

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.

A story in the telling...

An exegesis presented in partial fulfilment of the
requirements for the degree A Masters in Fine Arts
Massey University, Wellington, New Zealand
Damon Cook
2018

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.

Contents

- Abstract - 4
- A story in the telling - 5
- A look inside - 5
- Contexts and conditions - 6
- Art responds - 7
- The contemplative responds - 10
- My art practice (1) - 12
- A 'riyaaz' for art - 14
- My own riyaz - gazing - 15
- My art practice (2) -19
- Where to next - 24
- References - 25
- Bibliography - 30
- Images - 32 - 39

Abstract

This exegesis contains a laying out of the ground that is our contemporary moment of environmental and social crisis,. This includes the approaches and attitudes that have brought that crisis into being. These are approaches and attitudes that seek to control and master the world. The 'body'– that is, our own bodies and the body of that world– is where this drama is seen to play out. Art and contemplative practices are understood as offering counter modes to control and exploitation. These counter modes of practice and understanding are examined and critiqued. An attempt is made to perform this problem by offering points of clarity and orientation, while, at the same time avoiding too much clarity and control. Which is to say that this exegesis is also a literary text, in part and whole. Finally, in keeping with this performance of clarity and control, and possible counter modes, the concluding section –'Where to Next'– offers two suggestive, rather than explicitly directive ways forward.

A story in the telling

Against the mythic model of the central hero, who hunts and vanquishes his world, is Ursula Le Guin's carrier bag, which offers a stranger, more diverse, more distributed view of what makes up reality. One in which there are always more stories to be told, always more ways of coming and going, always more that may be placed in the carrier bag.
(Le Guin, 1986, p. 165)

A look inside

This exegesis of an art-practice begins with a sketch of the economic/life conditions under which we are all now exist. The so-called neo-liberal conditions of late-capital (Roquet, 2016, Kindle location117). These are conditions that seek to not simply commodify and regulate our lives, but enlist our very own passions and motivations to have us self-regulate for ends that are not our own. Two modes of practice, art and the contemplative, are said to offer a worthy response to these forces of capital. Some critique of this response is aired and then a move is made to my own art-practice, to there explore how art and contemplation intertwine in response to current conditions. I examine my art, and the key practices, influences and discoveries involved. And the special role one key practice plays to bring all together. I conclude with a pivot on our mournful circumstances to show how that very mourning offers a way forward for art and contemplative practice to address issues of control, money and the market's flattening gaze.

The ground for the playing out of this drama is the everyday. An everyday understood as the body of the world, one that largely flies under the radar of our awareness. An everyday that is personal and shared, local and global, past, present and future, material and immaterial. All, in short, that all swim in, from, and towards. It is the immanent and often unconscious body of the world. It is what Kathleen Stewart speaks of in 'Ordinary Affects', her study of one faltering mid-west town, hollowed out by the flight of business to cheaper off-shore labour sources.

The ordinary is a shifting assemblage of practices and practical knowledges, a scene of both liveness and exhaustion, a dream of escape or of the simple life. ... They're things that happen. They happen in impulses, sensations, expectations, daydreams, encounters, and habits of relating, in strategies and their failures, in forms of persuasion, contagion, and compulsion, in modes of attention, attachment, and agency, and in publics and social worlds of all kinds that catch people up in something that feels like something.
(Stewart, 2007, p. 1)

In piecing this story together, some wise and insightful guides to being 'human' and the navigation of our conditions are turned to. Only this story is not a simple one-thing-after-another story. Taking Cary Wolfe (and Donna Haraway's) hybrid-human to heart, I try to offer a response to inimical conditions and our sorry state that isn't just a replay of the very faith in linear human intentionality—that all will go according to plan— and control

that got us into trouble in the first place. For Wolfe the so-called 'human' is a prosthetic dependent creature that lives only via its many externalities. The 'semiotic' Wolfe calls it: language, tools, culture. (2013). The inhuman human we always already are and always already have been. Never the one who truly matters, but just another species, the product of so much that is radically not human: chemical, zoological, geological. (Wolfe, 2013). In conversation with fellow theorist, Clare Colebrook, Wolfe depicts propositional logic, the tool humans imagine they control the world with, as a limited mode of access, and completely deluded about its ability to master. His evidence the breakdown of the world. To respond appropriately we urgently need a knowledge that doesn't try to domesticate its subject. A radically non-representational mode of responding to our current crises around us in the environment and within us in our own minds and bodies. (Wolfe & Colebrook, 2013).

In line with this, the exegesis that follows constructs itself as chunks and bundles of meaning, that together, both accrue and distance meaning, in accordance with intentions both direct and oblique. Key themes include the tension between rule and openness, as well as between human intentionality and actual outcomes. These involve matters of being present to the choices involved in doing something or doing nothing. Which is to say, when one might be called to listen, and when one might be called to act. And what sort of meaning and forms of knowing might emerge from this play of choices. I am being opaque, perhaps, but then clarity is a species of control that it can be good to relax our hold on. And, hopefully, some of that meaning *will* actually accrue in other unexpected ways. This exegesis, and the art it seeks to explicate, aims to introduce and explore a little of the 'radically non-representational' that Wolfe calls for.

Contexts and conditions

In this story, art emerges from, and responds to, certain conditions: the story and set of conditions which constitute any single life, and the broader structural conditions within which that life and particular local determinants arise. Broader structural determinants we all share. These are the conditions of the increasing atomisation of community, family and life that have been unfolding within current market conditions. They reach all the way back to the burgeoning markets of 16th century and their connections with colonisation and the exploitation of bodies of all kinds—animal, vegetable and mineral—that art critic Dorothea von Hantelmann writes of in *Bees, Anthropocene and Exhibitions*. (Hantelmann, 2015). They are the increasingly sophisticated measurement and governance of bodies that Paul Roquet—employing Foucault's notion of bio-politics—writes about in his study, *Ambient Media, Japanese Atmospheres of Self*. A study that brilliantly uses Japan as exemplar of the global trend taking place over the latter part of the 20th century, from the psychological self, to an ambient, environmentally regulated self. A regulated self, moreover, that is a self-regulated self where the individual comes to take responsibility for soothing and training the body and mind as best she can to better perform and function in economic terms. (Roquet, 2016).

The somatic self, meanwhile, is part of the turn to understanding the body as an assemblage of diverse, largely preconscious systems. While psychology envisions a singular consciousness reflecting back upon itself, the somatic self is far more ambient, variable, and dispersed. The turn from the psychological to the somatic allows more room for self-determination while turning the atmosphere into a site of ever-increasing control and regulation. (Roquet, 2016, Kindle Location 117)

These are a set of economic terms and logic that has only sharpened and accelerated its own impersonal drive to ever-greater commodification with the drive to the 'free market' from the 1980s on. Inspired by early 20th century Austrian economist Frederick Hayek and championed by Britain's Maggie Thatcher and our own Roger Douglas, it is now widely accepted that the market is free to intrude into all areas of life. Free, indeed, to go into such areas as education and the military, that Adam Smith, the father of the role of the market, had expressly excluded as inappropriate. My guide here is philosopher Joshua Ramey and his argument that the entire notion of the free market actually rests on Hayek's fervent belief in Taoism, and the market as natural extension of nature itself. In the argument and the art-practice/s I wind my way through here, I follow Ramey's stance: it is not that divination as a response to the world is wrong, but that we need one that is transparent about its modes of operation and finds a place for agency, reflexivity and considered intervention. As it currently functions, the taoism at the heart of the market that neo-liberalism gives us is an unholy mix of a rational rule-based program, and a selectively applied, and mostly disavowed, faith in magical thinking. (Ramey & Davis, 2016).

