

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

# *THE AWKWARD MOMENT*



*The Awkward Moment*

*An Exegesis presented in partial fulfillment  
of the requirements for the*

*Master  
of  
Fine Art*

*At Massey University, Wellington,  
New Zealand.*

*Rebecca Anne Pilcher*

*2004*

## **CONTENTS**

List of Illustrations  
List of Test Works on DVD Insert

Introduction 3

### ***PART ONE: INTRODUCTION OF PRACTICE***

My work 4  
The Electroshock Tests 7  
The Twin Tests 9  
The Siamese Twin Tests 10  
The Projection and Installation Tests 11

### ***PART TWO: THEORETICAL CONTEXT***

The Uncanny 12  
The Double 14  
Twins 15  
Diane Arbus 17  
The Camera Making Visible 18  
Repetition 19  
Hysteria 21  
Masochism 24  
Automaton/Cyborg 27  
Conclusion 29

### ***REFERENCES***

Endnotes 31  
Bibliography 33

## LIST OF ILLUSTRATIONS IN ORDER OF APPEARANCE

<u>Eyes</u> . Video Still (2004)	Rebecca Pilcher	1
<u>Dinorat</u> . Video Still (2003)		4
<u>Night Inside</u> . Video Still (2003)		
<u>Uncomfortable Man</u> . Video Still (2004)		
<u>Hospital Dolly</u> . Video Still (2004)		
<u>Dan Lift</u> . Video Stills (2004)		6
<u>Wiggly Finger</u> . Video Still (2004)		
<u>The Old Man (Illustration 1 &amp; 2)</u>	Duchenne de Boulogne	7
<u>The Mechanism of Human Facial Expression</u> , (1862)		
Electric Muscle Stimulator 1 & 2. (2004)	Rebecca Pilcher	
<u>10ms-1</u> (1994)	Douglas Gordon	8
<u>Gothic Shock</u> . Video Still (2004)	Rebecca Pilcher	
<u>Dan Shock</u> . Video Still (2004)		
<u>Bek Shock 1234</u> . Video Still (2004)		
<u>Twin Tests 1, 2 &amp; 3</u> . Video Still (2004)		9
<u>Siamese Twin Tests 1234</u> . Video Still (2004)		10
<u>Installation Documentation 1234</u> (2004)		11
<u>Filming Electroshock</u> . Video Still (2004)		
<u>Installation Documentation 567</u> (2004)		
<u>Filming Electroshock 2345</u> . (2004)		14
<u>Identical Twins, Roselle</u> , N.J. (1967)	Diane Arbus	16
<u>Rachel and Rebecca 6 years</u>	Rebecca Pilcher	
<u>Twins</u> , Film Still from <i>The Shining</i> .	Stanley Kubrick	
<u>Senior Citizens Dance King and Queen</u>	Diane Arbus	17
<u>Profile of Diane Arbus</u>		
<u>Boy with plastic Grenade</u> , Central Park, N.Y.C.(1968)		
<u>Douglas Gordon Hysteria (1995)- Global Soap Detail</u> , (2000)	Julian Rosefeldt	21
<u>Installation Detail</u> . (2004)	Rebecca Pilcher	
<u>Photo Documentaton of Hysteria –Augustine</u> , (1896)	Charcot	22
Richer's Table (1896)		
<u>Plaster Cast of Arm</u> (1896)		
<u>TwinShock</u> Video Still (2004)	Rebecca Pilcher	24
<u>Gothic Shock 1&amp;2</u> Video Still (2004)		
<u>Twinshock</u> Video Still (2004)		
Cyborg Twin Video Still (2004)	Rebecca Pilcher	27
<u>Ping Body, 1996 Ping Body Diagram</u> , Stelarc	Jan Sprij	
<u>Ping Body, 1996 Ping Body</u> (1996)	Stelarc	

## **DVD INSERT – TEST WORK**

### *TESTS*

- *Monster Diggers*
- *First Hospital Test*
- *Uncomfortable Man*
- *Wiggly Finger*
- *DannyLift*
- *Dolly*
- *Rat Tail*
- *Eyes*

### *ELECTROSHOCK TESTS*

- *Dan Shock Tests*
- *Dan Shock*
- *Bek Shock*
- *Rach Shock*
- *Serious Gothic*
- *Electro Gothic*
- *Twin Shock*

### *TWIN TESTS*

- *Bek Shock Serious*
- *Rach Shock Serious*
- *Twin Shock Serious*
- *Smiles*
- *Head Moving*
- *Eyes Moving*
- *White Eyes*
- *White Eyes with Pause*

*It started out as an absurd experiment and then it turned into art.*

*At first the strangest thing for me was the shock of the electric currents on my muscles. It was unnerving to feel the electricity charge through my muscles, then to see and feel my arms flicking up without me voluntarily willing them too. I had already filmed a volunteer undergoing the process, but even that could not fully prepare me for the sensation. At first I could not use the muscle stimulator without the feeling of it making me scream and laugh. However for the sake of getting the footage I wanted, I learnt to control myself. Eventually, to capture more drama on digital video the electrical shock rates I were using were at the top end of the scale. It's amazing how much you can become desensitized to uncomfortable sensations. Its more unnerving now to watch the footage after the fact and to realize that it can never fully capture the experience of the process.*

*I became aware of the tension between how we inhabit our body and how the dynamics of power work on the individual. At a base level this work is about mechanisms of power and control and a reaction to the societal constructs we live in. On another level it's an attempt to articulate the strangeness of the reality we find ourselves in.*

*A reaction. To sit and film myself twitching involuntarily. To film other people twitching involuntarily. To film myself and my twin sister twitching involuntarily. To be hooked up to a machine. To become a cyborg. To become a Siamese twin. To become a freak.*

*Why? Because sometimes to articulate what you find problematic within a system you have to work with its language: to have a voice.*

## **PART ONE: INTRODUCTION OF PRACTICE**

*For me, the uncanny is present in the work in that the spectator becomes a voyeur of an objectification of the body, within a context of environment, in the involuntary nature of the electro-stimulated response, in the use of the wires, in the insidious laughter, in the endless repetition... and probably some more things. The claustrophobia of the exhibition space is also a part of the work.*



Freud termed the sensation that fuses comfortable familiarity with alarming disorientation as *unheimlich*. In his essay *Das Unheimlich* [The Uncanny] which has become of signal importance for psychoanalytic and critical theory, Freud sets out to trace the nature of the uncanny, “that class of frightening which leads back to what is known of old and long familiar”(340). Within the bounds of this exegesis I am associating the meaning of the uncanny with the one quoted by Freud and earlier by Edward Schelling: “everything is uncanny that ought to have remained hidden and secret, and yet comes to light.” (340) Freud identified “a particular shade of what is frightening” as “the uncanny”. He described the uncanny as an effect comprised of two basic phenomena, the first being something repressed that recurs in another form. Freud’s second type of uncanny arises from something old and familiar that becomes alienated through continued repression. Freud also cited a definition of the uncanny by psychiatrist Ernst Jentsch, whose 1906 essay; *The Psychology of the Uncanny* elicited Freud’s responding paper. Jentsch wrote about uncanny effects in terms of an intellectual uncertainty. For Freud this was not quite enough and he expanded on this argument. Freud listed a number of occurrences as eliciting uncanny phenomena. In particular I am examining *the awkward moment* in relation to certain aspects of the uncanny, such as the double, uncanny repetition, and the automaton/cyborg. In my practice I want to examine the effects of repetition; especially to highlight the doubling that occurs through consistent recurrence. The ‘space’ uncanny repetition somehow makes and how the nature of repetition and the compulsion to repeat highlights the structure of the uncanny is of great interest to me. It is this structure that allows for an awareness of an involuntary self-exposure to happen. The automation/cyborg also has been a figure that has influenced my practical explorations. I will be discussing these concepts in depth in *Part Two – The Theoretical Context of My Work* in the sections titled as follows; The Uncanny, The Double, Repetition and the Automation/Cyborg.

Moving from my previous articulation of the uncanny through using domestic interiors and horror tropes, I decided to create a new visual language and way of dealing with the theme. I became interested in filming hospital interiors particularly empty long corridors. Hospitals are a liminal space where the physical integrity of the body is transgressed and manipulated. I am using the word liminal in this context as meaning a point of transition, as a quality of in between

space. Victor Turner<sup>1</sup> introduced the concept of liminal space as being a space of transformation between phases of separation and reincorporation. It represents a period of ambiguity, of a marginal and transitional state. In Bhaba's<sup>2</sup> terms the liminal is an interstitial passage between fixed identifications and liminality is a quality of in between spaces. As Tim Kinsella observes the ordinary person when in a liminal state is free from status<sup>3</sup>. Just as the liminal is a point of transition so the hospital is a place of transition. It is in this sense that hospitals can be described as liminal space. Many people remark about the feeling of confusion and alienation on admission to hospital. There is a certain removal of identity that happens to the individual on admission to hospital; their previous identity is overshadowed, as they become a body, subject to clinical procedures in a clinical environment. It is the feelings of uncertainty and ambiguousness of boundaries this can engender that culminate in the hospital being a site that has uncanny resonances.

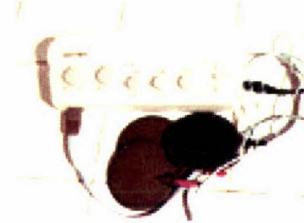
The conditions to get permission to film in the hospital were strict due to the politics of patient privacy and I had to work closely with security guards to be allowed to film. I was not allowed to be filming when patients were being shifted from wards. This meant I was filming late at night by myself in long empty corridors. Despite having permission to film in the hospital, it felt transgressive and somehow covert. Being alone in the empty corridors was an eerie experience and I became very aware of the vulnerability of my body in the institutional space of the hospital. Initially this bodily experience was one that did not completely translate to the source footage of *Hospital Dolly*<sup>4</sup> (one of my earlier video test pieces of a camera moving down a long empty hospital corridor) although elements of this bodily experience became apparent through the manipulation of the footage and soundtrack. This led me to try to articulate an uncanny sense of the body by filming people in uncomfortable situations. *Uncomfortable Man*<sup>5</sup> was a breakthrough work through which I became interested in the idea of involuntary gestures inadvertently revealing a sense of awkwardness. Through analyzing this footage I realized the man I was filming was probably not aware of his repetition of nervous gestures particular to him and this gave his actions an involuntary quality. This relates to how the camera is able to uncover and reveal. I experimented with the footage by looping mannerisms and sound to make this more obvious. Although this work is slightly humorous it is also unsettling. It is through this that I began to focus on using the awkward moment to conceptually underpin my work.



