places* is a symptom of globalisation, then it is important that one is able to find ways in which to experience them in the most beneficial ways possible. I suggested that the spirit of the cosmopolitan is one way to embrace the “deterritorialization of culture” (Papastergiadis 2000: 115) but another way is to actively seek to establish meaningful relationships or at least engage with others within these fast-paced spaces.

In the Prelude of this mini-thesis, I described three homes which differed in my experiential perceptions of them. The feelings I experience within *non-places* I sometimes find resonate within supposed places, and thus I questioned if place is object- or person-orientated; what the role of time and privacy is in relation to our understanding of these terms; and, in addition, whether the distinction between place and *non-place* can make a far deeper philosophical comment regarding the mind–body dilemma¹⁶⁹.

In the Introduction, I explained the empirical and heuristic methodology I have undertaken in order to complicate, challenge and understand the nuances between space, place and *non-place*. The stark, laboratory-like structure of the classroom in the H.K.E department, where

¹⁶⁹ Op de Beeck explains his view regarding the mind–body dichotomy: “As human beings we always humanise the open space, define it, grid and pattern it, mould it, knead it into something that reassures us, that gives us the illusion of identity, functionality, safety, usefulness. I believe there is a certain beauty to those moments of self-loss, of dissolving into the scenery, moments of becoming transparent, non-alert, absent, without identity awareness. Maybe at those moments we are in touch with something profound, something that isn’t language- and time-tamed, but beyond that. Of course it is a dangerous zone, a zone of latent manipulation by the other, but in a way it is not that far from a meditative state of being that could be considered as desirable, the state of finding a form of peacefulness in a timeless void.

The empty, alienating and often entirely depopulated fictional spaces I often present to the viewer are close to what one experiences at night for example, when all activity has gone. Public scenery that is conceived for activity becomes transparent when its functionality is filled in, meaning that it dissolves in its logic and self-evidency. But when all the traffic is gone, the playing kids have disappeared, the performer has left the stage, the surrounding world becomes like a threateningly quiet, inert, of enormous still life. Indeed, the disconnecting aspect then appears, this alienation of what normally perfectly and invisibly, unconsciously makes sense, all of a sudden seems to vanish, and it disturbs us. As an artist it is really interesting to confront both yourself and the viewer with aspects of what surrounds us in a way that hidden things start to appear and the obvious starts to disappear” (Personal email correspondence with Op de Beeck, 2013).

the sleep-deprivation studies took place for the CSRI's research towards "Validation of tools to screen for fatigue", highlights the impact of the external environment's effect on the individual. The conditions of the experiment's "forced desynchronisation of the circadian rhythm is in contradiction with the internal circadian pacemaker, which promotes wakefulness during the day and sleep at night". As a participant, the body's physical biological demands in relation to the mind's willpower became a conscious effort due to the "misalignment between the internal, physiological control mechanisms and the externally-imposed periods of wakefulness and sleep" (Davy and Lombard 2013).

I produced a précis to contextualise my research, and included definitions of terms such as 'space', 'place' and '*non-place*' and concepts of the underpinning themes within the mini-thesis. I also discussed the structure and frameworks I would employ and the challenges and redefining of Augé's theory regarding the *non-place*. In addition, I have tried to extrapolate the objective features of the *non-place* (motel room furniture, technological devices, traffic lights, air conditioners) and suggest possible collective subjective experiences and physical manifestations on the mind and body which may arise.

In Chapter 1, I explored the excess of the individual within the *non-place* and the way in which "the shifts of the gaze and plays of imagery (as a very particular and modern form of solitude)", result in an "emptying of the consciousness" (Augé 2008: 75), pervading the way in which we interact with others, negotiate ourselves and move about the *non-place*¹⁷⁰. The effects of the dichotomy of feeling isolated within crowded spaces related to how I envisioned the participants experiencing the exhibition. Thus, I motivated the site and the phenomenological qualities I wished to interrogate while describing the first phase of the exhibition.

In Chapter 2, I discussed possible viewpoints of globalisation (a direct symptom of Supermodernity) and suggested that the liberated outlook of a cosmopolitan would be a healthy way of engaging with others within *non-places*. However, I acknowledged that the romanticised cosmopolitan lifestyle may not be available to all, and may entail certain repercussions. The notion of mobility and speed in the global age propels the 'global soul' or

¹⁷⁰ "The irony of contemporary life is that just when we are in reach of a truly global society, everyone seems to be in retreat from collective life. The new communications technology available today would seem to herald communal life of an unprecedented intensity and scale, but instead seems to have inaugurated a kind of solitary existence not known in even the darkest of times" (Buchanan 1999: 395)

cosmopolitan into the realm of fusion and confusion, and this is where the Catch 22 of cosmopolitanism arises:

And what complicates the global soul is that, as fast as we are moving around the world, the world is moving around us; it's not just the individual but the globe with which we are interacting that seems to be in a constant flux. So even the man who never leaves home may feel that home is leaving him; as parents, children, lovers scatter around the map, taking pieces of him wherever they go. More and more of us find ourselves in the emotional or metaphysical equivalent of that state we know from railway stations, when we're sitting in a carriage, waiting to pull out and can't tell, often, whether we're moving forwards, or the train next to ours is pulling back (Iyer 2001: 27).

Ultimately, in terms of the role of distance and affiliation in the shift in dichotomy from parochial to global engagement, for the cosmopolitan it is dependent upon the individual with regards to the extent of “actively seeking out new experiences” (Simbao 2008: 60).

I then unpacked the repercussions of an excess of time, and the concept of time-space compression and the advancement of technology in relation to our perceptions of travel, as well as the physical and virtual body, and described phases two, three and four of the exhibition in accordance with these underpinning themes.

Chapter 3 provided insight into the philosophies and theories which explain the cognitive and bodily motivations for our particular states within *non-places*. I also discussed the impact of excess of space in relation to globalisation with regards to site-specificity, and my exhibition as a ‘generically site-specific’ exhibition. Lastly, I referred to the last two phases of the exhibition in relation to Rapprochement Installation and absentmindedness.

In all three chapters I engaged with several of Hans Op de Beeck's installations and video pieces, which have served as a platform of stimulation where I have learnt and drawn particular tactics and techniques for creating a phenomenological, experiential art experience. His work also fits conceptually with my research topic and has been indispensable as a foundation in exploring Augé's theoretical concept of the *non-place* in praxis.

Ultimately, I feel that *non-places* can transform (depending on elements such as the time, relationships and presence of other bodies, consciousness and awareness of one's surroundings, as well as constructed social codes) and this reveals the apparent overlaps of

places and *non-places*.¹⁷¹ However, there are particular *non-places* which are more difficult to transform, regardless of the previously mentioned factors: can a jail cell¹⁷², hospital¹⁷³, parking space¹⁷⁴ or morgue¹⁷⁵ ever transform from a *non-place* and feel like a place in the anthropological sense?

I also think it is important to accept that, due to the ever-evolving consequences of globalisation, we need to find ways of negotiating with ourselves and others, with an awareness of the implications of not being conscious of the repercussions of being completely absorbed by features of the *non-place* in today's "social existence" (Augé 2008: 97). The pause and flux (Massey 2005: 59) between places and *non-places* also parallels the paradoxical stillness and movement within *non-places*. If place allows a hiatus for reflection, perhaps one can use the constant waiting spaces within *non-places* as a mechanism for "dwelling" and "being-in-the-world". Despite their initial bleakness, I think it is important to consider the shift in experience within *non-places* and consider the duality whereby these spaces may signify a loss of identity, while simultaneously creating a unique experience of new and previously unexpected identities:

We wait. We are bored. (He throws up his hand.) No, don't protest, we are bored to death, there's no denying it. Good. A diversion comes along and what do we do? We let it go to waste. Come, let's get to work! (He advances towards the heap, stops in his stride.) In an instant all will vanish and we'll be alone more, in the midst of nothingness!