Art responds

To these conditions art is said to be able to respond, offering us maps and models, and ways of being, and perceiving, and navigating new everydays. Martin Shuster's claim, for example, derived from Hannah Arendt, is that we are fictional creatures who come into existence through narrative. As we watch and view, and think through the art we are viewing, we are also thinking through and constructing our own world. (Shuster, 2017, Kindle Location 1142-55). Certainly my time of intensive film study gave me curious and alive moments of the world framing itself as cinematic and edited. And finishing Gabriel Garcia-Marquez's, thick and sensuously written 'One Hundred Years of Solitude', I literally felt its evocatively textured language and depiction of a magic everyday structuring my perceptual bandwidth. It only lasted a few fabulous hours. It reminds me, nonetheless, how text and image structure seeing and experiencing. And how frameworks focus and shape the world for attention.

"The sense we now have for essential characteristics of persons and objects is very largely the result of art.. if we are now aware of essential meanings, it is mainly because artists in all the various arts have extracted and expressed them in vivid and salient subject-matter of perception." John Dewey, *Art as Experience* (Shuster, 2017, Kindle Locations 35-37)

A sober and quiet mind is one in which the ego does not obstruct the fluency of things that come in through the senses and up through one's dreams. Our business in living is to become fluent with the life we are living, and art can help this. John Cage (Munroe, 2009, p. 3)

And for Viktor Skhlovsky art works on perception to uncover reality as the strange fresh thing it always already is. We just need to pause and look around ourselves to be reminded.

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.
(Skhlovsky, 1917)

And then, closer to home, and this ground right here, is the tradition of the avant-garde: from constructivism, through Dada, Surrealism, Fluxus, Neo-Dada, on to so-called Cage Zen and variants (Munroe, 2009, p.3). Then on to Minimalism, Conceptual Art, right on up to the present day neo-rationalisms of Amanda Beech and Xenofeminism. Explorations into plots, subjectivity and agency via the trope of the detective. (Beech, 2009), Finding freedom in alienation. More is better, claims Lucca Fraser. Abstraction and rationality warm and human inhuman qualities in her reckoning. It all depends on how you swing it. (Fraser, 2015).

Xenofeminism ask us, 'is it possible to have universality without absolutism? alienation without oppression? rationality without patriarchy? and politics without purity?' (Ect, 2016)

All these particular art and theories aim to counter the commodifying forces of capital and how society is able to deform and enlist what is most human about us to serve the interests of power and money. Dada sought to counter these forces through play and anarchic, absurdist oppositions to rule and reason. (Hopkins, 2014) Surrealism through an attempt to de-throne stultifying society, reason and measurement and install the imagination as supreme. (Ibid, 2014). Cage, in his turn, allowing both Dada and Zen to move within him to create art-works, playful, open and generative. Most famously, silent, so as to allow the greatest possible number of voices to be heard. (Katz, 1999). Maurice Blanchot's notion of the neutral a cognate move, where the pause in language does not contribute to a dialectic of unity and synthesis but rather opens out into a plural space of otherness and possibility. (Szewczyk, 2009). Viktor Skhlovsky, I'm sure, would have no trouble relating. And Beech's cinematic work, aiming to show the stable subject de-centred, no more than a nodal point in meaning-circuits of call and response. A space of subject freedom where the resulting abstraction allows flight into new forms and possibilities. (Beech, 2009).

These avant-garde modes put the nature of human agency and control into question. And offer vital clues to our current dilemmas. Again, to recall, Cary Wolf and Donna

Haraway, we need to find non-linear, radically non-representational responses to our current crisis. Ways that do not try to master our world but perform it appropriately: the outside always within. Always other and human together. Ways, that align with both our biological ground as well as our hybrid and prosthetic technological being. The 'semiotic' Wolfe calls it: language, tools, culture. The inhuman human we always already are and always already have been. Never the one who truly matters, but just another species, the product of so much that is radically not human: chemical, zoological, geological. (Wolfe, 2013).

Jacques Ranciere's theories on the role of art as providing both critique on social forms and resources to activate resolution of that critique were popular for a period. Art critic Claire Bishop using them to potent effect (or not, depending on how one felt about social activist art), to critique social activist/collaborative art for shunting aesthetics to the side. On this argument the quality of the art work was reduced to its social amelioration rather than aesthetic bite and quality. Following Ranciere, Bishop argues that to denude art of its aesthetic aspect was to actually void it of any critical and 'socially ameliorative' force it might contain. Art's force is precisely due to it 'being at one remove from instrumental rationality, and yet, at the same time, blurring the distinction between art and life'. (Bishop, 2014). The result is that an art work is both of this world, and, due to free play of the aesthetic faculties it effects—'the restructuring/s of the field of experience'—opens up the possibility of a better one. Ranciere's argument is a little dry and complex for my taste, but I understand it very well as saying that an art work both indexes an issue of concern, and, at the same time, generates an open, productive churn of thought and sensation around that concern. It is a fertile space to inhabit.

Art as some sort of solution to the market's environmental, social and political trepidations, is complicated, however, by its apparent total complicity with that same market. As Benjamin Bratton notes, It is no accident that Russian billionaires and the wives of Saudi arm's dealers speculate on luxury art. The art market and this sort of wealth emerge from the same background conditions. They are meant for each other. A marriage made in mammon. (Bratton, 2016).

And there is plenty of critique of the arguments for the supposed benefits of art: Ben Davis, for example, arguing that Ranciere is 'obscurantist and gives too much power to the aesthetic as determining change and action'. For Davis it is political conditions that enable. (Davis, 2006).

But why not both? Art and conditions together. My Fred Sandback art experience not just deriving from a brilliant work of art, but also the result of a good night's sleep, a good coffee, and an enlivening early morning walk up a steep hill to an empty Adam Gallery. Attention and energy first primed and then a quiet and empty space available for attention to reach out into. And in that space an art work, spanning three floors, yet hovering on the edge of not being there at all. Attention sharp and open to grasp this

nearly absent presence, suddenly filled with the simple luminous lushness of the ordinary surround. All of which is to say, it was not that one thing—Sandback's art-work—was outside of, and master-minding the moment, but an assemblage of factors circulating and coalescing around this extraordinary object, and working with it to trigger an encounter. I have to wonder, in what sense did Fred Sandback's *Triangle with Broken leg* come to more life in that moment?