Although filming people without their consent provided opportunities to capture unstaged involuntary gestures, due to ethical concerns I decided not to take this approach. *Dan Lift* is a test work using an actor waiting for a lift. In an effort to get a less staged feel and to provide opportunities for the camera to reveal involuntary gestures I filmed the actor while he was slightly drunk. This test work was completely different to *Uncomfortable Man* and I decided to use a more controlled process to capture involuntary gestures. *Wiggly Finger* was another test work filmed during this period. This footage is of involuntary muscle spasms in an index finger. There was not enough control with these tests and that I had to find another method of filming involuntary physical movement. This led on to the series of works I call *The Electroshock tests*.

### **THE ELECTROSHOCK TESTS – CREATING EXPERIMENTS BASED ON INVOLUNTARY GESTURES**

To film involuntary physical movement I set up tests which involved filming volunteers using an electric muscle stimulator. I filmed in a clinical setting using the electric currents from the device to stimulate involuntary arm movements. (I saw this as a reference to hospitals) This process is reminiscent of Duchenne du Boulogne's electrical experiments in the late 1800s on inmates to find out how muscles of the face reacted to electric currents. He called these experiments "*Mechanism of the Human Physiognomy*". (Duchenne, 1862)<sup>6</sup> Duchenne's principal photographic subject, "The Old Man", was afflicted with almost total facial anesthesia. This circumstance made him an ideal subject for Duchenne's investigations, because the stimulating electrodes he used were certainly somewhat uncomfortable, if not actually painful.



To use the electric muscle stimulator to cause involuntary movement did prove to be uncomfortable and if the rates were turned up high enough, painful. The element of pain was a side effect to the purpose of my work, but because it was integral in creating the movements I had to consider theories of masochism in relation to performance art and also in relation to my work process. I will be discussing issues of masochism in *Part Two: The Theoretical Context*, in the section titled *Masochism*. In this section of writing I will be discussing definitions of masochism and how it can move past its usual articulation in a sexual sense, the masochistic contract, its relation to masochistic performance art practice, and how it relates to my practice. To relate concepts of masochism to my art practice the main keys are notions of the 'contract' and how the masochist structure relates to the structural basis of the Freudian uncanny.

Douglas Gordon's work has been influential in the development of the Electroshock Series, particularly *10ms – 1* (1994). Scottish-born artist Douglas Gordon (b1966) re-examines archival film footage, extracting and dissecting images, often in slow motion, and in the process, reveals psychological and socio-cultural aspects of history. In another work made about the same time, Gordon used a medical demonstration film in which a case of hysteria was staged. Gordon has acknowledged an interest in the way that such ambiguous documentation opens up questions about truth, perception and representation. I came across Gordon's *Hysterical* (1995) when the *Electroshock* series led me to become interested in the hysterical phenomenon.

**10ms-1** uses silent film footage made during the First World War. It shows a soldier, dressed only in his underwear, who seems to be recovering from an injury. He makes a couple of unsteady steps before falling over. Once on the ground, he tries to stand up, but repeatedly fails. The jerkiness of his hapless movements is exaggerated by the slow-motion projection. The title refers to the speed at which an object falls under the pull of gravity. The film has been transferred to video and is shown in a repeated loop, locking the soldier into an endless cycle of struggle and failure. Watching it can be at once compelling, frustrating and strangely voyeuristic. As Douglas Gordon has stated: 'You can see that what is happening on screen might be quite painful – both physically and psychologically – but it has a seductive surface. What do you do – switch off or face the possibility that a certain sadistic mechanism may be at work?'



The electroshock tests have connotations of the automaton and this is another reference to Freud's writing on the uncanny. Freud considered the automaton to be particularly uncanny because the automation in an inanimate object that has somehow come to life. When you cannot tell if an entity is animate or not, or if it is sentient or not, the difference becomes crucial: alive/not alive determines whether an entity is us or them, native or alien. Undecidability and confusion over whether an object was living or not was one major phenomenon Freud listed as creating the effect of the uncanny. The Electroshock tests create a weird inversion of this by the repetitive gestures turning the living body into automation and by this association the body into an inanimate object. At times *the Electroshock Tests* footage is funny and incredibly disturbing. It has made me aware of the value of sound in time based installation art. Elements of these groups of footage have directed my theoretical research particularly notions of the automaton/cyborg, uncanny repetition and the notion of the hysteric which I discuss in *Part Two: Theoretical Context of my Work*.

### **TWIN TESTS**

The repetition of the movements caused by the muscle stimulator for me evoked a type of doubling and to accentuate this further I decided to make a play on the uncanny double by filming my identical twin sister and myself, with notions of mannerism, absence, repetition and the double in mind. I kept the same clinical test format as *Electroshock* as a progression from *The Electroshock Tests* for *The Twin Shock Tests*. The Twin tests are footage of my twin and myself using the muscle stimulator and also staging various repeated movements. In most instances I manipulate and loop material. Titles for these tests provide an indication of their nature. *Twin Shock Serious, Smiles, Heads moving, Eyes moving, Twin white eyes and Twin White eyes with pause*.



Relevant to my practice is *Routes 1 and 9 North, 1994* (Single Screen Video, Running time 10 minutes), by twin sisters Jane and Louise Wilson. This video work invites us to watch Jane and Louise Wilson being hypnotized in a seedy American motel room. The two artists present themselves as guinea pigs in a potentially mind-altering experiment. The camera's gaze is unflinchingly directed at them, inviting us to observe their progress towards entranced acquiescence with the hypnotist's instructions. For most of the works real time duration we watch the artists co-operate with the hypnotist and with each other as they follow instructions, all independent thought suspended, every action documented by the camera's objectivity. The work becomes absorbing for the viewer – who finds them physically being affected by the work.

This work is relevant to my practice in a two-fold manner. The first is the hypnotism of the twins in this work and its relation to notions of telepathy and involuntary actions. The collaborative aspect of Jane and Louise's work is also relevant. Although Rachel and I are not in a specific collaboration in the same sense, Rachel is a willing participant and I am the sole driver for my body of work. Due to the nature of the work I am doing there is a process of negotiation involved with all my subjects.

### **THE SIAMESE TWIN TESTS**

Following on from the *Twin Tests* it was a natural progression to create the illusion of Siamese twins. *The Siamese Twin Tests* essentially are the most resolved separate tests because they embody the conceptual base to my work the most effectively and simply. By creating a conjoined female body containing two separate consciousnesses performing and their containment through the media I have chosen to use. I feel that I have combined most of the conceptual references that have inspired this body of work. The aesthetic of *The Siamese Twin Tests* is deceptively simple, but the conceptual associations are rich.



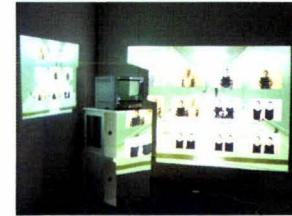
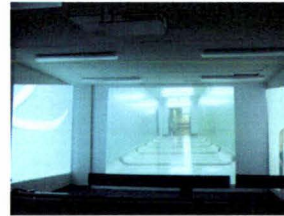
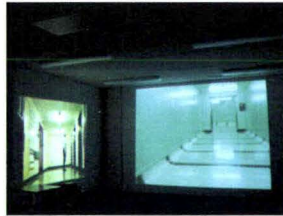
### **WORKING PROCESS/PROJECTION TESTS**

As with every stage of my work there were many possibilities available. The initial stage of my process is to test a number of these possibilities then to pare down as the work becomes more resolved. It becomes an exercise in problem solving at each stage.

### **VIDEO WORK**

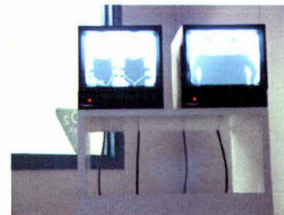
After experimenting with a number of camera angles I decided to use a frontal format. For my purposes the frontal format worked because the confrontational aspect of it was more inclusive and engaging for the viewer when it was in an installation context. Initially I was relying heavily on editing the footage to create repetitious effects but I found that this highlighted the technology in a way that was distracting to the content of the work. Keeping the footage real time added an extra tension to the repeated movements over a period of time.

## INSTALLATION/PROJECTION TESTS



The photo documentation of my installational tests indicates some of the possibilities I have worked with for installing this work. The video vignettes are designed to work together as a type of series and have been developed for installation projects. I am going to expand briefly on two installation possibilities in particular.

One avenue that would have been interesting in relation to the uncanny conceptual base underpinning the work was to install *The Twin Test* on monitors in a number of areas within the same location so that it would be encountered in different contexts as a literal illustration of uncanny repetition and dejavu as the viewer moved through the location. I decided not to work with this option because I wanted to install in an enclosed space to further articulate the uncanny in relation to the body and space it inhabits in my work. The final installation space is very institutional and claustrophobic, which coupled with the footage on monitors helps to induce a bodily reaction in the viewer.



## **PART TWO: THEORETICAL CONTEXT**

*Gordon Bearn: "The absence of what ought to be present is eerie, whereas the 'presence of what ought to be absent is uncanny.'"*<sup>7</sup>

### **THE UNCANNY**

The uncanny is a discourse that is much discussed and written about in the realms of art theory today. It has a rich and timely resonance that permeates current critical thought and underpins my practice.