-Samuel Beckett (1954), *Waiting for Godot*.

¹⁷¹ What has been interesting in terms of the entire process of this exhibition, is that the spaces which I initially considered as non-places within the Monument, have now transformed according to the time I have spent in the building, learning how to orientate myself as well as establishing relationships with those who work there daily. Similarly, by working closely with the Conveyors, the uniforms no longer signify their role but much more than that as I learnt about their positions in relation to their daily lives.

¹⁷² Unlikely if it is short term, however, if that is one's only reality, perhaps it does become more place-like.

¹⁷³ If one has constant visitors, one's personal particulars and fresh flowers it might be more comfortable although one's physical and mental state as well as the physical architectural conditions are most likely to make the transformation difficult.

¹⁷⁴ Perhaps personal conversations within vehicles in a parking lot can affect the experience, but the generic, vastness of the space itself is characteristic of a *non-place* in accordance with Augé's definition.

¹⁷⁵ From an existential viewpoint, I don't think this can ever have place-like qualities because of the function of the space in relation to a process symbolising the ultimate end of a human being.

Appendix A



Fig.1. Hans Op de Beeck, *Location (1)* (1998). Sculptural installation, mixed media, 320 x 400 x 500 cm. Courtesy Galleria Continua, San Gimignano / Beijing / Le Moulin; Galerie Krinzinger, Vienna; Xavier Hufkens, Brussels; Marianne Boesky Gallery, New York; Galerie Ron Mandos, Rotterdam – Amsterdam



Fig.2. Hans Op de Beeck, *Location (5)* (2004). Sculptural installation, mixed media, sound
14 x 6.2 meters. Courtesy Towada Art Center, Towada (JP) and Xavier Hufkens, Brussels



Fig. 3. Hans Op de Beeck, *Location (6)* (2008). Sculptural installation, mixed media, mist and artificial light, 18 metres diameter x 4 metres high (cylinder). Courtesy: Galleria Continua, San Gimignano / Beijing / Le Moulin. Co-producer: Holland Festival, Amsterdam



Fig.4. Hans Op de Beeck, *T-Mart* (2004). Sculptural video installation, mixed media 8 x 9 meter, 1,40 meter high, Courtesy: Galleria Continua, Beijing (China)



Fig.5. Hans Op de Beeck, *Extensions*, Hans Op de Beeck, 2009. Courtesy Galleria Continua, San Gimignano – Beijing – Le Moulin; Galerie Krinzinger, Vienna; Xavier Hufkens, Brussels; Marianne Boesky Gallery, New York; Galerie Ron Mandos, Rotterdam – Amsterdam



Fig. 6. Hans Op de Beeck, *Staging the Silence* (2009). Full HD video transferred to Blu-Ray disc, black-and-white, sound, 22 minutes (16:9 aspect ratio) Courtesy: Galleria Continua, Beijing (China)



Fig. 7. Hans Op de Beeck, *Sea of Tranquillity* (2010) (still). Full HD video, 29 minutes, 40 seconds, colour, sound. Courtesy Galleria Continua, San Gimignano / Beijing / Le Moulin; Xavier Hufkens, Brussels; Galerie Ron Mandos, Rotterdam – Amsterdam. Coproduced by the National Centre for Visual Arts - Ministry of Culture and Communication (F), the Flanders Audiovisual Fund (B), Emmanuelle and Michael Guttman and Le Fresnoy - Studio National des Arts Contemporains



Fig.8. Hans Op de Beeck, *Sea of Tranquillity* (model) (2010). Sculpture on base (Plexiglass, textile, resin, arcap, glass, PU, light system, wood, paint). 500 x 200 x 180 (h) cm (installation view at Argos, Brussels). Courtesy Xavier Hufkens, Brussels. Realised with the collaboration of Le Grand Café, Saint-Nazaire

Appendix B

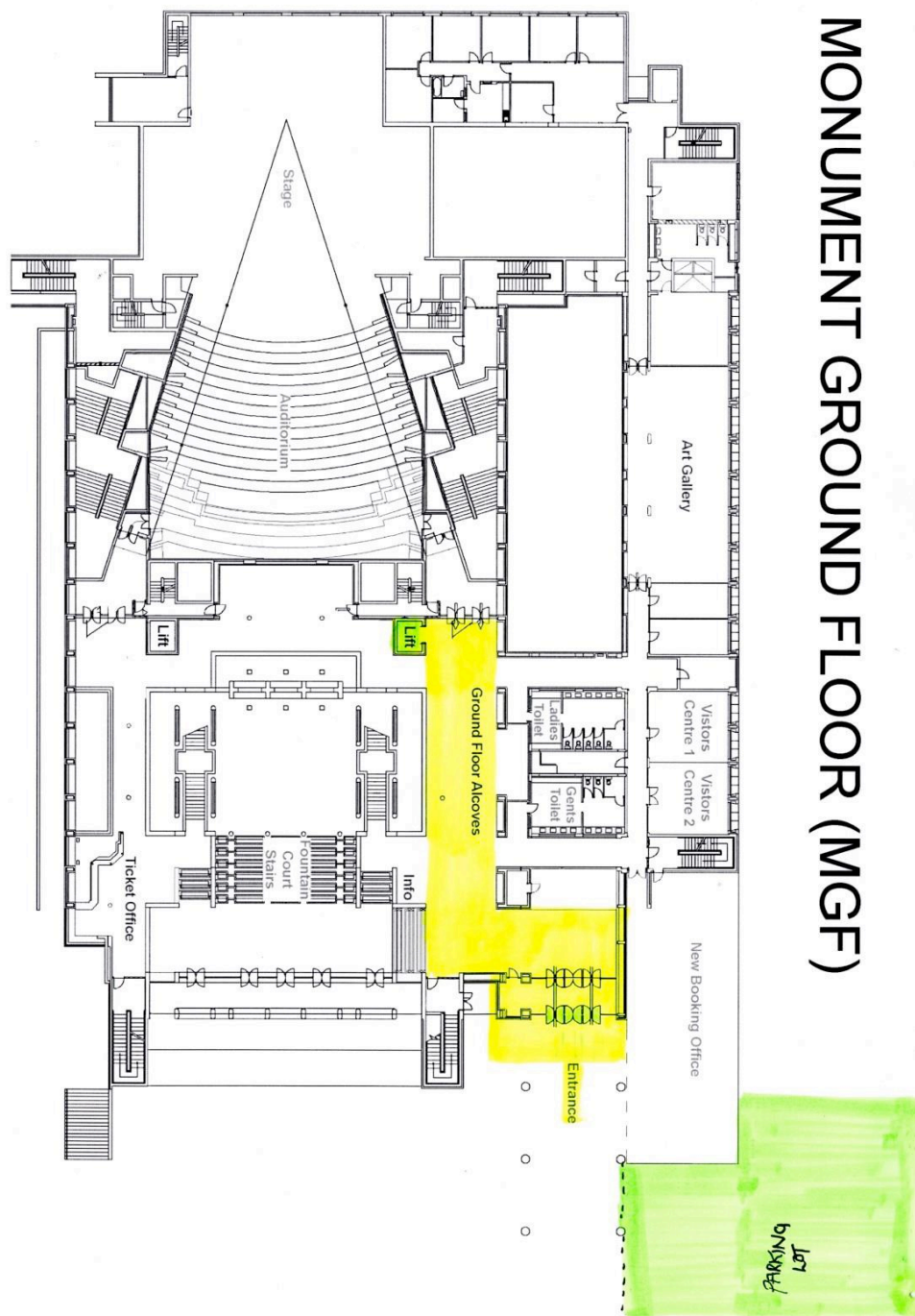


Fig. 9. 1820 Settlers National Monument Ground Floor Plan. Courtesy of the Grahamstown Foundation