Suhail Malik, senior lecturer at Goldsmiths College in London asserting that art acts as a sop for the market. And that art's very status as offering indeterminacy of meaning allows such speculation to continue as if a completely innocent, even utopian gesture. (Malik, 2008). Malik's cry is that 'art must exit contemporary art'. Still a little scepticism is warranted: I have yet to read or hear of any actual example of the art Malik would like to see. Of art on the run. What is this art that has exited contemporary art? What might it look like? Can we imagine something right here and now? Banksy maybe? That gift shop exit? There are worse candidates.

at this point in time there is nothing more institutional than institutional critique. (Bratton, 2016)

The contemplative responds

The contemplative is another contender in any critique of capital and our time of ambient regulation. It offers practices that aim to relax and slow and a mode of being that is more open and present on the one hand, and less goal oriented, on the other. One that shares both the sort of playing with perception Viktor Skhlovsky claims for art, while also having a little of Ranciere. Which is to say, contemplative practice, like art, is both of this life and a world to come. As with art, much of contemporary contemplative practice promises not only an experience now, but also a better world in the future. The breathless claims of listicle sites such as Life Hack are representative of the boosterism. Here you will find the *10 Benefits Mindfulness Offers*, from sex, to intellect, to mental health, to social skills and more. 'Mindfulness' it is evident is the means to turn the key on all your super-powers. (Williams, 2018).

Unsurprisingly, critiques of the contemplative are legion from both within and without. One of the more well known is Slavoj Zizek's argument that Buddhist practice, in its claim to produce a calmer more flexible and resilient self, is the perfect accompaniment to neo-liberal conditions. That this is precisely the self that ambient subjectification engenders: an individual armed with techniques to self-soothe, hone and regulate in order to better respond to the demand for flexible, on-call labour units. (Zizek, 2001).

The critiques from within the contemplative fold are just as trenchant. One particularly vituperative grouping, the Non-X Buddhists, are totally derisive of contemporary buddhism in all its forms. They characterise the field as inevitably arguing for a mode of practice that completely voids all causality/impact from prevailing structural conditions,

and places responsibility for pain and challenge firmly on to the individual. (Wallis, 2013). Again, we are back in the realm of Foucault's bio-politics, and the individual taking on a role that serves purely economic/governance ends, rather than human needs.

In support of this view, the editors of the 2018 Whitechapel Reader 'Practice', Marcus Boon and Gabriel Levene, argue that the old practices of self-care and energetic revolution on the site of the body are simply not carrying the charge they use to. Yoga, for example, once counter-cultural and offering some estrangement from the norm, is now a multi-billion dollar industry, with small motivation other than looking and feeling good. In conversation with Erik Davis, there is general agreement for the need to move past individual self-fashioning to collective practices and projects. (Boon & Levene, 2018).

So, does my Zen group discuss the structural conditions of everyday life? Not at all. We do sit, and together, discuss koans and how they relate to the world, yet it is always in terms of things always already being just as they are. A, 'just as they are' which is perfectly good, just as it is. In this case non-conceptual knowledge, despite the bodhisatva vow to save all beings, provokes no plans for social action. A puzzling equation. Perhaps the energetic vapours of our good intentions and refined energies are enough? I suspect not.

A promising contemplative practice mode is recollective awareness. One devised by the Sri Lankan trained, American monk Jason Siff. The instruction is to sit and allow yourself to think, or not think, as you wish, to muse and feel as the mood takes you. The only requirement is that post this period of allowing the mind to run as it will, you journal what occurred. And, indeed, there is no absolute requirement that you always do this reflection either. An open practice of this nature is experienced as a true space of freedom to simply be. A true space of freedom, that, with a reflective writing practice, further works itself through mind, body and being. First practice freedom, then think about what happened during that moment of practice.

Foucault's disinterment of classical 'technologies of the self' comes to mind. 'Hupotomnematata' - the cultivation of self and subjectivity via reading and writing. One mode aiming at a well reasoned and articulate mind that thinks well. The instruction is to read widely, but not too widely. And to return to loved books until they are lodged deep in the self. A second mode aims at a self aligned in thought and action. This 'epistolary' method done through the exchange of letters with a mentor. Through discussion with this mentor, and practice in the world, there is reflection on action and self, triangulated through the eyes of another. The third mode is to at go deep into the soul through solitude, and self-observation. Peeling back the layers and reflecting on the process through writing and thinking and watching and doing. Reflection and writing is where it all happens. (Foucault, 1983). Recollective awareness has a little of the third and the second and replaces the first mode of cultivating the intellect with something more like therapy.

As thoughts, sensations, images and feelings flow, patterns emerge and become known with repeated practice in recollective awareness. There is the encouragement to allow these sensations et al to go where, and as, they will, and to follow them and see what happens. You are also told it is fine to stop a thought if you so wish. Over time, confidence and insight grows in how the mind and body operate if allowed to simply flow. At which point, agency begins to strengthen, and decisions can be made on how one might like to engage that flow. Growing facility with the flow of experience develops. A facility that is explored and further developed in group meetings where experiences are shared and discussed.

Is this sort of contemplative practice a useful response to rule and self-fashioning and the incessant call to control body, self and world? It is certainly one that makes space for both listening and acting. For both submission—allowing oneself to drift with the flow—as well as reflection, intersubjective exchange, and a growth in skilful critical agency over time. Surely this is one to scale up somehow. So, how this ‘somehow’?

My art practice (1)

In my own self-reckoning I take myself as a conceptual artist with deep roots in Dada, Fluxus and performance art. Works that involve coffee grounds, logs mistaken for cats, and channeling the very genteel and old-school art-critic, Kenneth Clarke, and his injunction to slow and give an art-work at least as long as it takes to peel an orange. I also see a fascination with minimal and perception based art, mind-blown at the rich and abundant perception of world a barely-there-art-work can evoke: I have shared my Sandback experience above. Another is perception-based artist Robert Irwin. ‘Seeing is forgetting the name of the thing one sees’. Lawrence Weschler (2012) wrote a book about Irwin using that pithy formulation as the title. I recall pining for Irwin’s silent month on a Greek island with only a wide open sky, a deep blue sea, and fishermen who spoke no English.

And s-called ‘Cage Zen’. Cage placing himself somewhat awry to both Zen and Dada, as do I. It seems where I thought I was, or was going to, is a ‘been there, done that’. Damn you art-world. Is there nothing new to do? No worries, play and emptiness offer plenty of empty space to play. After all they *are* play and emptiness. Doing and the space to do it in, that’s all you need, really. A Markus Gabriel pluriverse of possibilities is always to hand (Gabriel, 2017). Or closer in spirit, Blanchot’s interrupted conversations and proliferating meanings. My play, perhaps a little more practice-based than Cage or Kaprow. More faithful, perhaps, to that Zen source? The world around it has changed, in any case. Not that John Cage ever said any different.

Neither Dada nor Zen is a fixed tangible. They change; and in quite different ways, in different places and times, they invigorate action.” Cage 1961 (Munroe, P. 4).