I am interested in the unexpectedness of the uncanny. In his writing on the uncanny Freud expanded on Willem von Schelling's observation that the sensation of the uncanny occurs when 'dark and buried', repressed images and beliefs come to light, bringing with them emotions of dread and creeping horror. According to historian Terry Castle, the uncanny has been a powerful set of artistic and literary tropes, extensively deployed since the Enlightenment. As she explains in a gloss of Freud's "The uncanny," this quality is made active when apparitions cease to be an active part of a belief system and come into conflict with rational expectations – when primitive beliefs and repressions that have been "surmounted" seem, like the cartoon character the Phantom, to walk again." (Green, 2001:81) My aim is to tease out particular aspects within the extensive and indeterminate field of the uncanny to uncover different ways of looking at this notion. To quote Nicholas Royle "the uncanny involves feelings of uncertainty, in particular regarding the reality of who one is and what is being experienced" (Royle, 2003:1). A way of describing this slippage is to refer to it as *the awkward moment*. The awkward moment embodies the momentary sensation of slippage that occurs when subject hood is put under duress during the experience of the 'uncanny'. This awkwardness seems to be related to feelings of discomfort, vulnerability and a recognition of a kind of unwilling self exposure; a sense of understanding that is supposed to be kept secret, but is inadvertently revealed.

Though often dismissed in general aesthetics, which prefers to concentrate on beauty and more positive emotions, the uncanny is that which inspires fear, dread and horror. In defining Freud's notion of the uncanny<sup>8</sup>, Alexandra Kapelos<sup>9</sup> makes the observation that if the word uncanny were just an expression it would be redundant. Kapelos also notes how the significance of the term and its connotations are made clear in its native language. The German word is "*unheimlich*" and in the first section of his text, Freud diligently clarifies the origins and meanings of the word (Freud 220). *Heimlich* is roughly translated as "belonging to the house" or "familiar" and can also be used to reference a different meaning, "hidden" or "unfamiliar", i.e. *Unheimlich* (Freud 222). In Freud's study of the German word's *Heimlich* and *Unheimlich* he teases out the circular nature of the meanings of these words and this is the underlying logic Freud uses for his argument to demonstrate how the experience of the uncanny is structural.

*Heimlich*, first definition: a; belonging to the house; friendly; familiar; b; tame (as in animals); c; intimate comfortable.  
*Heimlich*, second definition: a; concealed secret, withheld from sight and from others; b; secretive, deceitful = private.

Freud also notes, that what from the perspective of the one who is “at home” is familiar, is to the outsider, the stranger, the very definition of the unfamiliar, the secretive, the impenetrable.<sup>10</sup> The term *Heimlich* embodies the dialectic of “privacy” and “intimacy” that is inherent in bourgeois ideology. Freud associates it with the “private parts”, the parts of the body that are the most “intimate” and that are simultaneously those parts subject to the most concealment (Freud, 200:). For the *Unheimlich* as the negation of *Heimlich* there are two stages of readings.

*Unheimlich*, first definition: Unhomely, unfamiliar, untamed, uncomfortable = eerie, weird.

*Unheimlich*, second definition: The less common variant = unconcealed, unsecret; what is revealed; i.e., what is supposed to be kept secret but is inadvertently revealed.

Kapelos notes the implicit connection of this notion of the *unheimlich* to Freud’s concept of the inadvertent slip of the tongue that reveals a hidden truth. “Unheimlich is the name for everything that ought to have remained secret and hidden but has come to the light.” (Wilhelm von Schelling as cited by Freud, 199): *Unheimlich* then becomes a kind of unwilling mistaken self-exposure. As a brief summation of Freud’s thesis on the uncanny = revelation of what is private and concealed, of what is hidden. The uncanny alludes to psychoanalysts’ central principle of repression and is a useful term for psychoanalysis because it describes the uncomfortable feeling experienced upon encountering something that is both well known and hidden.

As a basis for picking apart the awkward moment as it relates to my practice, I want to tease out particular notions that are generally conflated into what it seems to be a singular understanding of the uncanny. In particular I will be focusing *The Double*, *Repetition* and *The Automaton*. Also relevant to my discussion of the uncanny are notions of the hysteric and theories of masochism<sup>11</sup> as related to the performance art.

### **THE DOUBLE**

In Western society there seems to be an ingrained fear of the double and this theme reappears constantly as a device in gothic literature. E.T.A Hoffman<sup>12</sup>, Edgar Allan Poe, Edward Bulver and Elizabeth Gaskell<sup>13</sup> are notable writers who have used this theme in their work. Many historians and scholars attribute the rise of the Gothic as a reaction to the prevailing mode of rational thought and reason of the times. Enlightenment philosophers and writers privileged reason and human understanding above emotions and feelings. The rise of the Gothic as a response to the Enlightenment has a resonance in my practice. Furthermore, the rise of experimental science during this period offered an empirical model for how one might arrive at truth, and in a historical progression this empirical model underpins the dialectic rational of modernism. In my practice I have been interested in critiques of this modernist rational because it is problematic and still at issue today. I have been drawn to visual artists who have a gothic sensibility. In particular the work of Diane Arbus and twin sisters Jane and Louise Wilson's work have an interesting relation to my current body of work. These artists have used uncanny notions of the double in different ways in their work that I will expand on further. Before I discuss these relations it is necessary for me to develop a discussion of why and how the double is uncanny.



When we strike doubles in the same context, we tend to link one meaning to one thing that is unique and expressive. When we are caught in the situation of two individual different things looking the same, it cause confusion, posing the dilemma of identifying which one of the two is the authentic original. Freud called the double "*the uncanny harbinger of death*", and linked it to his theory of the death drive, which he regarded as the portent of death, decay and finitude, and as the kernel of mortality. Freud also comments on how for most people the sight of a corpse is especially uncanny. In this sense, the double causes an especially uncanny feeling because it returns to us as a figure of death. As a way of explaining the fear of the double, Freud states that our fear '*still contains the old belief that the deceased becomes the enemy of his survivor and wants to carry him off*' (396) This is the reason for the taboos that surround the corpse in western society, for to touch death means to be partially inhabited by it. (Clarke,2002:40)

When we encounter the double we are put in the state of feeling two conflicting emotions at the same time. Elizabeth Bronfen clarifies this particularly well:

The double is an ambivalent figure of death since it signifies an insurance that one will continue to live, that the soul is eternal even as the body decomposes and as such signifies a defense against death. The composition of representation serves as a triumph over and against material decomposition in the realm or system of the real. However, the double is by definition also a figure for a split or gap... The double, simultaneously denying and affirming mortality, is the metaphor of the uncanniness of the death drive, of '*Unheimlichkeit par excellence*', grounding all other versions of the uncanny because it points to what is most resistantly and universally repressed, namely the presence of death in life and at the origin of life. Elizabeth Bronfen (cited in Wolfreys, 2004:242)

David B Morris goes further with his assertion that every uncanny figure or event is inevitably a substitute: the inexact double or surrogate of what we cannot know and cannot represent directly. Therefore, in the system of the uncanny, a corpse cannot represent death (as it might in allegorical texts) but only our inability to know what death is. (Royle, 2004:226) This is where the sense of uncanny slippage lies, because the double by association dredges this up and uncovers something that is absolutely familiar to us but yet also estranged from us.

### **TWINS**

Because they are a tangible form of the double, the sight of identical twins creates a sensation of the uncanny and there is a familiar yet aberrant quality to this 'spectacle'.<sup>14</sup> From personal experience of being an identical twin, by virtue of being a duplicate, you are on display and there is a confrontation that happens. Seeing twins together is an affront to the notion of the intimacy of subject-hood. The sight of this doubling, but not yet repetition, of two separate individuals is like a tear, an exposure that jolts us with a sense of a secret and inarticulate truth that causes a slippage. There is a sense of intimacy or knowledge that the sight of twins affords us that makes us wish it had remained concealed. It is unseemly, disturbing and somehow, underneath its innocuous appearance, threatening. These factors coupled with the theory of the uncanny double being inextricably linked to the death drive, makes sense of the abject fascination people have with twins. By using the term *abject*<sup>15</sup> I wish to highlight the instinctive fascination yet repulsion of the double.

In a recent article in the Listener<sup>16</sup> Bruce Ansley explains this further. He states that twins are expected to live secret lives and that they are widely believed to have almost supernatural powers, or ESP in the very least.<sup>17</sup> Ansley goes on to say that “twins do have a secret life, except that it is different from the popular version, their secret lives are strange, often insular, and quite fiercely guarded. They understand each other very well without fully understanding their effect on others, remaining a mystery.” To further state my point this brings to mind the second definition of Heimlech, outlined earlier; as being like a concealed secret, withheld from sight and from others, secretive, deceitful and private. A key factor from these definitions that I have focused in on my practical work is the idea that *what from the perspective of the one who is “at home” is familiar, is to the outsider, the stranger, the very definition of the unfamiliar, the secretive, the impenetrable.*



In my Twin Series works, the twin bond is something I have been aware of as having a private quality *and my* work revolves around this notion. My twin sister Rachel and I have a close bond that is different to any other relationship I have. To some people this understanding we share is hard to comprehend. We are not telepathic in the popular sense, but the bond means that we find communication very easy. This aspect of communication we share, worked well when I filming synchronized movements. In the *Twin Tests* we had no one choreographing us and were relying on each other to make the movements at the same time. Sometimes this is apparent in the footage of the test work. At some point in my work there was the option of using multiple sets of twins. I decided against this because I felt that using Rachel and myself was more appropriate for the material I was influenced by. Also bringing in multiple sets of twins into my work at this point would highlight the idea of display and I was not sure that these notions of display would add anything to my discourse of the uncanny. By playing on the intimacy Rachel and I have through being twins I could explore notions of subject hood further in the work.