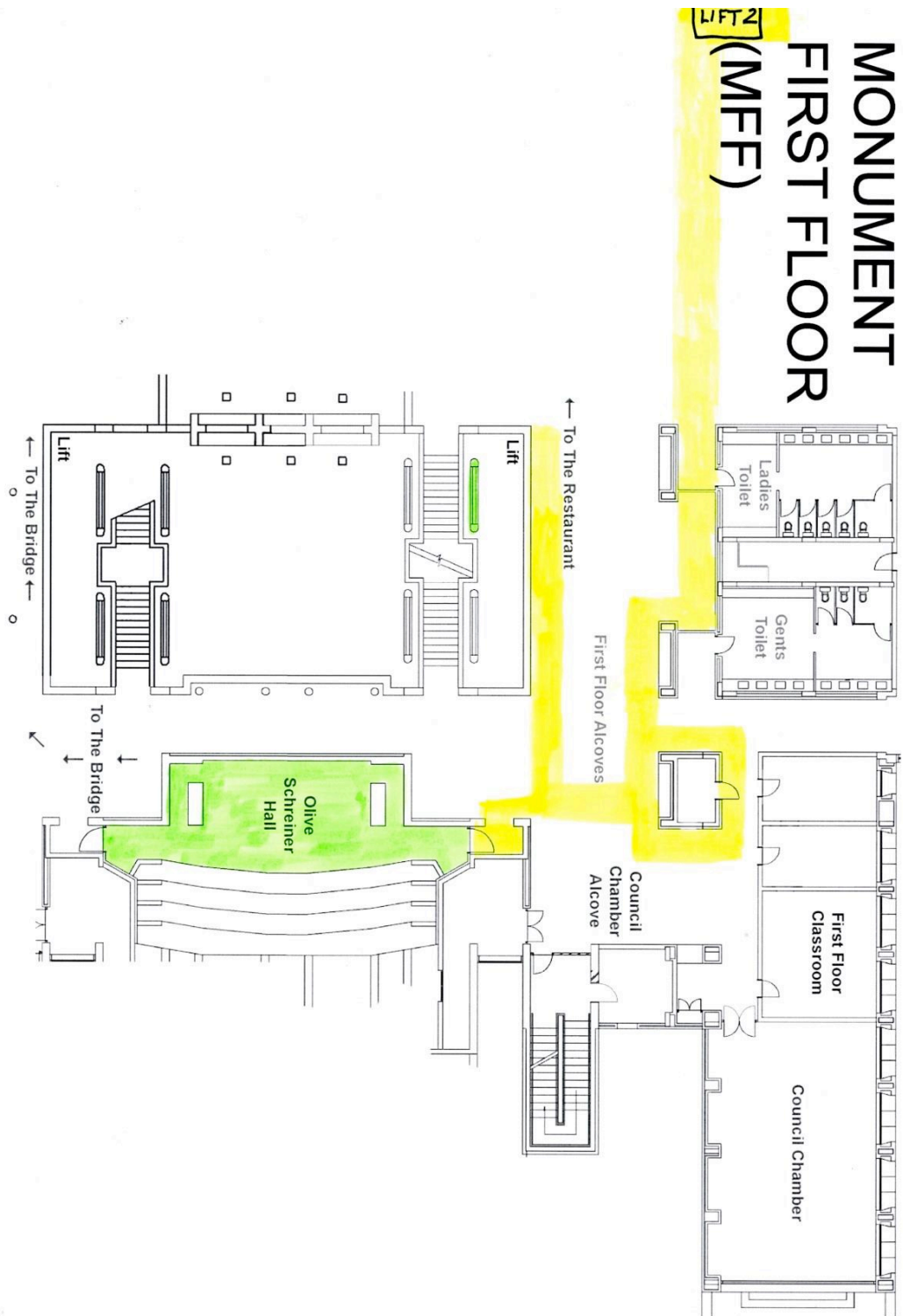


Fig.10. 1820 Settlers National Monument First Floor Plan. Courtesy of the Grahamstown Foundation

Lower ground (side stage)

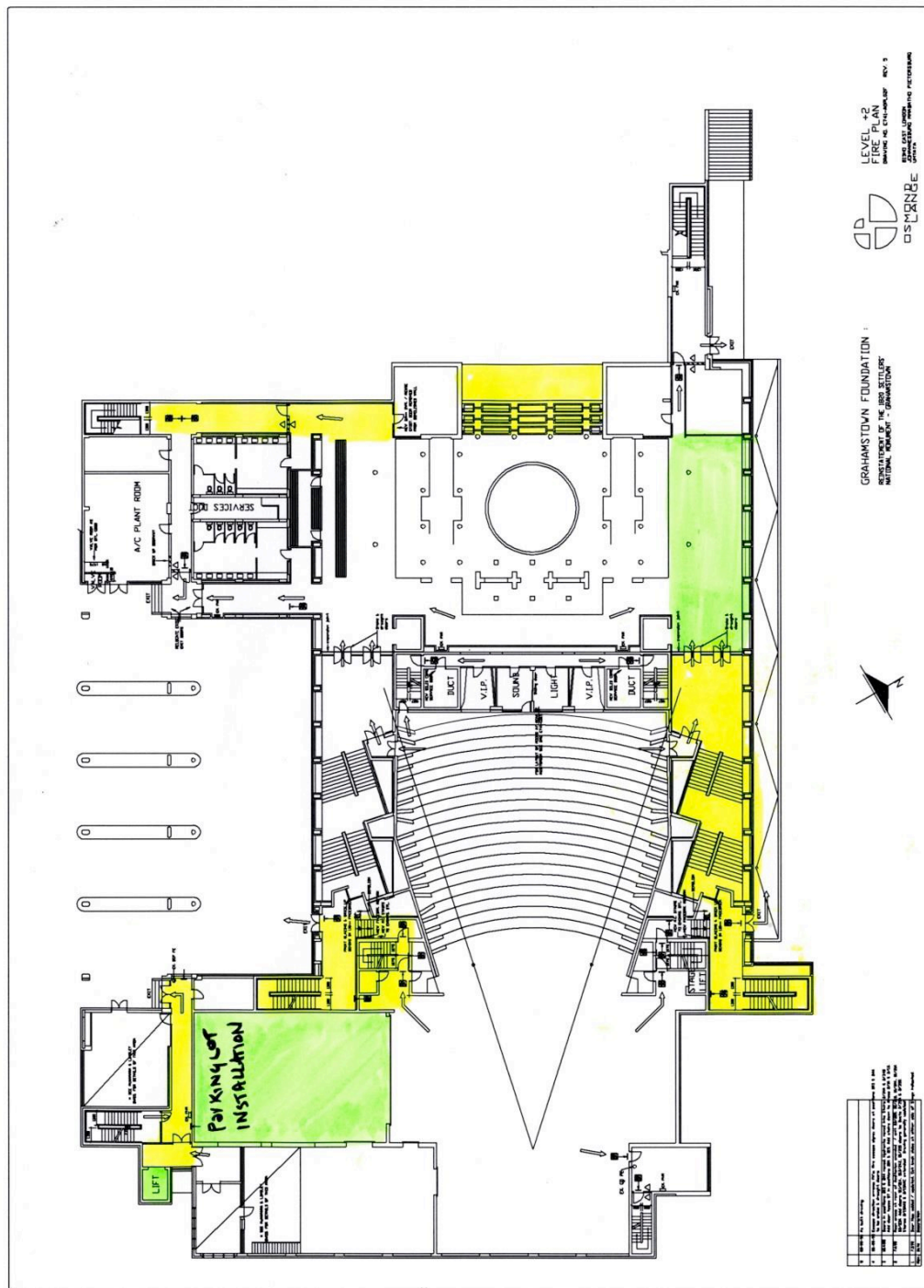


Fig.11. 1820 Settlers National Monument Lower Ground Floor Plan. Courtesy of the Grahamstown Foundation