And my brush with visual coding program, Processing. Leaving coding aside but taking with me the notion of parametricism' where algorithms of rule shake it up with algorithms of randomness. So called 'generative art'. Sol Le Witt and Adrian Piper vital grace-lines running through art and reality. Leveraging meaning out of simple instructions. Piper's three hats a particularly important guide. A one and a two and a three of contemplative practice, conceptual art and philosophy. (Piper, 1996). (Cherix et al., 2018). It helps to sight models in motion of the strange admixtures you just know should work. Or rather must work, simply because they are who you are. And the work of Melbourne-based Kiwi artist Jason Maling, his gaming of theatrical stage and improvised participation drawing me in to play along. Not unlike Le Witt, Piper and parametricism as a practice, Maling offering a mix of structure and openness, a space of infinite rule, for the participant to explore. In a move to the power of conversation, I chose to simply sit and talk with the good doctor in my half-hour appointment at his Physician's Clinic. (Maling, 2014) It was good medicine and I came away feeling vital and alive.

Eight hours of seminar study over four sessions with Berlin-based publisher and curator Anna-Sophie Springer (Springer, 2014), and my first introduction to a truly formative text: *Bees, Exhibitions and the Anthropocene* by art-historian Dorothea von Hantelmann. Hantelmann drawing connections between the vitalism of enlightenment polymath Denis Diderot and the 2012 work, *Untilled*, by contemporary French artist Pierre Huyghe. (Hantelmann, 2015). In *D'Alembert's Dream* Diderot adroitly—one might say, imaginatively—arguing for the imagination as primary constituent in our construction of reality. Andre Breton nodding approvingly from whatever art-world heaven he's in. Huyghe's *Untilled*, characterised, in parallel, as a living, growing art-work, 'pervaded by contingency to its very core'. (Ibid, 2015). Then, against *Untilled* and d'Alembert's dreamy drift and coalescing meanings, Hantelmann providing a line-up of science, measurement and maps, all in the service of the colonisation and exploitation of the new world. This latter the removal of items from their origins and context in the old world to then be exhibited without context in Europe. As with Roquet's work on Japan, Hantelmann's analysis is heavily indebted to Foucault, seeing the newly emerging exhibition spaces working to habituate a highly conservative populace to the idea of novelty and new things to purchase. (Ibid, 2015). Springer and collaborator Etienne Turpin taking these ideas, along with those of Caribbean poet philosopher Edouard Glissant, theorist Walter Benjamin, and historian Aby Warburg to create their own exhibition mode. A mode to leverage new futures and new modes of thought out of the scientific archive so as to mobilise the viewer into addressing the contemporary crisis of the environment. The same mix of framed issue and linked aesthetic churn we meet in Ranciere's conception of the art-work.

A 'riyaaz' for art

Amidst this open field of rule and randomness I stop to check in on just what exactly am I doing. What, exactly, is my practice? What are the skills and understanding that I am seeking to develop and 'master'. Looking to find position in my moment I pick up Steven Madoff's excellent collection, *Art School: Propositions for the 21st century*. (2015). In it I find the chapter on 'Artists by Night' from Raqs Media Collective (RMC). RMC are speaking to those same conditions that Paul Roquet, does. The conditions under which we all must live and make art in the early 21st century. 'Artists by Night', all those artists who need to fund their night-time art with day-time work in another realm. In order to make a space for art under these conditions, RMC counsel artists to cultivate their own personal 'riyaaz'. The bolding is mine.

In Hindustani (north Indian classical) music traditions, *riyaaz*, or the everyday cultivation of one's musicality, is a repertoire of exercises to keep the voice or fingers or one's ability to play an instrument in good shape. But it is more than this. **It is as much about the cultivation of a set of attitudes and sensibilities as it is about the honing of a skill.** *Riyaaz* is an attempt to explore the boundaries of what one can do on a regular basis and of pushing these boundaries, again on a regular basis, so that the foundations of one's practice undergo a daily renewal, so that one keeps becoming an adept. *Riyaaz* is a practitioner's meditation on his or her practice. (Madoff, 2015, p. 76).

RMC go on to ask, 'what might be the *riyaaz* of the contemporary artist by night? They provide an eight pointed guide. Every single one of these eight points is wise and astute. Together they suggest a practice that is local in its influences and references, reflexively critical, open to influences in its making, and continuing to be responsive to changing contexts once made. And in championing 'dispersal, resonance and endurance, over scale and immediate impact; the guide recognises that what any given practice has to offer over another, is precisely its own singular showing up in the world. 'No practice knows as much or more than any other'. Which is to say, that we all inhabit a corner of the world on which we might gain expertise to share with others. It is precisely difference that unites us. Finally, it is up to the artist to reflect upon and understand her own work and its 'incremental development' and to mediate that to others: framing the meaning of an artist's work and its reception—which is not the same as fixing interpretation— is the responsibility of the artist herself.

There is a paradox in the making of art. On the one hand it requires contemplation, waiting, and activity that seems to be going no place in particular while ideas and images build. Institutions are not amenable to this non-instrumental time. They want production, measures, outputs. (Ibid, p. 76).

In the face of this charged bundle of convictions, fascinations and precarity felt and lived, but, as yet, not quite fully grasped and articulated, I write. Inspired by Adorno's notion of constellations of discontinuous knowledge forms over a single totalising

model. (Adorno ref page 1969). In such a model the connections are not linear and propositional but rather associative and resonant. Unity for Adorno was mere ideology designed to delude. Meaning is instead found in the dynamic rhythms and vibratory qualities of the text; in its interruptions and disjunctions as much as in seamless integrations and unities. I thought a text might integrate the three key domains of my art and life: 1. my art practice, 2. theories and thinking, and 3. the ordinary everyday—the somatic—that was the body of my existence. Three domains weaving into and out of each other in mutually informative and implicating ways.

One text devised, accordingly, was an attempt to create a mode of operation – a set of forms or procedures – to successfully navigate multiplicity and proliferation. Not a text that made attempts to dominate and make knowledge its subject, but rather, a text that moved through more or less coherent fragments of knowings. And, as it did so, growing a wake of meanings behind it, as connections built and resonated. Or perhaps clashed and broke down. I was interested in a productive collage of both resonance and difference. Models for this included the ontological turn in Anthropology. A turn that conceives of the possibility of many different worlds actually existing, rather than simply many different perspectives on a single world. For the jaguar, blood is indeed 'manioc beer' writes Eduardo Viveiros de Castro (2015). Sarah Manguso's (2017) *300 Arguments* was another model. Chunks of thought forms rubbing up against each other, spinning tails and tapping feet. It was a playful mode of composition. Serious and light, and one I really took to. It felt like a voice that worked for me. This text right here an attempt to perform that same mode.

Nietzsche, like his hero Heraclitus saw play as a joyful and deeply serious way of being in the world. Play for Nietzsche was both game and risk in a constantly becoming reality that had no ground. (Russell, 2008, p. 96).

Heraclitus' regal possession is his extraordinary power to think intuitively. Toward the other type of thinking, the type that is accomplished in concepts and logical combinations, in other words towards reason, he shows himself cool, insensitive, in fact hostile. (Ibid, p.97).