### DIANE ARBUS

Diane Arbus's image of identical twins relates directly to my *Twin Series*, and was an influence on my *Siamese Twin* works. One of modern photography's most recognizable images, *Identical Twins, Roselle, N.J. (1967)*, is an uncanny image in that Arbus literally depicts the double. Two identical twins are placed in the centre of the frame and, as Carol Armstrong points out, "where their sameness is at first biological and then is culturally supplemented by the wearing of identical dresses."<sup>18</sup> The Twins expressions side by side have an almost sequential quality with the sense of one action passing into another by the sequence of unsmiling to smiling. As Andrews puts it, "the sister on the left looks as though she will soon pass into the smile of her sister on the right, and perhaps vice versa... Their similarities in facial expression and clothing undercut by an awareness of difference... In addition it is their facial expressions that most clearly signal they do not share the same consciousness, this photo shows psychologically, they may be very similar but not the same."(Andrews,2003:78) Just to look at the set of their mouths you can see they are different people looking at different worlds and yet, they might be the same person. This alludes to time-lapse photography and their captured 'telepathy' actually highlights their individuality. Arbus's image *Identical twins* inspired Stanley Kubrick's<sup>19</sup> use of identical looking sisters in his movie *The Shining* playing on all the conventions of the paranormal that make it ideal for the horror genre.



©Estate of Diane Arbus

"I Work From Awkwardness."



Another of the interesting elements of Arbus's work is the way she "orients the viewer to the "flaw" of the subject or scene, the elements that are slightly off about it."(Carol Armstrong as cited by Andrews, 2003:72) This tension between the prosaic and the peculiar, helped Arbus revolutionize portraiture during the 1960s. Arbus's intense curiosity demonstrated a need to identify with the *other* in her subjects and much of her work is dominated by portraits of everyday "freaks"<sup>20</sup> Her fascination and repulsion towards freaks also suggests envy and even a repressed identification with them that may be associated with Freud's concept of the "unheimlich" and in this way, the twins appear as guides to the alternate, sometimes aberrant, worlds often repressed in the minds of mainstream society. (Andrews,2003:72) Andrews also comments that the obsessive quality of Arbus's lifelong project of photographing freaks reveals what Freud terms 'the compulsion to repeat' or repetition compulsion. Andrews observes how the effect of her identification in the images is what appears to be a reciprocated identification, "something like exteriorized anxiety" (69-70). This somehow allows the camera to uncover "the recesses" or secret dimensions of the subject portrayed and reveal or 'bring to light' the bizarre. Arbus evokes the viewer's identification through the mundane made uncanny by its relationship to the peculiar. Arbus makes us aware of the peculiar in her images in order to evoke the viewer's identification with the subject.

In relation to the concept of the awkward moment, it seems that Arbus, through the experience of her photographs, had an understanding of the phenomena of the uncanny and its structural mechanism of revelation. It can be argued that Arbus wanted viewers to believe that the composition of all her images was accidental. She claimed to arrange herself around the subject; as she stated; "I work from Awkwardness. By that I mean I don't like to arrange things. If I stand in front of something instead of arranging it, I arrange myself."(Andrews,2003:72)

What also becomes important with respect to this arrangement is Arbus's notion of the flaw. She describes this as the discrepancy between how "what you want people to know about you and what you can't help people knowing about you... [It's the gap] between intention and effect." *It is this awareness of a mistaken self-exposure that highlights the uncanniness underpinning what I call the awkward moment.* Andrews states that it is this 'flaw' that Freud might call the repressed secret, to be discovered by the camera.(Andrews, 2003:78)

#### **THE CAMERA MAKING VISIBLE**

In her discussion of Diane Arbus's work, Elaine Andrew's argues that "only the camera can access the recesses or secret dimensions of the subject portrayed and reveal or "bring to light' the uncanny. (Andrews,2003:pxiii). I believe that video possesses the same ability to uncover and bring to light secrets. In particular, those types of 'secrets' that are best left unrevealed. In my practice, video works on two levels, as documentation and as a medium to translate performative gestures into an installation space. The documentary nature of the video recording makes the viewer a part of the event. This is not a simulated or acted-out performance, so reality is a part of the event. This raises questions about the viewer's ability or willingness to identify with the 'victims/subjects' we look at. This is particularly true for the *Electroshock* works. The *Electroshock* works are video documentation of volunteers using an electric muscle stimulator to create involuntary muscle spasms, which are sometimes painful.

In some situations the recorded gesture of video documentation reveals more than an actual performance can. In her text, *Imaging the Unseeable*, Jackie Hatfield supports this idea stating that the material of film/video and the moving digital image can make the unseen visible and reveal aspects of subjectivity that are private. She comments that the body on film is actually a trace of the real body, a ghost. "In film the subject exists physically but apart from the real body, and what is left is a signified body, which has a different *authenticity* from the corporeal body in performance. The performing body as the site of representation is not mediated by technology – the camera – and when the performance is over that moment is finished and is only present in memory – it is a unique event. More than the performing body both film and video can be used to disclose the internal imaginative realities and dreams of a subject that cannot be seen via the real body."(Hatfield,1999:62)

Photographic documentation of performance has the effect of distancing viewers and video documentation of performance also works in this way. The detachment this distance creates aids this sense of revelation. The tension between performance documentation and actual performance is an interesting one, each creating a completely different type of awareness, both physically and conceptually. On this subject, when Gina Pane comments on the impossibility of "performance documentation to express the same thing as actual performance, she makes it clear that she introduced photography into her performance work before her action began, giving it a conceptual function. By positioning the photographer inside the action space with her, the documentation is not an external factor in the work but relates directly to the theoretical and conceptual reading of the work(O'Dell,1998:28).

In my practice I use performance documentation in a different way. I document performance to be mediated through both the camera and the monitor. Although the use of this technology has a distancing mechanism compared to live performance, through its nature time based media has the potential to create a different sense of performative space that can be just as "present". In my work process, I have noticed a big difference between highly edited versions of test work (particularly with my first *Electroshock Test*) and test works that are edited as little as possible. I have found the footage where the timeframes are in 'real-time' the most effective in translating the performance. Although editing footage to manipulate different speeds of movement with the repetitious gestures creates an unsettling effect it drew attention to the editing process and away from the performance practice.

### **REPETITION**

If Freud called the double "*the uncanny harbinger of death*", and linked it to his theory of the death drive, he also classifies repetition's relationship to the death drive.<sup>21</sup> "The death drive is eerily uncanny, uncannily eerie and manifests itself in a compulsion to repeat..."(Royle,2003:88-100) Leo Bersani calls repetition the "activity of Inertia" and states that "the paradox of this activity is that it can be resolved only in death: the one new thing that can happen to those who are committed to repeating themselves".(Studlar:1988:123) This manifestation of the death drive into a compulsion to repeat connects 'uncanny' repetition to the double. Uncanny repetition and the double are also connected due to the fact that the double is the first order of repetition and therefore reminds us of this compulsion to repeat. There is a circular dynamic at play here. "It is not a matter of discovering something 'behind' the repetition. As Neil Hertz has acutely remarked: "The feeling of the uncanny would seem to be generated by being reminded of the repetition compulsion, not by being reminded of what ever it is that is being repeated." (Royle,2003:90)

In my practice I want to examine the effects of repetition; especially to highlight the doubling that occurs through consistent recurrence. The 'space' uncanny repetition somehow makes and how the nature of repetition and the compulsion to repeat highlights the structure of the uncanny is of great interest to me. It is this structure that allows for an awareness of an involuntary self-exposure to happen. Freud comments on the involuntary nature of uncanny repetition stating:

Importantly, the aspect of recurrence is involuntary, as that which surfaces from the unconscious can be neither predicted nor controlled: This factor of involuntary of repetition ... surrounds what would otherwise be innocent enough with an uncanny atmosphere, and forces upon us the idea of something fanciful and inescapable when otherwise we should have spoken only of 'chance'. Sigmund Freud (as cited in Wolfreys,2004:241)

I find it interesting to consider distinctions between voluntary and involuntary repetition. I have found that the more a gesture is repeated, even if it starts out as a contrived repetition, it still has the mechanism to become strange and highlight itself in an uncanny manner. This is partly because, although you can recognize the control and intent driving contrived repetition, repetition of any kind due to its nature, references the structure its working in. I would like to discuss further this indication of structure and Bersani's comments that repetition is the activity of inertia that can only be resolved in death. The question I would like to posit here, is this; is this inertia caused because there is a connotation of endless infinitude to repetition that threatens to decay the structure it highlights? And in a logical progression, is it fair to say this decay or breaching of boundaries indicates contact with Death or the notion of Lacan's Real?<sup>22</sup> Lacan's notion of the Real certainly exists outside any form of structure and threatens the dissolution of subject-hood. Because I am interested in Lacanian notions of the Real and Lacanian notions of subject hood and see the uncanny phenomenon as disruptive to the symbolic order; I use repetition in my work. Repetition is a simple way of creating a space in which this slippage occurs. The phenomenon of the uncanny is disruptive to our notions of homogenous subject hood because it puts us into contact with the Real.

The paradox of this notion is that while the compulsion to repeat is an indicator of the uncanny, repetition is an integral part of how we construct identity. On this subject, Samuel Weber explains that "for narratives of identity to be possible, there needs to be a certain repetition possible of the marks and traces of the singular identity."(Weber, 97) Weber goes on to say that identity depends on repetition, which however, in turn, supposes something like an identity. That is to say, in order to be apprehended or identified as such – every signifying element must be *identifiable as such* in order for it to signify – every signifier or 'mark' must be recognizable, repeatable. In order to be *cognizable*, an element must be recognizable as the *same* that in turn presupposes a process of *comparison* and *repetition*. It must be compared with earlier instances of self in order<sup>23</sup> to be recognizable *as a self*, as an identity. This process of repetitive comparison, out of which self-sameness emerges and which it therefore must *pass through*, introduces an element of *heterogeneity*, of *otherness*, into the constitution of the same. (Weber, 1996:138: cited in Wolfreys, 2004:97-99)<sup>24</sup>

This may be an explanation of why we are drawn to repetition, of why we find comfort in repeated actions and visual pleasure in repetitive pattern. Repetition in art practice is an effective formal tool both aesthetically and conceptually. On a micro scale repetition is important in my practice as a formal and conceptual device. On a macro scale it is interesting to consider the implications of repetition in art practice by using repetitions as a way to cause a rupture to move forward.