Fig.12. 1820 Settlers National Monument: Phase One, Ground Floor. Photograph: Simone Heymans



Fig.13. 1820 Settlers National Monument: Phase One, Ground Floor. Photograph: Simone Heymans



Fig.14. 1820 Settlers National Monument: Phase One, Ground Floor. Photograph: Simone Heymans

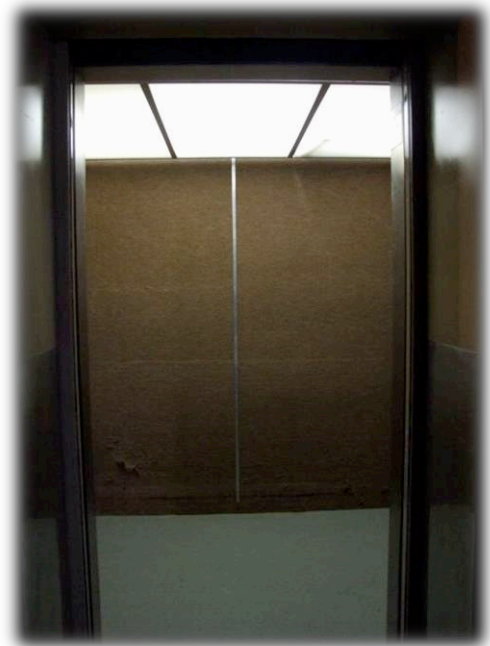


Fig.15. 1820 Settlers National Monument: Phase One. Ground Floor. Photograph: Simone Heymans



Fig.16. 1820 Settlers National Monument:
Phase Two. Floor One, Olive Shreiner.
Photograph : Simone Heymans



Fig.17. 1820 Settlers National Monument:
Phase Two. Floor One, Photograph: Simone
Heymans

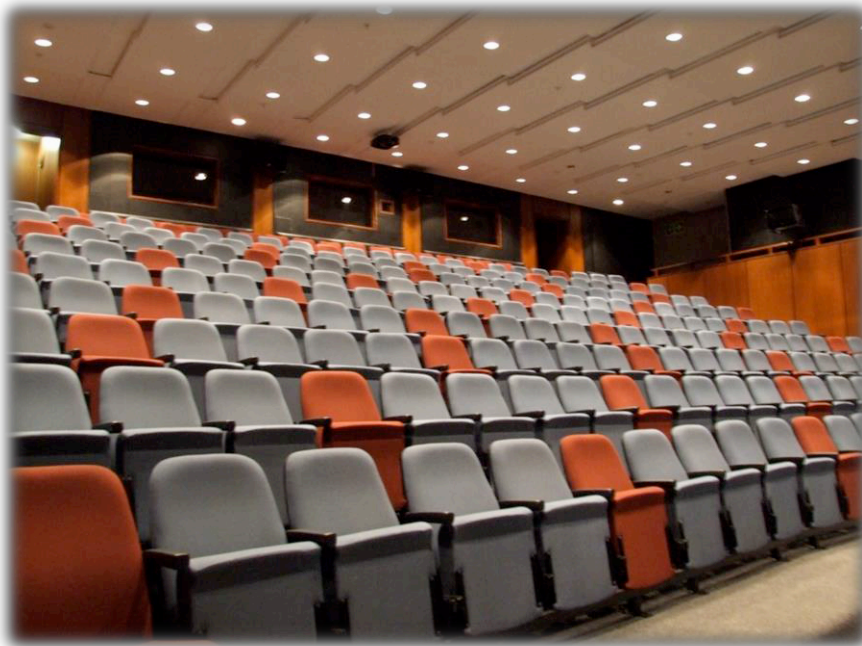


Fig.16. 1820 Settlers National Monument: Phase Two. Floor One, Olive Shreiner.
Photograph: Simone Heymans

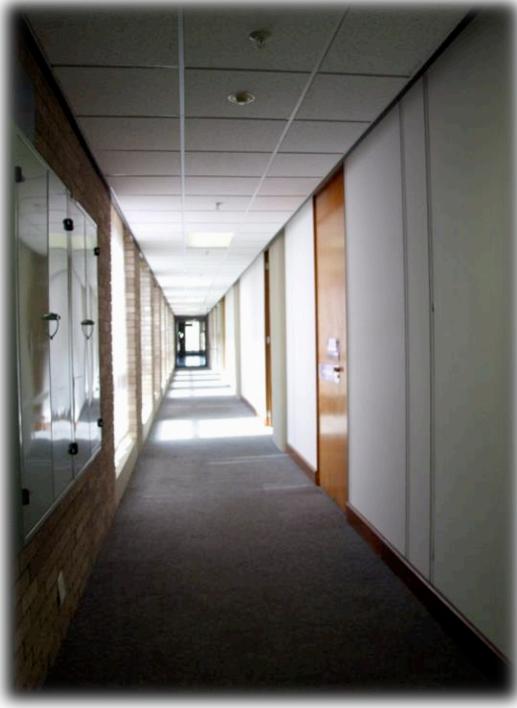


Fig.19. 1820 Settlers National Monument.
Phase Three, Floor One. Photograph:
Simone Heymans



Fig.20. 1820 Settlers National Monument.
Phase Four, Floor One. Photograph: Simone
Heymans



Fig.21. 1820 Settlers National Monument: Phase Five, Lower
Ground, Side Stage. Photograph: Simone Heymans



Fig.22. 1820 Settlers National Monument: Basement. Photograph: Simone Heymans



Fig.23. 1820 Settlers National Monument: Phase Six, Lower Ground. Photograph: Simone Heymans

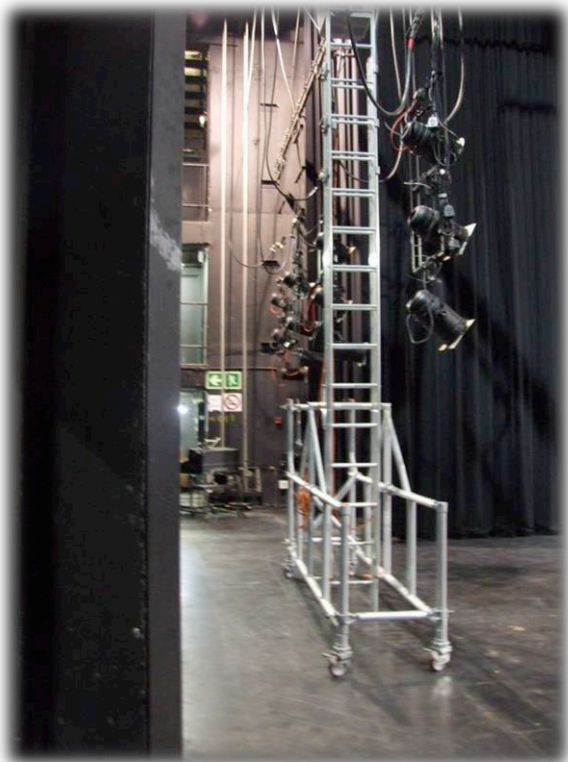


Fig.24. 1820 Settlers National Monument: Phase Six, Lower Ground. Photograph: Simone Heymans