My own riyaz - gazing

Meanwhile, a riyaz for my art seemed to be coming into being. Gazing—exactly as it sounds—looking for extended periods at an object in the field of vision. Over time evolving into a means of research, of healing, of stories to come, and of multiple worlds here and now. It is something that, off and on, I had always done. Returning to it to salve my sore eyes and in an attempt to repair deteriorating eye-sight. Too long staring at a computer screen had sucked more lubrication from my eye sockets than my tear glands could cope with and reverse- pin-holed my vision. I tried various exercises to help. These worked to an extent, but I knew what I really needed, or, at least, wanted, was to go outside and once again just look at things far away and green. So I did exactly that. And when I couldn't go outside, I would simply look across the room at whatever wall was available. The results were soothing and refreshing, but also fascinating. I found this

gazing worked as a laboratory of experiences and responses that I could map back onto my art practice, my meditation, and the theory I was reading and thinking through. And, in return, what might be termed a 'proto-space' of art was starting to identify itself within that experience of gazing. As time slowed, not only did space/s open up and new elements emerge, but there was a palpable enhancement in the sensuous aesthetic pleasures of shape, pattern, and the very act of looking itself. Skhlovsky again...

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.
(Shklovsky, 1917).

These patterns of behaviour and experience reliably emerge in any given session with time spent. After only a few minutes an apparently blank wall or unremarkable hillside will start to reveal patterns and shapes that were not perceived with a casual glance. It becomes apparent that the world is not seen as it actually is but through a filter of pre-given concepts and habits of engagement. And then with more time the object being viewed will begin to decompose and recompose. These pre-given concepts and habits of engagement will start to break down and reform into modes of apprehension that better align thoughts and sensations felt with what is actually being observed. And as this relationship begins to better align, it deepens and further changes in character and quality.

The flux and flow as these patterns and shapes reveal themselves is an outright pleasure, albeit, low-key and subtle in nature. It would appear that as beings in the world we not only order our world but really enjoy the process and outcomes of doing so. There is something about both individual shapes as well as the coming together of these individual shapes into larger patterns. As looking persists this shape/pattern-making aspect of gazing further reveals itself as scalar and playful. Patterns compose, decompose and recompose differently and at different scales. It is possible to zoom in to the smallest individual aspect that can be perceived and then 'zoom out' to include this individual aspect as part of a larger pattern with its near neighbours. And then to zoom out yet further to include that assemblage of items with other assemblages in a larger pattern. Individuation appears at a variety of scales and shows itself always to be an assemblage/chunking of elements. These patterns and shapes are quite simply aesthetic in nature: sensual and pleasurable. It evidences that part of the appeal of visual art (all art?) is that it asks us to slow down and observe, and this very act of spending time amplifies the sensuous qualities of the world. Form and colour and relationships amplify with time spent engaging with them. It seems that simple. The relationship between the eye and the object being observed becomes quite tangible, quite physical, more manifest. A material physical relationship arises that has real perceptual heft. There is no doubt in my mind that an aspect of art's power is this simple physical arrest of the senses.

And at the very smallest scale, when no further break-down is possible due to the limits of human vision, the behaviour of the eye itself as focusing mechanism becomes apparent. I said above I had gone back to 'gazing' in an attempt to salve and nourish sore and deteriorating eyesight. This was a matter of focus, and to cultivate better focus I learned it was necessary to relax the eye lens and muscles. Any contraction and vision remained poor. In order to cultivate better focus –a matter of the pliability of the lens and eye muscles—I found I just had to let the eye be and allow it to come to a state of rest. As I stayed with this process the eyes would evidence certain involuntary behaviours. That is, non-volitional, spontaneous actions functioning without my conscious control. First the eyes would naturally sharpen in focus. This was no surprise. The focusing mechanism of the eye is completely physiological and involuntary in nature and requires no conscious input. This was the whole point at gazing at something far away and green. The second, however, was that at a certain point the eye would begin to tire, the focus slip and the object begin to ever so slightly blur again. At which point the eye would want to begin to dart back and forth between objects. In this darting—that is alighting only momentarily on individually discernible patterns—objects would again sharpen into focus. It seemed then that the eye had two modes of gaining focus. One was light and resting, first sharpening and gaining focus, and then losing that focus as fatigue set in. The second mode then came into play: moving to and away items at speed and in so doing regaining focus. The eye it appeared needed both rest and movement to best focus, or at least so was my experience.

What was interesting was the mode of attention required for this to happen. Neither mode of viewing required control, both, however required a sort of light presence. A holding myself there and open to what was happening. And then over time, I would find that a degree of conscious control could be exercised as, with repetition, the pathways between action and understanding those actions deepened. There was an ongoing relationship of observing, learning and agency between the eye doing its thing in response to the environment and me as agent doing my thing in response to the eye. At no point could it be said that my eye mastered the environment, nor that I mastered my eye's gazing at the environment. Rather my eye came into an optimum relationship with the object being observed and I as agent came into an optimum relationship with the eye. There was a learning how to optimise going on between object and subject. This is, of course, the exact same dynamic as is found in recollective awareness. The value of reflection for both these activities seems evident to me.

As I experienced these perceptual changes in gazing I recalled my attempt to read *Spurs, Nietzsche's Styles* (Derrida, 1981). At first, I'd gone slowly, trying to get his argument line by line, paragraph by paragraph. Slowing down, pace Skhlovsky, doesn't always work, however, and I simply couldn't make sense of what was being said. There just wasn't an argument I could identify and follow. Rather than give up, I decided, instead, to simply read, whether or not I understood. So I did, word after word, sentence

after sentence, page after page. Words, syntax and sentence unrolling as I paged. For 5-10 minutes or so, it was simply a river of language that failed to cohere into anything meaningful. Performing reading without understanding. The gestures were all there but none of the usual content. And then, all of a sudden, meaning began to emerge, to 'drift' (derive?) up and out of the text. The most wonderful sense of something comprehensible, arising out of nothing I could point to exactly. Without propositional structure, but undeniably meaningful, indeed all the better for its lack. My mind, it would seem, was receiving and/or making meaning from simply showing up and being with the text. I didn't need to make any conscious effort beyond simply performing the act. Meaning was being achieved through time and letting go of control, rather than active manipulation. A mode of perception that might be called both intuitive and of the body. Of a piece with that ambient self Roquet and Stewart explicate so well. One that might be accessed through the sort of slowing down and defamiliarisation that Shklovsky theorises, or, I discovered, through simply showing up and being there without expectation. A simple doing, plus a simple non-doing, proving productive of rich and rewarding meaning. And with no reaching out to directly grasp. A doing-with, not a doing-to.

As time went on and I engaged in more gazing this speculation began to consolidate and evidence another layer of perception. With more time the eye further relaxes and lets go of focusing to allow another sort of focus to emerge. This is where different registers of pattern begin to emerge spontaneously. Where, suddenly, shades of colour or light might supplant the eye's previous register of shape and size. Where, without expecting it, trees as trees would disappear and be replaced only by colour relationships. An entire hillside viewed as only a play of subtle greens. And the greens of a New Zealand winter are, indeed, fairly subtle. Or, previously unperceived patterns of subtle shadow, would mark themselves out clear and strong on the white wall. It sounds unremarkable but this sensuous sense making has a quality to it. It is a qualitative mode. It feels good. Perception and cognition doing their thing. I was mostly just along for the ride and any agency always took time to emerge and establish.

The bland opens itself to all in a neutral embrace. This simple blandness its power. And, for Chinese thought, the bland in its very blandness offers depth and lustre. (Julien, 2008, p. 36).