## **HYSTERIA**

Freud's notions of the hysteric<sup>25</sup> and the inception of photography as the first diagnostic tool, are referenced in my practical work

I am specifically interested in referencing the intimate and reciprocal relationship between the disciplines of psychiatry and photography in the late nineteenth century, specifically Jean-Martin Charcot's practice of methodically photographing the inmates of the Salpêtrière (the notorious Parisian asylum for insane and incurable women) identified as hysterics to provide evidence to skeptical colleges of hysteria's specific form. In his book *Invention of Hysteria – Charcot and the Photographic Iconography of the Salpêtrière*, Georges Didi-Huberman discusses how this use of the camera, solicited the theatricalized spectacle of hysterical women at the dawn of the psychoanalytic age.



The notion of the camera uncovering a secret is a constant theme that arises in Didi-Huberman's writing. This was the intent of Charcot's photographs. That in some way the phenomena of the hysteric could be uncovered and rationalized. Using imagery in my work that recalls the historical practice of diagnostic photography (the nostalgic feel or reference to Charcot's photographs from the Salpêtrière) is a way to articulate how the very issues of abuse of power, that underlie this genre of diagnostic photography caused it to be acceptable for those photos to be taken, is still an issue and how the 'weird science' of the nineteenth century still haunts our thinking to this day<sup>26</sup> The notion of the hysterical woman and hysteria itself is deeply disturbing. Even more problematic, in perpetuating notions of the hysteric, Charcot did not stop at voyeuristic observation. Moving the patients from a state of complicity to antipathy by using hypnosis, electroshock therapy and genital manipulation, Charcot instigated the hysterical symptoms in his patients, which eventually gave rise to hatred and resistance on their part. It took a long time for the exposures to work and this implies that the bodies are being held by the camera. There is an inherent element of power and control and "alien ness" in trying to get illness to stage itself before the camera. It is largely because of these issues that I became interested in the aesthetic tropes of diagnostic photography from this era.



To look at these issues in the context of the 'uncanny', and the fact that accepted notions of the uncanny come from Freud, who was very much of his time, seems appropriate in regards to my work. Especially when the central concept to the Freudian uncanny is repression. Bringing to light the problematics of this type of control, and the engineering of systems by a power that does not see or accept to see what it is doing has been a predominant issue in feminist discourse and is still being addressed by feminist discourse. It might seem contradictory to use Freudian/Lacanian theory because it is, as Nina Baym<sup>27</sup> states "misogynistically determinist." She goes on to say "whether anatomical or linguistic, psychoanalysis excludes women from civilization and its discontents, indeed makes civilization dependent on that exclusion." In light of these issues I have made a decision to use Freudian theory to underpin my practice, because I have issues with it. I feel that through the process of repeating it back (and showing an interpretation of its effects) to the viewer (through using an aesthetic that recalls the historical practice of diagnostic photography) the problematics inherent with it will be highlighted. I am not alone in this method of working. Douglas Gordon's methodology of re-examining archival film and representing it in an art context has the sense of critique I am trying to articulate. Gordon re-examines archival film footage, extracting and dissecting images, often in slow motion, and in the process, reveals psychological and socio-cultural aspects of history. Extremely appropriate to this discussion is his *Hysterical* (1995) a recycled turn-of-the-century medical film in which a masked woman, apparently suffering from hysteria, was maltreated by doctors supposedly engaged in a cure. It is in this sense I am interested in the idea of repetition somehow causing a rupture or dislocation.

*The Freudian unconscious is very much like what one does in front of the computer screen. The Freudian unconscious is not all this body language or tonality, no. The Freudian unconscious is precisely this helplessness, because basically this is a symptom. When you have some hysterical symptom it has precisely such a structure. So my point here would be along the lines you drew, that cyberspace often functions in the hysterical way, which is exactly this radical uncertainty: I don't know whom my letter will reach. I don't know what the other wants from me and thus I try in advance to reflect this uncertainty. Cyberspace is open in the sense that we cannot decide from its technological properties whether it functions in a perverse or in a hysterical way. When I speak of perversion I do not mean perversion as a certain practice, for example anal intercourse. For Lacan, perversion designates a very precise subjective attitude that is an attitude of self-objectivization or self-instrumentalization. Whereas the typical hysterical fear is to become a tool of the other, so the basic constituent of subjectivity is hysterical: I don't know what I am for the other. Hysteria, or neurosis in general is always a position of questioning.<sup>28</sup>*

## MASOCHISM

*My flatmate and I are sitting on barstools in the bath. Behind us is a sea of white tiles. Each of our arms are hooked up to a muscle stimulator at crucial points to allow the electric currents to contract our arm muscles. Side by side. Arms twitching in unison. However this is not enough. We turn the electric current up. Too high, it hurts like hell, we want to scream and laugh (why is laughter an involuntary reaction to pain in some situations?) at first we do but after a while, somehow, we remain stoic. For to break down in laughter would somehow ruin the effect we are trying to capture on camera.*



Why use a process that causes physical pain? Physical discomfort was a side effect of trying to capture involuntary movements on film. Initially the nervous gestures uncomfortable people make, particularly when they are being filmed without their consent, caught my attention. This was the point where I first hit upon notions of the awkward moment and began to see a connection between these gestures and elements of the Freudian uncanny. However, filming reluctant strangers to capture this effect was unethical, so I resorted to using electric muscle stimulators on volunteers to create involuntary movements of the body. This is effective, but the electric pulses have to be set at high rates to get significant levels of movement and this can be painful. The element of pain involved in this process was significant because it highlighted notions of the body and also because of how it referenced performance art based on using the body like a tool. This led me to consider the mechanics of masochism (beyond a sexual sense) as related to art performance and the correlation between the structural nature of masochism and the structural nature of the Freudian uncanny. In this section of writing I will be discussing definitions of masochism and how it can move past its usual articulation in a sexual sense, the masochistic contract and its relation to masochistic performance art practice<sup>29</sup> and how this relates to my practice. To link concepts of masochism to my art practice the key factors include notions of the 'contract' and how the masochist structure relates to the structural basis of the Freudian uncanny.

Masochism is originally defined as a psychosexual phenomenon (a "perversion") where one person gains erotic pleasure by having pain inflicted on them. A looser definition is used to describe the behavior of a person who actively seeks out pain/and or humiliation. Later theorists have removed it from this context, and refer to it within other discourses not related to the psychosexual. Deleuze in particular highlights the masochistic contract and states how masochism is a discourse not limited to articulations only within sexuality but that it can be used in a broader sense. It is this later definition of the masochistic that is being explored in my work.<sup>30</sup> I will discuss this further on in this section. The term masochism was first used in the late 19<sup>th</sup> century by psychoanalyst Richard von Kraft-Ebbing to label what he recognized as a desire to harm one's own body. The name was derived from the erotic writings of Leopold von Sacher-Masoch, based in part on his own

relationships with women who under signed contract, took up roles and committed violence against his body that resulted in his heightened sexual satisfaction.<sup>31</sup> O'Dell, 1998:132)

As a pervert a masochist is to be cured. But is Masochism a perversion?<sup>32</sup> As Jo-Anne Prins states, this is dependent on the social parameters in which that definition is created. In classifying masochism as a perversion Sigmund Freud shared this notion, though in many ways he departed from Kraft-Ebbing. Freud's early theory that masochism and sadism are the same inclination, derives from the sexual instinct where there is a strong connection between cruelty and sexual instinct. Masochism is sadism reversed, from the object towards the ego. As Freud's concept of masochism evolved, the relation of partners in the masochistic perversion became the model for the relation between intrapsychic agencies and masochism became a fundamental theoretical concept of drives and structure. William Grossman writes on this subject from a clinical perspective emphasizing structural and object relations within the phenomenon of masochism stating that the specific issues that go into its composition are vicissitudes of pleasure and unpleasure, of aggression, of activity and passivity in relation to authority, of significant identifications, and of impulse control and reality testing. The relations between these concepts and masochism gave masochism a special significance in Freud's theoretical formulations as a basic mental force; as a component of the sexual instinct and then as an expression of the death instinct. (Grossman:1986)

Although the perverse structure of masochism can be articulated very clearly in a sexual sense, I believe it has the potential to go beyond this. To support this, Deleuze considers masochism to be a phenomenology of experience that reaches far beyond the limited definition of a perverse sexuality.

"The masochistic aesthetic extends beyond the purely clinical realm into the arena of language, artistic form, narratives and production of textual pleasure. Emerging as a distinct artistic discourse, the masochistic aesthetic structures unconscious infantile sexual conflicts, conscious fantasies and adult experience into a form that is not only a measure of the influence of early developmental stages but also a register of the transformative power of the creative process." (Deleuze as cited by Studlas,1998:14)

In this context Masochism is no longer seen as a sexual strategy that leads to sadism, but as one which channels desire into consensual and formalized modes of performance. Deleuze also acknowledges the importance of the agreement between the partners, which Sacher-Masoch had literalized by drawing up actual contracts. Deleuze coined the term "masochistic contract" to describe such explicit or implicit agreements. This contract or mutual consent is underlined by Deleuze as a basic requirement of masochism. Kathy O'dell focuses on the nature of the masochistic contract in her book, *Contract with the Skin – Masochism Performance Art and the 1970s*, stressing that a similar sort of contract exists in masochistic performance art; sometimes between performers themselves and always between the performer and audience members. With this focus she considers the work of Burden, Acconci, Gina Pane and Ulay/Marina Abramovic focusing on the tacit contract between artist and audience. O'Dell outlines aspects of masochistic performance as being: mechanics of alienation in art and everyday life, the psychological influences of the domestic in art an everyday life, the sensation of being both a human-subject and object, the function of metaphor in art and especially the relationship between artist and audience.