Fig.25. 1820 Settlers National Monument: Phase Six, Ground Floor. Photograph: Simone Heymans

Appendix C



Fig.26. Simone Heymans, Intervention 1: *how can you jump over your shadow when you no longer have one?* (2012), Pick n Pay, Grahamstown. Photograph: Simone Heymans



Fig.27. Simone Heymans, Intervention 1: *how can you jump over your shadow when you no longer have one?* (2012), Pick n Pay, Grahamstown. Photograph: Simone Heymans



Fig.28. Simone Heymans, Intervention 2: *how can you jump over your shadow when you no longer have one?* (2012), Rhodes University Clocktower. Photograph: Simone Heymans



Fig.29. Simone Heymans, Intervention 2: *how can you jump over your shadow when you no longer have one?* (2012), Rhodes University Clocktower. Photograph: Simone Heymans



Fig.30. Simone Heymans, Intervention 3: *have you flossed today?* (2013), Pick n Pay, Grahamstown. Photograph: Simone Heymans



Fig.31. Simone Heymans, Intervention 3: *have you flossed today?* (2013), Pick n Pay, Grahamstown. Photograph: Simon Heymans



Fig.32. Simone Heymans, Intervention 4: *keep left, pass right* (2013), Pick n Pay, Grahamstown. Photograph: Simone Heymans



Fig. 33. Simone Heymans, Intervention 4: *keep left, pass right* (2013), Pick n Pay, Grahamstown. Photograph : Simone Heymans



Fig.34. Simone Heymans, Intervention 5: *7 years good luck* (2013), Under-the-Arch, Rhodes University. Photograph: Simone Heymans



Fig.35. Simone Heymans, Intervention 5: *7 years good luck* (2013), Under-the-Arch, Rhodes University. Photograph: Simone Heymans

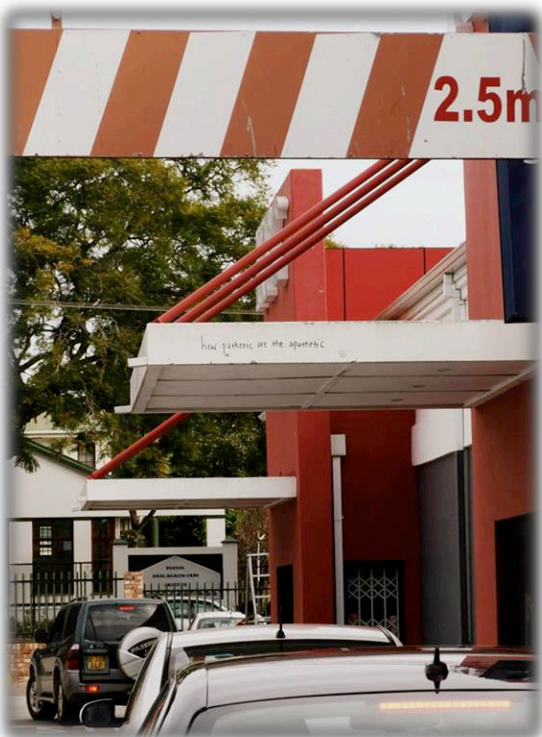


Fig.36. Simone Heymans, Intervention 6: *how apathetic are the apathetic* (2013), KFC Grahamstown. Photograph:



Fig.37. Simone Heymans, Intervention 7: *curbing corners since 2013* (2013), Corner Lucas Avenue and Summerset Road, Grahamstown. Photograph: Simone Heymans



Fig.38. Simone Heymans, Intervention 8: *what's the difference between space, place and non-place?* (2013), The Provost, Grahamstown. Photograph: Simone Heymans



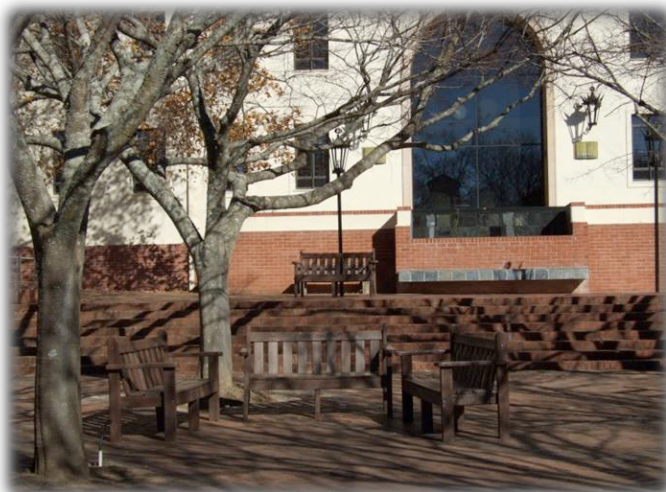
Fig.39. Simone Heymans, Intervention 9: *how heroic are those altruistic beings who are a means to an end for the egotistic to achieve their own aspirations, while theirs remain as pipedreams?* (2013) Alley way outside The Long Table, Grahamstown. Photograph: Simone Heymans



Fig.40. Simone Heymans, Intervention 10: *why the long face?* (2013), Alley way outside The Long Table, Grahamstown. Photograph: Simone Heymans

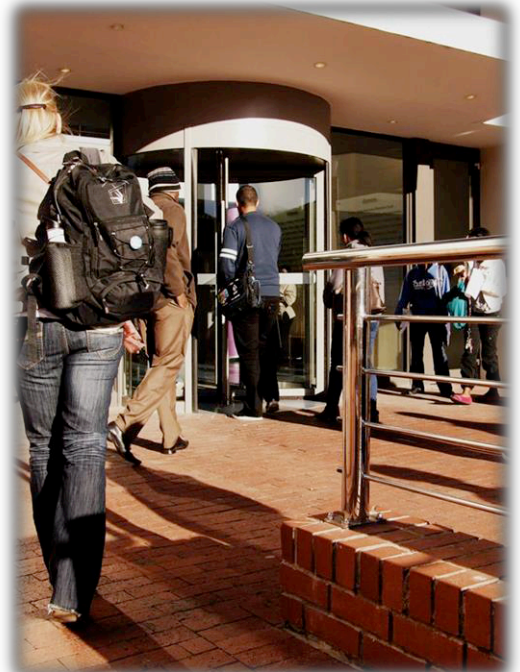


Fig.41. Simone Heymans, Intervention 10: *why the long face?* (2013), Alley way outside The Long Table, Grahamstown. Photograph: Simone Heymans



Above: Fig.42 & 43. Simone Heymans, Intervention 11: *"And I was like", "Surviving", "Can't complain"* (2013), Library Quad, Rhodes University. Photograph: Simone Heymans

Below: Fig. 44 & 45. Simone Heymans, Intervention 12: *Perpetual Motion, Perceptual Commotion*, Rhodes University Library Turnstile. Photograph: Simone Heymans



Below: Fig. 46 & 47. Simone Heymans, Intervention 13: *One Mississippi*, The Kaif, Rhodes University. Photograph: Simone Heymans





Fig.48. Simone Heymans, Research Documentation (2012-2013): *My Grampa's memorial, Harlequin's Bowls Club Hall, Pretoria*. Photograph: Simone Heymans