And at a certain point in gazing—not always, but reliably if I wait with both patience and ready attention—there is a yet further change in qualitative register. A subtle snap into a sense of greater depth and meaning. A phase change. A sense almost of hidden drama within the landscape being viewed. Or of mystery encased in the white wall. In the past I have simply enjoyed this subtle tweak into depth and meaning, and felt no need to examine further. My Masters study, however, drove my curiosity and lead me to investigate further. What is going on with this phase change into romance, meaning and depth? This sense of drama poised but not revealed within the landscape? I slowed down yet further, and focused on this moment of thickening into a more feeling and meaning-laden moment. The answer I found is in the very language of drama and 'romance' that I am using to describe it: as I observed my responses I could see that

poised within the object being observed was a sense of a story, of narrative, of something about to happen. Of a narrative enfolded within reality itself that was poised to unfold. And because this incipient narrative/story hadn't yet been set in motion it also contained a sense of mystery and rich possibility. Is this drama within me or the landscape? Object or subject? Hanna Arendt is on to something. More investigation is required.

My art practice (2)

Emerging out of, and alongside this practice of gazing, is a performance video series of three framed head-shots. A work also inspired by Tehching Hsieh's monumental *One Year Performance 1980 - 1981 (Time Clock Piece)*, and my own felt need to order my working day and thinking with regular break-times; break-times I used in order to stop and simply look at the world. Gazing helping me to work better longer, harder. None, of us escape ambient subjectification.

In image one I can be seen reflecting on three minutes of potent indie pop from my past. Image two shows me gazing at the recorded image of figure one. And image three, in turn, has me gazing on recorded image two as it gazes at image one.

The work aiming to play in the space of attention. To experiment with gently prising the gaze away from its initial object in order to turn that gaze back upon itself. The intention was to highlight that gaze – and the intelligence behind it – as it became more and more abstracted. My question in mind: what home does the gaze go home to when the gaze goes home? To itself? And what is the self of that gaze exactly? And does it wither and die from attenuation under these conditions, or resonate, thicken and ring with the concentration of its own being?

A further key intention is to recognise something in this gaze. Some quality of affect, some open space, something or anything. And in that recognition mobilise further movement and meaning. I wanted to feel the world move, even if only slightly. Some sort of tantric alchemy of this state into that state. It is certainly in the attention practices

I am engaged in, as well as in the theory I am reading. Contemporary Burmese adept Ashin Tejanya is quite explicit that his practice is all about 'recognising the object'. 'Nature meeting nature' as he terms it. (Tejaniya, 2016).

Another work attempts to bring together image and text gestures I've been building for these conceptions of the open field, generative form and recognition. The resulting work combines looped video of me gazing at a wall and a sound excerpt from the work of modernist american composer Morton Feldman. Feldman was a contemporary of John Cage and like Cage worked with empty space and silence. With this image and sound I adapt elements of a text from music critic Ben Ratliffe that examine the music of

Feldman and others in terms of intimacy, listening and quiet. (Ratliffe, 2016). With Shklovsky in mind the rewritten text is paced for slow reading with each page containing only a sentence or two.

The room itself has its own functional modernist bent: minimal and designed as an office meeting space with tables and lighting to suit. I take advantage of these features by laying out sheets of paper in straight disciplined lines and numbered and ordered as musical beats – 1,2 | 1,2,3 | 1, 2 | 1,2,3. Finally, I include two further elements that are aimed to play off the order and regularity of the room. One, a single splash of colour on a chair – the paperback copy of the source of my text. The other, an over-turned rubbish bin with screwed up paper spilling from it. Both of these are clichéd in their reference to chance/randomness, yet serving their purpose as highly studied gestures that show the mark of a conscious hand attending to form and its rhythms. As a whole the installation aims to raise, not so much content for attention, but attention itself as content.

Reflection showed me there were issues with the installation. At forty five, or so, single pages the text was both a little awkward to handle and overly long. It tended to disperse rather than gather attention. The work was also too single and univocal in its solemn tone, partly a result of the power of Feldman's beautifully soulful composition. As always, music is a gamble: on the one hand it offers colour and power, on the other hand it can over-determine an experience. There are good reasons for Cage's silence and Blanchot's interruptions.

My work in the City Recycling centre sees another way to navigate space. Objects coming and going and an encounter with a strange glass object. A strange and kitsch item that caught me out in its sudden showing up in my world. Standing there puzzling over the presence of this thing I slip into an uncanny burr of not knowing. Of wondering why on earth someone had bothered to make an object that seemed patently useless. What was it for, and was it beautiful or ridiculous? Did I love it or loathe it? It wasn't alluring and repellent, rather deeply curious and repellent. Is the deeply curious alluring? I think so. I like this curious moment so much I go on to seek more of them, gathering in my studio space a collection of items that emerge from the flow of my ordinary everyday.

Benjamin's frozen moments of history have been alluded to in passing above; where the past is frozen into static image, and, in so doing, slowed down, re-liquified and decomposed, to allow new ways forward out of the past to emerge. A similar (the same?) moment in gazing, when the hillside or wall cracks open its pre-given conceptual apparatus—those autonomic and near-dead Shklovskian errata— to reveal another world of pattern and order. A living world that shapes and reshapes, forms and reforms as the eye and mind engage. Thickening into the suggestion of some story-to-come. A story

within. What is that story? Again not-knowing, curiosity, and a thick burr of sheer possibility. In any case, I liked this moment of not knowing and wanted more. My studio collection starts to grow.

The quality of that originary space of imaginative encounter never really repeats itself, however. It seems my very efforts to take control of the process: my own hard-edged intentionality, kills that energy of curious open not knowing. No matter, I still feel a life and energy gathering force in the accumulation of found and pinned studio objects. If one story dies there is always another to take its place. There are no absolutes here, but rather learning to move from one space to another, one story to another. Of unbundling to re-bundle. Of putting one thing down to pick another up.

There was another series of works also being explored at this time. These involved disassembling and reassembling texts according to personal taste. These actions understood as a mirror of the situationist derives that aimed to re-infuse a lost humanity into Paris. (Kaufman, 2001). I had just returned from small-town Japan in Ibaraki prefecture, just north of Tokyo. The funeral of my partner's father. An intense mixture of artifice and earth, polished ritual and shocking encounter with perfectly arranged skeletal remains. On my return I was offered a text. A glossy designer take on Japan. Rather slick and full of stereotypes. A closer look showed that it was actually curated with the most beautiful images. And what appeared like interesting and thoughtful analysis. Still, I didn't like it. It remained a rationalised and produced object for the consumption of a Japan already known and desired by the reader. Something to polish expectations rather than confound. The Japan I was getting to know was more grounded and real. And if not more truthful, certainly more alive. More complex in its mix of trash and refined, high and low. I decided to treat this book as Debord or Jorn might with their derives through what they felt was an overly rationalised and regulated Paris. (Sannicandro, 2008). This 'Japan Style' book needed its own 'psychogeographic'. In a recorded performance, and with audience participation, I first disassembled and then reassembled this glossy red book to make a collective derive through the text and deliver something more particular to that time, place and participants. Something, in short, more human.