Chris Burden's *Shoot* offers a clear example. In front of a small audience at Santa Aria, California, gallery (1971), Burden asked a friend who was a trained sharpshooter to shoot his left arm from a distance of fifteen feet with the intention of grazing him, though a more serious wound resulted. For O'Dell the key to understanding the event is the tacit contract between those present. "Audience members chose not to stop the shooting, just as the sharpshooter himself chose not to turn down Burden's request"<sup>33</sup> This contract is masochistic; none of the performances are intended to arouse either spectator or performer sexually, but metaphorically re-enact the pre-sexual triggers of psychic development – the oral, mirror and finally oedipal stages, the last of which culminates in the rigidification of symbolic systems... the positioning of the individual within another institutional construct – the world of law – which is to say the world of the contract. (O'Dell, 1998, 10-12)

O'Dell quite rightly points out that masochism always embodies a critique. "Masochism blows the whistle on the institutional frameworks that trigger it and within which it is practiced."(O'Dell,1998:52) Deleuze's statement that " [the masochist's] apparent obedience conceals a criticism and a provocation" also makes it understandable why some artists choose this approach to performance art (21. Deleuze masochism *ibid.*')(O'Dell,1998:77). According to Deleuze, sadist performers act out the death instinct in demonstrative forms by multiplying and condensing cruelty, whereas masochists use contemplative modes of perception and performance which enact and subvert law and authority. (Jacobs, 1991:88) It is this sense of critique and subversion which masochism embodies, that captures my interest and this is why I reference it in relation to my practical work. One of the foremost performance artists of the 70's, Gina Pane, explains the masochistic use of the body in art performance:

"[The body is] the reducible core of the human being, its most fragile part. This is how it has always been, under all social systems, at any given moment of history. And the wound is the memory of the body; it memorizes its fragility, its pain, thus its "real" existence. It is a defense against the object and against the mental prosthesis." Gina Pane ( as cited by O'Dell,1998:27)

Initially in my practice I did not set out to do masochistic performance work, but as my work progressed I realized that researching the nature of masochism would be important in my articulation of the sense of the uncanny. The element of masochism in my work has an effect of actively involving the viewer. Although the actual performance is mediated through video, the sense of involving and implicating the viewer in the masochistic contract is the key to activating the space between the viewer and the artwork. The sense of negotiation needed between myself and my subjects to film *The Electroshock* footage is inherent, because it takes communication and tacit agreement between parties to make this possible. Without a common understanding and agreement, my volunteers would never have subjected themselves to the painful, humiliating and absurd aspects of this performance, especially with the knowledge that this footage would be viewed by others. The painful and humiliating aspect of being made to move involuntarily on film also works to highlight the fragile nature of the body, which in turn highlights the fragile nature of subject-hood. A part of me was drawn to follow up on the masochistic aspect of *The Electroshock Tests* in my *Twin Tests* as a reaction to the sexualization of twins in popular culture. This work has an ambiguousness relating to popular ideas of masochism and the sexualization of twins that gives it uncomfortable and disturbing edge, highlighting the perversity of this. I find this ironic because clinical psychoanalysis describes masochism as a perversion.

As I have previously outlined, the perverse structure of masochism, has the potential to go beyond articulation in a sexual sense and I can see relationships between the structural basis of masochism and the Freudian uncanny. The uncanny phenomenon works to highlight and destabilize the structures it works in. Through creating sensations of slippage and uncertainty the mechanism of the uncanny puts notions of subject-hood under duress and causes sense of fragmentation and the utilization of the structure of masochism can be seen as a reactionary attempt to rope in this fragmenting of subject-hood. Masochism's structure relies on repetitions, returnings and has no clear satiation in sight. But these repetitions and returnings have the effect of consolidating this fragmentation of subject-hood – or at the very least can be seen as an effort at consolidation of subject-hood.

Although the masochistic nature of extreme performance art seems senseless and off putting, Kathy O'Dell's states that we may have to experience these responses in a concentrated form to understand that we all experience that which triggers them, on a daily basis. (O'Dell,1998:82) The use of masochistic art performance, with its connotations of the contract and its subversive critique on power and how it draws attention to the positioning of the individual within an institutional context make it an interesting tool with which to reconfigure ways of critiquing systems of power and control and how they work on the individual.

### **THE AUTOMATON/CYBORG**

In my explorations of involuntary<sup>34</sup> gestures I have considered the work of Australian performance artist Stelarc. I came across Stelarc's works *Ping Body* and *Third Arm* after I had done a number of tests using a muscle stimulator to create involuntary movements for my *Electroshock* series. I found there were some interesting parallels between our work. Part of my practical work involves taped performance using an electric muscle stimulator – which contracts muscles through electrical currents to make limbs move. I was interested in highlighting how the body is machine-like by forcing automatic muscle contractions. How the body is animated becomes an important issue in this work. It draws attention to how we inhabit the body and highlights a type of anxiety related to that. It is this sense of anxiety that underpins my conception of the awkward moment. Stelarc's work is about testing the limits of the human body by deploying new technologies in inventive constructions. He has used medical instruments, prosthetics, robotics, virtual reality systems and the Internet to explore alternative, intimate and involuntary interfaces with the body. Although my work has a far more analogue<sup>35</sup> aspect to it compared to Stelarc's, there is a clear relation between aspects of our work.



There are two sides to Stelarc's work. One is a series of performances that integrate technology and the body and the other is a series of essays that speculate on the nature of the human body in the context of contemporary technology. Mark Poster notes that while Stelarc's works "dramatically draw our attention to the fate of the body under the conditions of global connectivity", he also acknowledges that Stelarc's work and writing has raised contentions, some of which are that his performances are [scientifically off-base, morally repugnant, politically naïve and psychologically disturbed] (Dety,151-69) Poster goes on to say he finds Stelarc's discourse far less interesting than his performances and that Stelarc's fanciful, reckless, and to some noxious speculations<sup>36</sup> do little to further the inventiveness of many of his performances (Poster, 2003:28-29). I think the performative work opens up multiple discourses relating to the post-modern body. As Poster says Stelarc's "*Ping Body* – the body online and wired unsettles pre-existing identity formations: national, gendered, ethnic, racist, and so forth..." I am interested in how technology unsettles and disturbs how we think about the body and in discourses that articulate how a body/technology discourse can rupture and disperse binary discourse.

Because the repetitious human gestures of *Electroshock* have a machine like quality and imply the idea of the automaton I am looking at notions of the cyborg and machines. The cyborg body as part human, part machine, exhibits both fragility and strength. Notable sources are expansions on Donna Haraway's discourse in relation to cybernetic culture and interfaces between man and machine. Haraway states that Cyborg imagery can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves. It these dualisms that perpetuate the systems of power and control that constitute binary discourse.<sup>37</sup> In his examination of the way in which the body is arbitrarily and violently constructed in order to legitimize different regimes of domination, Foucault stated that "the body is the inscribed surface of events (traced by language and dissolved by ideas) the locus of a disassociated self (adopting the illusion of a substantial unity) and a volume in perpetual disintegration..." (Foucault 1984e:83)(as cited by McNay,1992:51)

What interests me most about the notions of the 'cyborg' is its liminal nature and how it upsets traditional conceptions of the body. The cyborg's liminal nature is inherent because the cyborg is a marginal figure. The cyborg is a 'marginal' figure (to borrow from Victor Turner) in the sense that it "is a in the state of being at once no longer classified and not yet classified." Turner also comments on how liminal beings are perceived as polluting because they are neither one thing or the other and are more often than not characterized as "monstrous, diseased, queer, marginal, black, insane or female" (96) (Zylinkska, 35). Rather than positing figure of the cyborg in the conventional process of marginalization where individuals are cast as so different that they are put at a disadvantage in terms of power I view the cyborg as a disruption to absolutist conceptions of difference. This is possible "because to be perceived as monstrous, or consciously to construct oneself as monstrous, is to have an affinity with disorder, chaos, mutation and transformation, in an attempt to work against logic, rationality, normality, purity and science. It can be seen as a way of both undoing and resurrecting the past and its fictions: in order to create some new forms, connections, leakages and abstractions."(Clarke,2002:36) As Judith Squires states, "The potential of the cyborg myth is that it might offer a lexicon with which to challenge the self-foundation project of the enlightenment without giving up on its self assertion project; abandoning the rationalist and individualist assumptions whilst retaining the pluralist and democratic political structures."(Squires,1996:371)

In my practice the connection of the female body signaling monstrosity and also women, monsters and cyborgs being perceived as liminal are notions that have influenced the development of the *Twin Shock* and *Siamese Twin* work. I have deliberately referenced popular conceptions of the 'freak' (*by creating a conjoined female body containing two separate consciousnesses*) to bring a monstrous aspect to these works. Monstrosity is threatening to the enlightenment discourse because its abject nature works against logic, rationality, normality, purity and science. To expand on the threatening nature of monstrosity (this is particularly in relation to the female body) Joanna Zylinkaska states "within the patriarchy, the female body is a desirable object, a subject of visual and physical pleasure that can be manifest in many forms." She goes on to say, "But because the female body is the subject of desire, it is also is a threat to the solidarity and unity of the patriarchy – where an acknowledgment of desire is an acknowledgement of lack." (Zylinkaska,2002:39) And as I have stated previously and have cited Haraway earlier in this discussion, anything that is a threat to the solidarity and unity of a homogenizing power structure has the potential to disrupt the binary systems that create uneven power dynamics.

## **CONCLUSION**

In conclusion, notions of the uncanny have the possibility be a useful tool to configure different ways of approaching critical discourse. The Freudian uncanny's central principle of repression is constructive because it describes the uncomfortable feeling experienced upon encountering something that is both well known and hidden. The mechanism of the uncanny phenomenon as Nicholas Royle states "evokes feelings of uncertainty, in particular regarding the reality of who one is and what is being experienced." (Royle,2003:1) This causes a conflict with rational expectations. This sensation of conflict can be used to draw attention to, and to uncover problematic areas in critical discourse. I have focused on the concept of the awkward moment as a way to describe this slippage. Examining the awkward moment in relation to certain aspects of the uncanny, such as the double, repetition and the automaton, has been the intent of this exploration.