Fig.49. Simone Heymans, Research Documentation (2012-2013): *Peculiar seating directions in malls, Cavendish Mall, Cape Town*. Photograph: Simone Heymans

Fig.50. Simone Heymans, Research Documentation (2012-2013): *Cape Town International Airport parking lot, Cape Town*. Photograph: Simone Heymans

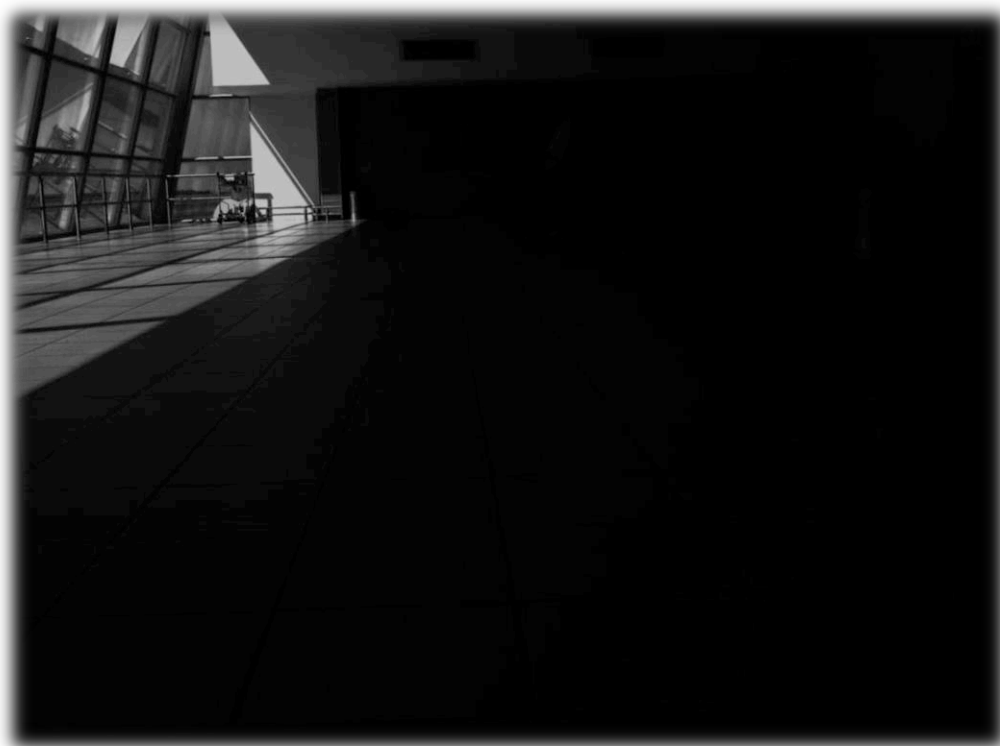


Fig.51. Simone Heymans, Research Documentation (2012-2013): *Could be almost any section of the road at night, Belvedere Turn-Off, Knysna*. Photograph: Simone Heymans





Above: Fig.52. Simone Heymans, Research Documentation (2012-2013): *Pedestrian crossing: strip of immunity, Brenton-on-Sea, Knysna*. Photograph: Simone Heymans



Above: Fig.53. Simone Heymans, Research Documentation (2012-2013): *Excess space in O.R. Tambo International Airport, Johannesburg*. Photograph: Simone Heymans



Above: Fig.54. Simone Heymans, Research Documentation (2012-2013): *Authoritative entry/exit points, corner of Roeland and Drury Lane, Cape Town CBD.* Photograph: Simone Heymans



Above: Fig.55. Simone Heymans, Research Documentation (2012-2013): *Multiplicity of shape within public bathrooms, Cavendish Mall Art Nouveau Cinema bathroom, Cape Town.* Photograph: Simone Heymans



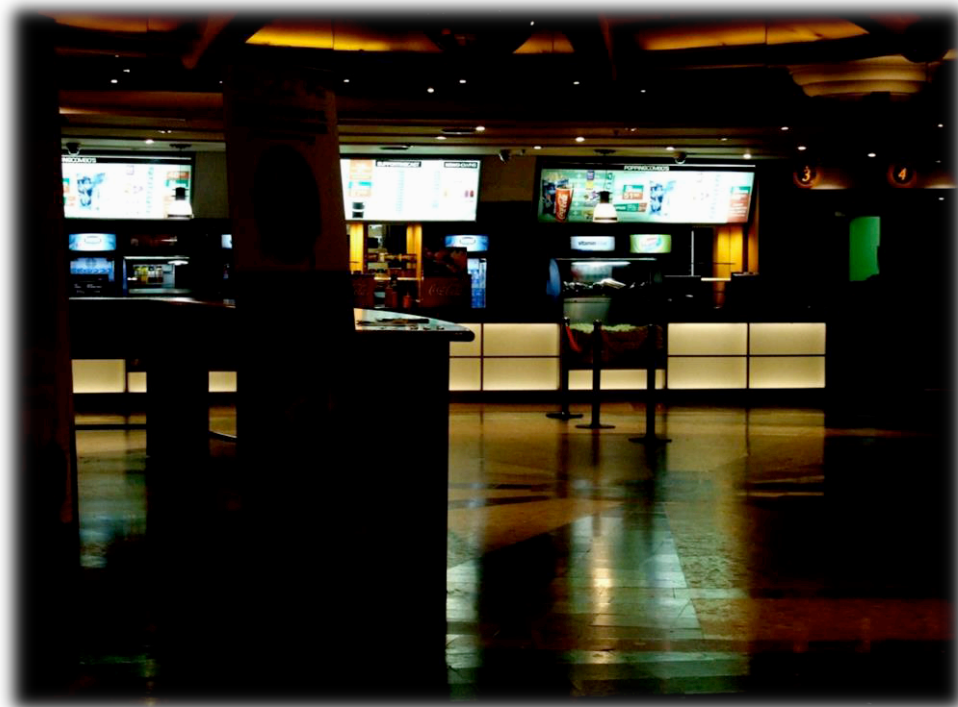
Above: Fig.56. Simone Heymans, Research Documentation (2012-2013): *Empty active Art Nouveau Cinema, Cavendish Mall, Cape Town*. Photograph: Simone Heymans



Above: Fig.57. Simone Heymans, Research Documentation (2012-2013): *Empty inactive Art Nouveau Cinema, Cavendish Mall, Cape Town*. Photograph: Simone Heymans



Above: Fig.58. Simone Heymans, Research Documentation (2012-2013): *Doppelgänger elevators*, Cavendish Mall, Cape Town. Photograph: Simone Heymans



Above: Fig.59. Simone Heymans, Research Documentation (2012-2013): *Swipe-able commodities*, Art Nouveau Cinema, Cavendish Mall, Cape Town. Photograph: Simone Heymans

Appendix D

Fig.60-66. Simone Heymans, Stills from stopframe animation *Personified Streetlights* (2013) (etching & aquatint) (00:35)