Afterwards, I was taken aback to have one participant insist I must really like hunting. That it was quite evident I liked to kill from the obvious relish I took in tearing the pages of the book away from its gluey spine. True enough, I did quite enjoy the gesture. Like that strange glass vase I wasn't sure how much I loved or loathed this question. A timely reminder, at least, that the artist can meditate but not control interpretation - RMC, eight pointed guide never far from my mind. I thought of assembling the final result of this shared textual derive as a document to offer the participants. Somehow, though, leaving what happened without a take-away product seemed more radically just to intentions. What use the open interruption if all it does is close?

Tehching Hsieh was never far from me. An ascetic that only another ascetic temperament and body could be so moved by. His one year performance still making me swoon. Something about it making me yearn for absorption, for a sustained gesture uniting mind, body and serious duration. Viktor Skhlovsky would've loved it. The single-minded gaming of time and reality. A deep dive into something and then deeper into the very thingness of that something. The way Hsieh ordered his small cell into corners. One corner containing his bed - seen as 'inside'; the other three corners - 'outside', and thus good for a stroll to get away from it all. Oh my! (Boon & Levene, 2018, p. 186).

This carving up of time and space. It turns out that the 'something' his deep dive was into, was 'freedom of thought'. (Ibid, 184). He wanted this framework of regulated space and time in order to be able to think without interruption. Time to work out his thoughts about art. Really? Who needs to think that much about art? And then I consider it wasn't 'just art' he was thinking about, but art as life and living. Art as navigating and negotiating existence: an illegal alien in New York, who'd left the strict military rule of Taiwan—The 'White Terror'—to think and live his art. Precarity and an ungrounded ground is nothing new. We are all a distributed bundle of conditions. Tehching Hsieh's included imminent death and displacement. When too much open space is felt, too little ground, there is that need to order and shape. To place markers in the manifold. Hsieh's brilliance is just how emphatically he did so in his art.

I find myself gaming my own (too) open space at work. It is early morning and the day stretches out ahead of me. This stretch of time lacks a clear horizon. I know it begins in this moment here, but cannot really see nor feel its end. There is a time - a figure in my head, but this figure is not enough for this body-mind—my body-mind— to work with in the moment. To work with moment to moment. And not feeling sure where time ends makes me unsure where time starts. Each moment, that is, *this* moment, seeming indistinct, hard to grasp, unsure of itself. There is a certain unease, an anguish, in this lack of form. In response, I devise a simple schema to map the day. Eight circles bisected vertically. Underneath each circle a time, one from 9.30 to 4.30. A strategy to control and order an expanse I find difficult to figure without this external notation. Ian Bogost's play in play once again. Bogost's approach to make life a game. (2016). Cary Wolfe's semiotic, too. A/human acts of abstraction to pull me up and out. As the day wears on, I fill in these bisected discs, marking time's passage, feeling its pace and my satisfaction as I go. Time in motion-in my motions.

Then taking this small feint into time and duration - writing it up, performing it. Extemporising, improvising. Making a story out of it. Carving up the world. Duration unfolding into pattern, pattern into nestled-story-to-come. Then out into a story of the day, my world. A spoken text. Read, then read again, only different this time. Then read again, and again. Extemporising and improvising as I go. Moving across words, allowing them to emerge and play the raw material of my morning game.

A story in the text. and a rhythm in the telling.

A rhythm rhythm rhythm.

A rhythm telling text ...

Voice, text, rhythm. Rhythm in the telling. Voice text telling. A telling in the rhythm.

Voice, text, telling. A telling in the voice. Voice, rhythm telling. A telling voice rhythm.

Voice telling rhythm and rhythm telling voice. Rhythm rhythm, rhythm. Voice, voice, voice.

Let us see where this goes next...

Where to next

..... the goals of the disciplines you write of were not, in the end about the happy, easy ecstatic stuff, but about difficulty and that does seem one thing to do, in relation to the contemporary crisis... just to become more intimate and familiar, and ok, and non-heroic and courageous about engaging the brokenness, about engaging the dystopian quality of where we are, about engaging the crisis which is only mounting, which if you're paying half attention to anything, you can't help but not ignore, to not to submit to despair, to total pessimism, certainly not to nihilistic hedonism or whatever kind of attitude one might have, or despair at the scale of what we are facing, but to engage the challenge, the deep challenge, the the painful, mournful, challenge as a practice and not as a search for truth, then it shifts a little, you're just engaging the world as it is, and trying to find a way through it. It's not like, god what do I do, there's no where to go, but if you do it as a practice, if you practice the brokenness there's a lot more space somehow, I don't know.... (Erik Davis in conversation with Gabriel Levine and Marcus Boon, 2018)

I want a practice of conversation. Of a dharma that examines what it does in the light of what it says. Rev Angel Kyodo Williams (2016)

References

- Beech, A. & McKay, R. (2009, Feb. 3), Yarncast: Hardcases [Audio Podcast]
Retrieved from <https://www.urbanomic.com/podcast/yarncast-amanda-beech-hard-cases/>
- Bogost, I. (2016). Play anything : The pleasure of limits, the uses of boredom, and the secret of games. Basic Books.
- Bishop, Claire. (2007). "The Social Turn: Collaboration and Its Discontents." In Right About Now: Art and Theory Since the 1990s, edited by Margriet Schavemaker and Mischa Rakier, 58-68. Amsterdam: Valiz, 2007
- Boon, M. & Levine, G. (2018), Practice. Whitechapel, Documents of Contemporary Art. MIT Press, Massachusetts.
- Bratton, B. (2016, Nov. 8). The stack to come: synthetic sensing Intelligence and The New Normal[Video File].
Retrieved from <https://thenewcentre.org/archive/stack-come-synthetic-sensing-intelligence-new-normal/>
- Cherix C., Butler C., Platzker D., Piper A. (2018, May 22) A synthesis of intuitions. 1965-2016. New York, NY. The Museum of Modern Art.
- Davis, B. (2006). Ranciere for dummies. Artnet magazine.
Retrieved from <http://www.benadavis.com/archives/2013/12/26/rancire-for-dummies>
- Davis, E, Boon, M., Levene, G. (2018, April 27), Practice. [Audio Podcast].
Retrieved from <https://techgnosis.com/practice/>
- Davis, E, Ramey, J. (2016, Dec 30). The politics of divination. [Audio Podcast]

Retrieved from <https://techgnosis.com/the-politics-of-divination/>

Derrida, J. (1981), *Spurs: Nietzsche styles*. University of Chicago Press. Chicago, Illinois.

Hantelmann, D. (2015) "Bees, exhibitions, and the anthropocene. In Klingan, K.,

Sepahvand, A., Rosol, C., & Scherer, B. M. (2015). *Textures of the Anthropocene: Grain, Vapor, Ray*. (pp. 173-194). Chicago: MIT Press.

Foucault, M. Self Writing. In *dits et écrits*, pp. 415-430. Vol. IV., 1983.

Retrieved from <https://foucault.info/doc/documents/foucault-hypomnemata-en-html>.

Garcia Marquez, G. (2006). *One hundred years of solitude*. New York, NY. Harpers Modern Classic.