The awkward moment embodies the sensation of slippage that occurs when subject-hood is put under duress during the experience of the uncanny. The double, uncanny repetition and the automation all set the uncanny mechanism into motion. As discussed, the double causes an especially uncanny feeling because it returns to us as a figure of death. Freud described the double as "the uncanny harbinger of death" linking it to his theory of the death drive, which he regarded as the portent of death, decay, finitude and as the kernel of mortality. To further explain and supplement this issue, a key statement by David B Morris develops the suggestion of double as being "the uncanny harbinger of death" further. He states, "To think of the uncanny double as inevitably being a substitute: the inexact double or surrogate of what we cannot know and cannot represent directly, relates to how, in the system of the uncanny, a corpse cannot represent death (as it might in allegorical texts) but only our inability to know what death is." (Morris as cited by Royle,

2004:226) This sense of the unknowable and substitution is where uncanny slippage lies. This is because the double by association dredges up and it uncovers something that is absolutely familiar to us but yet also estranged from us.

This revelation of the estranged familiar through the mechanics of the uncanny directly relates to what Diane Arbus referred to as the 'flaw'. This idea of the 'flaw' could be described as another way to articulate the awkward moment. Arbus describes the 'flaw' as the discrepancy between how "what you want people to know about you and what you can help people knowing about you... it's the gap between intention and effect." This awareness of a mistaken self-exposure highlights the the awkward moment. This inadvertent revelation of something familiar but estranged and hidden reminds me of the how the term *heimlich* embodies the dialectic of "privacy" and "intimacy" inherent in bourgeois ideology. Freud associated the term *heimlich* with the private parts, the parts of the body that are the most intimate, that are simultaneously those parts subject to the most concealment. Relating to this idea, I have used Freud's observation of *what from the perspective of the one who is "at home" is familiar, is to the outsider, the stranger, the very definition of the secretive, the impenetrable*. This notion of the impenetrable and revelation has been the driver for my practice, influencing the series *Twin Tests* and the *Siamese Twin Tests*, where I capitalize on popular notion of the Twin bond to explore this.

As I have discussed, the 'space' uncanny repetition creates and the nature of repetition and the compulsion to repeat all work to highlight the structure of the uncanny. It is this structure that allows for an awareness of an involuntary self-exposure to happen. On a micro scale repetition is important in my practice as a formal and conceptual device. On a macro scale it is interesting to consider the implications of repetition in art practice by using the device of repetition as a way to repeat to cause a rupture to move forward. This can be related to Douglas Gordon's methodology of re-examining archival film and representing it in an art context to create a sense of critique. This type of repetition can cause ruptures or dislocations. To repeat back the effects the logic the enlightenment rationale has set in motion through examining the problematic experimental science of psychiatry in the early 1900's (by referring the conception, staging and diagnosis of hysteria in my work and having aesthetic references to documentation from this era) is a way to set up a possibility for a disruption. The provocative nature of masochistic discourse also sets up possibilities for disruption. Masochism always embodies a critique and to quote Deleuze " the masochist's apparent obedience conceals both a criticism and a provocation."(21. Deleuze masochism *ibid.*) Masochism (in performance art) blows the whistle on institutional frameworks that trigger it and within which it is practiced.'(O'Dell,1998:52)

To further aid this sense of protest and desire for rupture the notion of the cyborg has resonance. As Donna Haraway has stated "Cyborg imagery can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves. It these dualisms that perpetuate the systems of power and control that constitute binary discourse" (Haraway).<sup>38</sup> As my investigations into the field of the uncanny have progressed it has become evident how the phenomena of the uncanny highlights and destabilizes the structures it works in. To use the concept of the awkward moment as a vehicle to explore particular aspects of the uncanny is to describe how encounters with the uncanny can act on our bodies, mind and critical discourses. The mechanics of the uncanny creates disruptions and slippage. The effect of this disruption and slippage has the potential to open up possibilities to find different ways to move away from binary logic in critical discourse and to critique systems of power and control.

## ENDNOTES

---

<sup>1</sup> Victor Turner "Freedom, Liminality, and Social Change," (20 Jan. 1998) <http://ftp.iafrica.com/s/so/solar/Liminal.html>

<sup>2</sup> Bhabha, Homi. *The Location of Culture*. New York: Routledge, 1994.

<sup>3</sup> Tim Kinsella – From his article *On Liminality*. Site accessed 10 February 2005. <http://www.theinterpretersfriend.com/Terpsnet/16.html>

<sup>4</sup> A test work of looped footage of a long empty hospital corridor.

<sup>5</sup> Man extremely uncomfortable being filmed waiting for a hospital lift.

<sup>6</sup> C. B. Duchenne du Boulogne was a pioneering neurophysiologist as well as an innovative photographer. In "The Mechanisms of Human Facial Expression", first published in French in 1862, his photographs and insightful commentary provided generations of researchers with foundations for experimentation in the perception and communication of human facial affect.

<sup>7</sup> quote taken from the essay *Photography and the Uncanny*, <http://geocities.com/anaemialunate/thesis>

<sup>8</sup> Freud's text '*The Uncanny*' is a venture into the psychology of aesthetics.

<sup>9</sup> Kapelos- Peters defines the uncanny as the basis for a discussion question. UO Arts, McGill University. This was accessed through the internet. Site accessed 16 May 2004. <http://www.techiekp.com/vault/engl280-quiz.html>

<sup>10</sup> This is a key factor I have focused on in my practical work

<sup>11</sup> Masochism is a very particular Freudian notion of pain linked to sexual pleasure that I discuss in detail in the section, Masochism, further on this body of writing in Part Two: Theorectal context.

<sup>12</sup> Freud used his writing *The Sandman* to underscore his theories of the uncanny

<sup>13</sup> A writer best known for books about middle-class life in country villages and the urban social problems of Victorian England, Gaskell was fascinated by the dualities in women's lives, by the tyranny men wield and the revenge women exact, and by the merging of fact and fiction, not only in literature but in everyday lives. In these nine spine-tingling tales, she adds another layer of intrigue: the abrupt appearance of the supernatural in the most ordinary of settings and the havoc it plays on human frailties.

<sup>14</sup> As an interesting anecdote, in West African Voodoo religion, twins are considered beings of a divine origin who live forever and will bless all who treat them with reverence and respect. This evokes Freud's notion that doubling is a "preservation against extinction", and biologically this is a valid distinction. While some cultures view twins as symbols of imbalance, in Bein they are viewed as two halves of the same soul. National Geographic society site,; Lorne Matalon from the article, *Inside Voodoo African Cult of Twins Marks Voodoo New Year* site <http://www.nationalgeographic.com/articles>. Accessed 24 August 2004

<sup>15</sup> The abject, says Kristeva, is 'neither subject nor object' instead it opposes the ego by 'draw[ing] me to the place where meaning collapses.' ... Abjection is the process or psychic experience of a slippage across the boundaries of the self, and with that a partial erasure of the borders of the psyche which define the ego. (Kristeva as cited in Wolfreys, 2004:3)

<sup>16</sup> Ansley, Bruce, *Twin Power – So do twins really have a secret advantage?* The Listener, Publisher New Zealand Magazines, 18 September 2004.

<sup>17</sup> For Freud, the death drive is intimately linked with the question of telepathy and it is this reference to telepathy that links the idea of 'twins' (not excluding the obvious) to the uncanny double. Freud mentions the role of telepathy from one to another in the double, an idea that has also been popularly mythologized about identical twins. However, in Freud's conception of telepathy between doubles, he sees the transfer of "knowledge, feeling and experience" from one to the other as a process in which one "identifies himself with another person... so that his self becomes confounded, or the foreign self is substituted for his own-in other words, by doubling, dividing and interchanging the self"(387). Freud also referred to telepathy as an archaic form of thought transmission. (Royle, 2004:86)

---

<sup>18</sup> In her article “*The Uncanny Aura of Diane Arbus*” Elaine Arvan Andrews discusses how their facial expressions clearly signal that they do not share the same consciousness.

<sup>19</sup> Kubrick quotes Diane Arbus’s Identical twins in the shinning. The Grady sisters are a reference to Diane Arbus’s Identical Twins. Stanley Kubrick was a friend of the photographer in New York . as cited from The Shining Website. <http://the.shining.20m.com>

<sup>20</sup> The Collins Concise Dictionary defines the term freak (fr:k) *n.* abnormal person, animal, thing – *a* 2. oddly different from what is normal.

<sup>21</sup> Modleski speculates that the threat of castration may be understood ‘as part of deeper fear – fear of never developing a sense of autonomy and separateness from the mother’ (71). She then argues that ‘the unexpected ’ connection between the two main sources of the uncanny ( the fear of repetition and of castration) are ‘two aspects of the more primal fear of being lost in the mother’(71) in other words the experience of the uncanny in Gothic’s ‘has its chief source in separation anxieties’ and the figure of the double is one of its main ways of expression.(Smelike, 2001:146)

<sup>22</sup> *The real*. One of the three orders that structure human existence, the others being the imaginary and the symbolic. The real is not simply synonymous with external reality, and nor is it simply the antonym of ‘imaginary’. It exists outside or beyond the symbolic, is menacingly homogenous, and is not composed of distinct and differential signifiers. The real is described as that which resists symbolization and signification. (Macey, 2000:324)

<sup>24</sup> it can never present itself simply once.

<sup>25</sup> A form of neurosis for which no physical diagnosis can be found and in which the symptoms presented are expressive of an unconscious conflict. (Macey, 2000:193)

<sup>26</sup> Geoffrey Batchen, professor of Art History, City University of New York Graduate Center.

<sup>27</sup> I quote Baym from her article – The Agony of Feminism: Why is Feminist Theory Is Necessary After All. Accessed 18 October, 2004 on website <http://www.english.uiuc.edu/baym/essays/feminism.htm>

<sup>28</sup> Sourced from [feedback@alamut.com](mailto:feedback@alamut.com) . ALAMUT.COM is artist owned and operated. Site accessed 8 October. 2004. <http://www.alamut.com/past/0105.html>

<sup>29</sup> Term coined by Kathy O’Dell in her book *Contract with the Skin – Masochism and Performance Art of the 1970’s*.