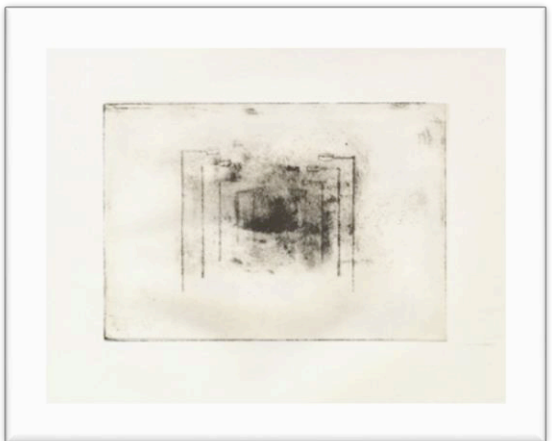
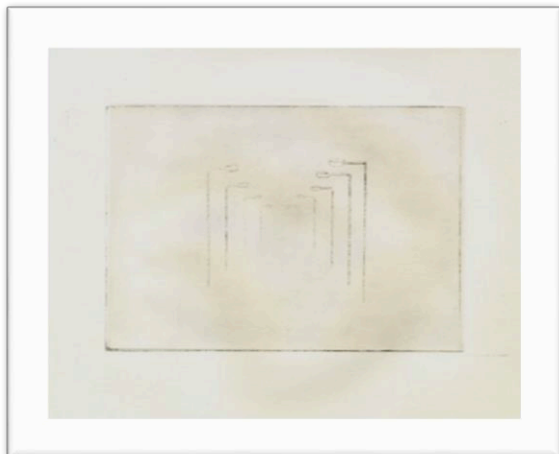
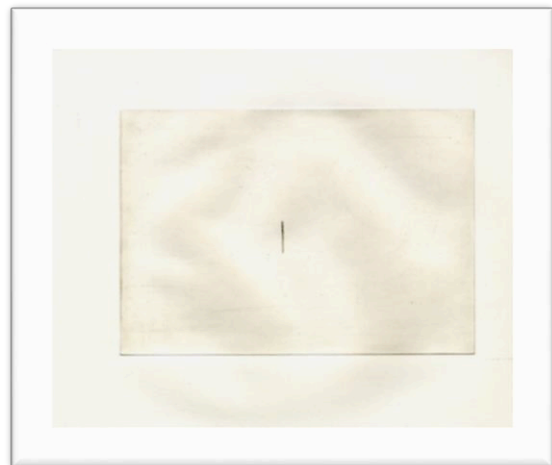


Fig.67-68. Simone Heymans, stills from video piece *am/pm* (2013) (05:00)

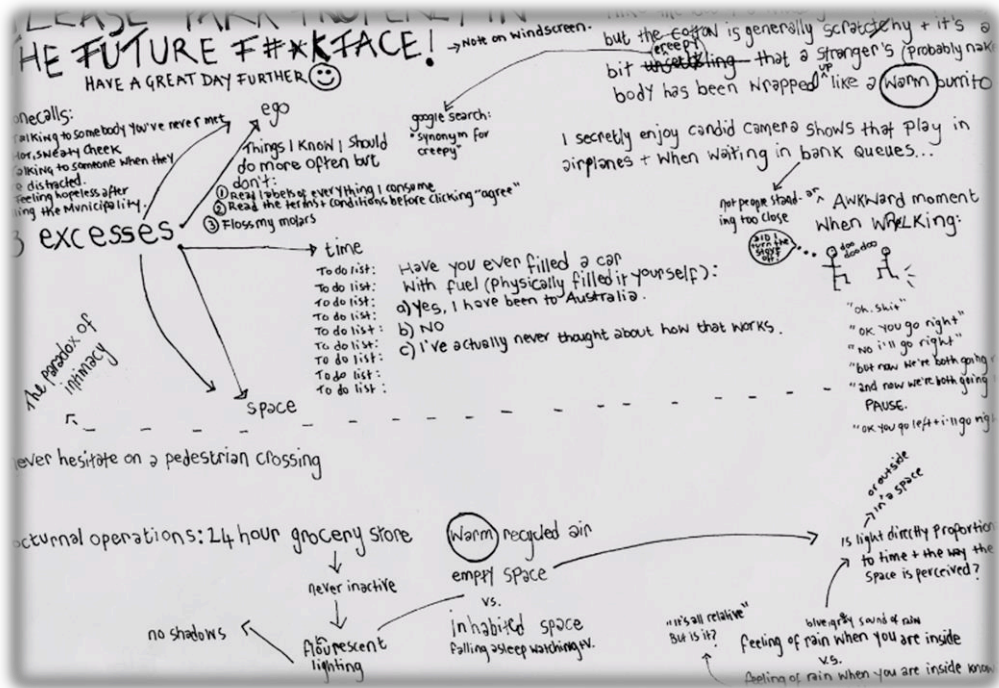


Fig.69. Simone Heymans, still from subliminal flash video, *Fast-food Culture* (2013)



Fig.70. Simone Heymans, still from *Interior Conversations* (2013) (1:05)



Fig.71-110. Paul Greenway (3P Photography), exhibition photographs, 16 November (2013)