<sup>30</sup> This does not mean that the meaning of “psychosexual” masochism does not have a valid resonance in my work, but this is not my primary focus. Readings of “psychosexual masochism” are found in my work in the following ways: the build up of tension and the release through laughter, the aspect of humiliation, and the sense of fantasy underlying the work.

<sup>31</sup> Richard von Kraft-Ebbing, *Psychopathy Sexualis* (1886); reprint , New York Pioneer, 1953.

<sup>32</sup> For Lacan, perversion designates a very precise subjective attitude that is an attitude of self-objectivization of self-instrumentalization

<sup>33</sup> Peter Plagens, “He Got Shot – for His Art,” *New York Times*, 2 September 1973, D1,D3.

<sup>34</sup> **Involuntary** 1. carried out without one’s conscious wishes; unintentional. 2. *Physiol.* (esp. of a movement or muscle) performed or acting without conscious control. (Whitcoulls Paperback English Dictionary, William Collins Sons and Co. Ltd. 1990.

<sup>35</sup> Compact Oxford English Dictionary Definition : From AskOxford.Com Website **Analogue: adjective** (also **analog** ) based on a continuously variable physical quantity (e.g.voltage)rather than digital information.– accessed 6 October 2004, <http://www.askoxford.com/concise-oed/analogue?view>

<sup>36</sup> Stelarc bemoans the limits of the body, declares the body outmoded and celebrates the notion that the body has been rendered obsolete by technology- an ironic statement given his performances which rely on his body’s interaction with a robotic arm and a random generation of electric currents (Zylinska, 2002:89)

<sup>37</sup> In relation to breaking down modernist binary discourses it is ironic Haraway’s mythical allegory designed to open up discourses has a utopian aspect to it

---

## **BIBLIOGRAPHY**

Alfano Miglietti, Francesca, *Extreme Bodies, The Use and Abuse of the Body in Art*, Skira Editore, Milano, 2003.

Ansley, Bruce, (2004, September 18), *Twin Power – So do twins really have a secret advantage?* The Listener, New Zealand Magazines, 18 September 2004.

Bell, David and Barbara M Kennedy (eds), *The Cybercultures Reader*, Routledge, London, 2000.

Bermudez, Joel Louis, Anthony Marcel and Naomi Eilan (eds) *The Body and the Self*. The MIT Press, Cambridge, Massachusetts, London, England, 1998.

Clark, Andy, *Natural-Born Cyborgs – Minds Technologies and the Future of Human Intelligence*, Oxford University Press, New York, 2003.

Cutting Edge- The Women's Research Group, *Desire by Design – Body, Territories and New Technologies*. I.B. Taurus Publishers, London, 1999.

Didi-Huberman, Georges, *Invention of Hysteria – Charcot and the Photographic Iconography of the Salpetriere*. Translated by Alisa Hartz, originally published by editions Macula, Paris, 1982. This translation, Massachusetts Institute of Technology, 2003.

Federici, Coorado and Esther Raventos-Pons, (eds), *Literary Texts and The Arts – Interdisciplinary Perspectives*, Library of Congress Cataloging-in-Publication Data, Peter Lang Publishing Inc, New York, 2003.

Freud, Sigmund, *Writings on Art and Literature*, Stanford University Press, Stanford, California, 1997

---

Green, Charles, *The Third Hand – Collaboration in Art from Conceptualism to Postmodernism* –University of Minnesota Press, Minneapolis, 2001.

Haraway, Donna, *The Haraway Reader*, Routledge, New York, 2004.

Hatfield, Jackie. Imaging the Unseeable (1999). In Cutting Edge- The Women's Research Group, *Desire by Design – Body, Territories and New Technologies*, I.B. Taurus Publishers, London, 1999.

Kristeva, Julia, *Powers of Horror – An essay on Abjection*, Columbia University Press, New York, 1982

McNay, Lois, *Foucault and Feminism: Power, Gender and the Self*, Polity Press, Cambridge, 1992.

Macey, David, *The Penguin Dictionary of Critical Theory*, Penguin Books Ltd, London, 2000.

Mclaughlin Abbe and Frances Mclaughlin Gill, *Twins on Twins*, Clarkson N Potter Inc/Publishers, New York 1980.

Murphie, Andrew and John Potts, *Culture and Technology*, Palgrave MacMillan, United Kingdom, 2003.

O'Dell, Kathy. *Contract with the Skin – Masochism Performance Art and the 1970s*. University of Minnesota Press, Minneapolis, 1998.

Pallasmaa, Juhani, *The Architecture of Image – Existential Space in Cinema*, Building Information Ltd, 2001.

Perniola, Mario, *Arts and its Shadow*, Continuum, London, 2004.

Rathbone, June, *The Anatomy of Masochism*, Kluwer Academic/Plenum Publishers, New York, 2001.

Robins, Kevin, *Into the Image – Culture and Politics and the Field of Vision* Routledge, London and New York, 1996.

---

Royle, Nicholas, *The Uncanny*, Manchester University Press, Manchester, United Kingdom, 2003.

Rush, Michael, *New Media in Late 20<sup>th</sup> Century Art*, Thames and Hudson; London, 1999.

Squires, Judith. (1996). Fabulous Feminist Futures and the Lure of Cyber culture. In Bell, David and Barbara M Kennedy (eds), *The Cybercultures Reader*, Routledge, London, 2000.

Studlar, Gaylene, *In the Realm of Pleasure – Von Sternberg, Dietrich, and Masochistic Aesthetic*, Columbia University Press, 1988.

Vergine, Lea. *Body, Art and Performance – The Body as Language*, Skita Editore, Milan, 2000.

Wilson Stephen, *Information Arts, Intersections of Art Science and Technology*, The MIT Press, Cambridge, Massachusetts, London, England, 2002.

Wolfreys Julian, *Critical Keywords in Literary and Cultural Theory*, Palgrave Macmillan, Hampshire, 2004

Zettl, Herbert, *Sight, Sound, Motion – Applied Media Aesthetics*, Wadsworth Publishing Company, inc. 1973.

Zylinska, Joanna (ed), *The Cyborg Experiments, The Extensions of the Body in the Media Age*, Continuum, London, 2002.

### **Sources From Internet Websites:**

*An Interview with Stelarc Miss M and Australian Performance Artist Sterlarc are having coffee and cake.* Site Accessed 31/8/ August 2004, <http://www.to.or.at/Stelarc/interview01.html>

Betancourt Michael , "*Motion Perception in Movies and Painting: Towards a New Kinetic Art*"<ctheory website, site accessed 12 December 2003, <http://ctheory.net>

---

Grossman, William, *Notes on Masochism: A Discussion of the History and Development of a Psychoanalytic Concept.* Originally appeared in 1986 *Psychoanal. Q.*, 55:3379 – 413. Site accessed 10 February 2005, <http://psychoanalysis.net/ippsa/Grossman/Notes%20%20masochism.html>.

Motluk, Alison, *Read My Mind*, New Scientist Archive, From New Scientist Magazine, vol 169, issue 2275, 27/01/2001, p22, site accessed 31 August 2004, [www-ints.eecs.berkeley.edu/-cs182/readings/ns/article.html](http://www-ints.eecs.berkeley.edu/-cs182/readings/ns/article.html).

Prins, Jo-Anne, *Male Masochism, Psychoanalysis and Film*, Gabeba Baderoon, Witten Borg Herman, Chris Roper (eds), 1996, *Interaction 4. Proceedings of the Fourth Postgraduate Conference*. Belville, UWC Press, p176-184. site accessed 10 February 2005, <http://www.uwc.ac.za/arts/english/interaction/96jap.html>

Utami, Ayu, *On Masochism and Parody.* Site accessed 10 February 2005, <http://www2.sfd:8080/akademie/2002/klassen/utami/vorlesung/masochismparody.pdf>.

Vassileva, Borislava, *Confounding and Doubling the Self: Sharing the Role of the Protagonist in La cognizione del dolore*, published by the Edinburgh Journal of Gadda Studies, ISSN 1476-9859, ISBN 1-904371-02-7, 2003, art.ed.uk, site accessed 28 May 2004 <http://www.arts.ed.ac.uk/Italian/gadda/Pages/journal/issue%201/articles/vassildouble.htm>

Weber, Samuel, and Terry Smith, *Repetition: Kierkegaard, Artuad, Pollock and the Theater of the Image*, site accessed 14 May 2004, <http://www.stanford.edu/dept/HPS/WritingScience/etexts/Weber/Repetition.html>.

#### **List of Illustrations In Order of Appearance**

Diane Arbus, *Identical Twins, Roselle, N.J. 1967*, from website [www.stanford.edu/pagesV3/loveletters.html](http://www.stanford.edu/pagesV3/loveletters.html)

From the estate of Diane Arbus *Profile of Diane Arbus*. Profotos Website. <http://www.profotos.com/dianearbus/dianarbus.shtml>

Stanley Kubrick. Film Still from the Shining. *Twins*. From website [www.w1telia.com/ru86610904/shining.html](http://www.w1telia.com/ru86610904/shining.html)

Stelarc. *Ping Body, 1996 Ping Body Diagram*, Stelarc Website, [www.stelarc.va.com.au/pingbody/layout.html](http://www.stelarc.va.com.au/pingbody/layout.html).

---

Jan Sprij. *Ping Body, 1996 Stelarc Ping Body*, V2 Archive Website,  
[www.archive.v2.n1/v2photos/largerv2\\_B190015.jpg](http://www.archive.v2.n1/v2photos/largerv2_B190015.jpg).

Douglas Gordon *10ms-1 1994*, Video Still. Tate Purchased 1997, The Tate Website,  
<http://www.tate.org.uk/modern/exhibitions/cinema/gordon.html>.

Douglas Gordon, *Global Soap Detail*, photograph by Julian Rosefeldt, 2000. From  
<http://www.W4.siemens.de/.../archive/bkun/archiv/diva.html>

Duchenne de Boulogne, C.-B. (1862) *The Old Man (Illustration 1 & 2) The Mechanism of Human Facial Expression*, (1862), <http://mambo.ucsc.edu/psl/dus.html>