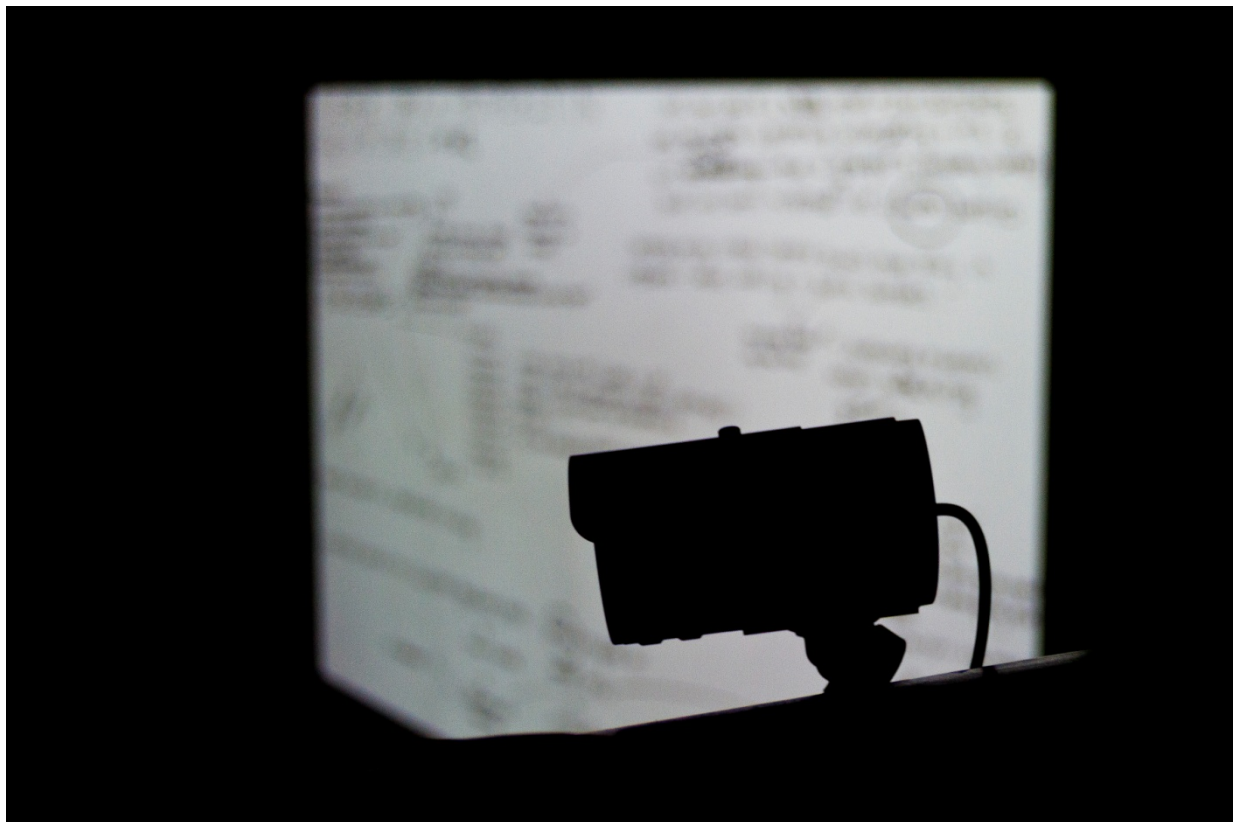














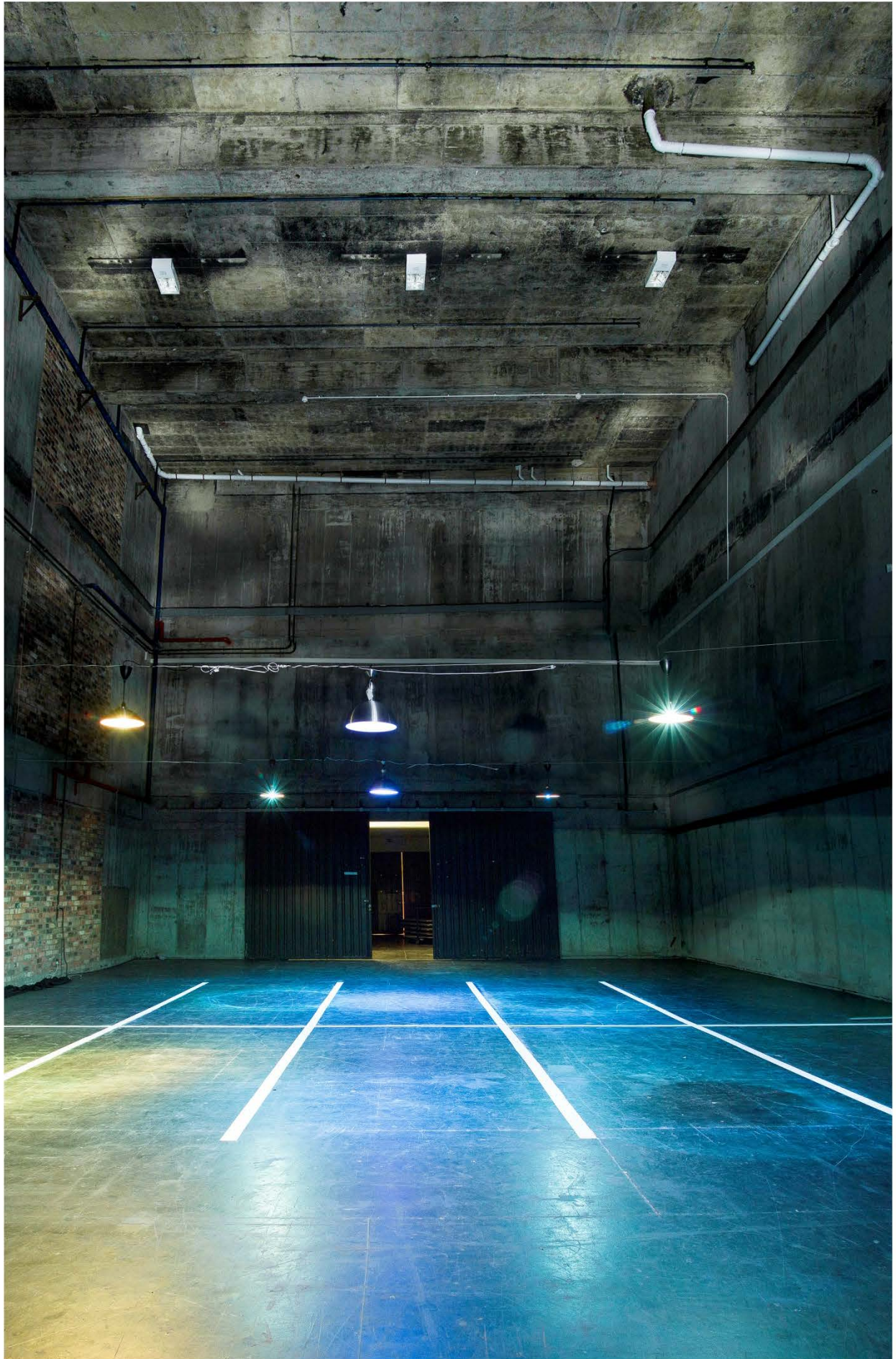


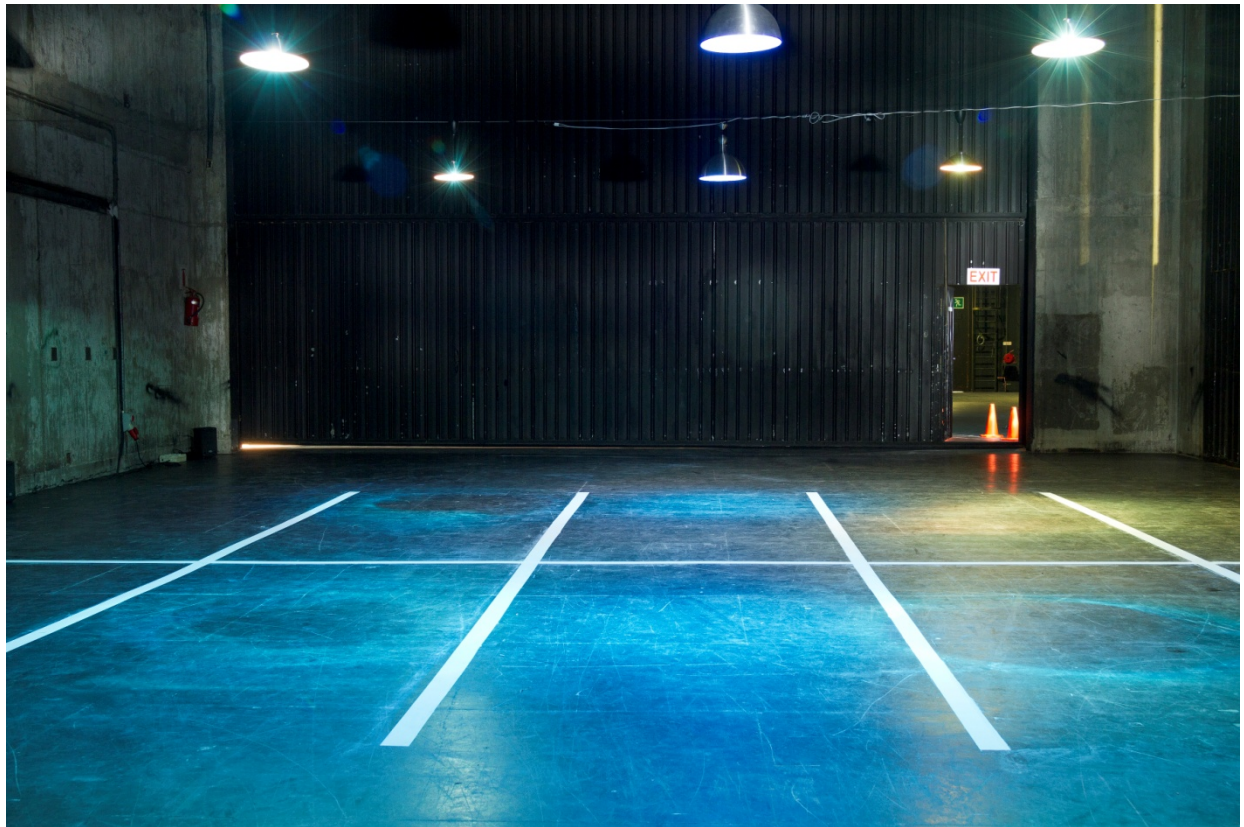




























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