Hopkins, D. (2004). *Dada and surrealism : a very short introduction*.

Oxford: Oxford University Press.

Hsieh, T. (1980 - 81). *One year performance (Time Clock Piece)*.

Retrieved from <https://vimeo.com/16280427>.

Gabriel, M. (2017, May 22). *Why the world does not exist*. Cambridge, UK. Polity 1.

Julien, F. (2008). *In praise of blandness: proceeding from chinese thought and aesthetics*. Zone Books, Cambridge, Mass. MIT Press.

Kaprow, A., & Kelley, J. (2003). *Essays on the blurring of art and life*. Allan Kaprow ; Edited by Jeff Kelley. CA. University of California Press.

Laboria Cuboniks, (2015, June 11). *Xenofeminism manifesto*.

Retrieved from [http:// www.laboriacuboniks.net](http://www.laboriacuboniks.net)

Ireland, A.(Producer). 2015, September 15). ect2-xenofeminism.

[Audio podcast] Retrieved from <https://ectpodcast.wordpress.com/>

Kaufman, V. (2001). The poetics of the derive. In Johnstone, S. (Ed.) *The everyday. documents of contemporary art.* (pp. 95-102). Cambridge MT. MIT Press.

Lazzarato, M., Derieg, A. (2003). *Struggle, event, media: republicart.* p. 51,

The Object. Retrieved from <http://republicart.net/disc/representations/lazzarato01en.htm>

Le Guin, Ursula. "The carrier bag theory of fiction." 1986."Dancing at the Edge of the World: Thoughts on Words, Women, Place: 165-70.

Madoff, Steven Henry. (2015). *Art school: propositions for the 21st Century.* (Kindle Edition). MIT Press.

Malik, Suhail. (2008). Critique as alibi: Moral differentiation in the art market.

Journal of Visual Art Practice,7(3), 283-295.

Maling, J. (2014, March 1-12). The physician is in. [Art Performance]

Retrieved from <https://citygallery.org.nz/exhibitions/jason-maling-the-physician/>

Manguso, S. (2017). *300 arguments.* Graywolf Press. Minneapolis, MN.

Markson, D. (2004). *Vanishing point: a novel.* Berkeley: Counterpoint.

Munroe, A. (2009), *Buddhism and the neo-avant-garde: cage zen, beat zen, and zen. The Third Mind: American Artists Contemplate Asia, 1860-1989.* © 2009 The Solomon R. Guggenheim Museum, New York. Retrieved from: <http://www.alexandramunroe.com/wp-content/uploads/2009/06/Cage-Zen-Beat-Zen-and-Zen-by-Alexandra-Munroe.pdf>

Piper, A. (1996) *On wearing three hats.* Adrian Piper Research Foundation Berlin.

Retrieved from <http://www.adrianpiper.com/docs/WebsiteNGBK3Hats.pdf>

Ratliff, Ben. (2017). Chapter 5: We don't need no music: quiet/silence/intimacy. Every song ever: Twenty ways to listen in an age of musical plenty (p. 59). (Kindle Ed.). Farrar, Straus and Giroux. Kindle Edition.

Roquet, P. (2016). Ambient Media: Japanese Atmospheres of Self. 3rd Ed. (Kindle Ed.) University of Minnesota Press. Minneapolis, MN.

Russell, J. (2016). Nietzsche and the Clinic: Psychoanalysis, Philosophy, Metaphysics. Philadelphia, PA. Karnac Books

Sannicandro, J. (2008, May) The Legacy of Situationist Psychogeography: Its Relational Quality and Influence on Contemporary Art
Retrieved from <https://soundpropositions.com/>

Shuster, M. (2017). "New Television: The Aesthetics and Politics of a Genre"
U Chicago Press, 2017. [podcast interview] Newbooksnetwork.com.
Retrieved from <https://newbooksnetwork.com/martin-shuster-new-television-the-aesthetics-and-politics-of-a-genre-u-chicago-press-2017/>.

Shuster, M. (2017) New Television: The Aesthetics and Politics of a Genre. Chicago, IL. University of Chicago Press.

Skhlovsky, V. (1917). Art as Technique. Retrieved from <https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist-2015-16-2/shklovsky.pdf>

Szewczyk, M. (February, 2009), The Art of Conversation. Part 1. Journal #3, e-flux.
Retrieved from <https://www.e-flux.com/journal/03/68546/art-of-conversation-part-i/>

Stewart, Kathleen. (2007). Ordinary Affects, (Kindle Ed.). Durham, NC.: Duke University Press.

- Tejaniya, S. U. (2016). When awareness becomes natural. A guide to cultivating mindfulness in everyday life. Boulder, CO. Shambala Press.
- Viveiros de Castro, Eduardo. (2015). Cannibal Metaphysics. Minneapolis, MN.:University of Minnesota Press.
- Wallis, G. (2013). Cruel Theory - Sublime Practice: Toward a Revaluation of Buddhism. Eyecorner Press.
- Weschler, L. (2008). Seeing is forgetting the name of the thing one sees: over thirty years of conversations with Robert Irwin. Berkeley: University of California Press. Berkeley. CA.
- William, D. (2018). 10 amazing benefits of mindfulness backed by science. Retrieved from <https://www.lifehack.org/about>
- Williams K. & Horn V. (2016, June 14). Talking race, love, and liberation. [Audio Podcast]. Retrieved from <https://art19.com/shows/buddhist-geeks/episodes/0447ccad-1e4b-4863-af88-3eb9a2308102>
- Wolfe. C, & Colebrook, C., (2013, Jan. 23) Cary Wolfe and Claire Colebrook | Dialogue | The Anthropocene Project. An Opening [Video podcast] Retrieved from <http://www.hkw.de/anthropocene>
- Zizek, S. (2001, Spring). From western marxism to western buddhism. Cabinet Magazine. New York, New York. Retrieved from <http://www.cabinetmagazine.org/issues/2/western.php>

Bibliography

<http://aut.ac.nz.libguides.com/APA6th/intextcitation>

Coburn, T. & Lind M. (2016). Session 1. Temperature check. The making of a biennial where art is centre stage. The new centre for research and practice. Retrieved from <http://thenewcentre.org/archive/> temperature-check-the-making-of-a-biennial-where-art- is-centre-stage/

Blanchot, M. (2015) The space of literature. U of Nebraska Press.

Bratton, B. H. (2016). The stack: On software and sovereignty. MIT Press.

Cage, J. (1961) Silence; lectures and writings. Middletown, Conn., Wesleyan University Press

Dewey, J. (1934). Chapter 3, Having an experience. In Art as experience, New York: Minton, Balch & Co.

Edelman, L. (2004). No future : Queer theory and the death drive / Lee Edelman. (Series Q). Durham: Duke University Press.

Eubanks, C., & ProQuest. (2011). Miracles of Book and Body Buddhist Textual Culture and Medieval Japan / Charlotte Eubanks.

Forte, T. (2017, Oct 10). On the topology of attention. Retrieved from [https://praxis.fortelabs.co/the-topology-](https://praxis.fortelabs.co/the-topology-of-attention-34f65b176686) of-attention-34f65b176686

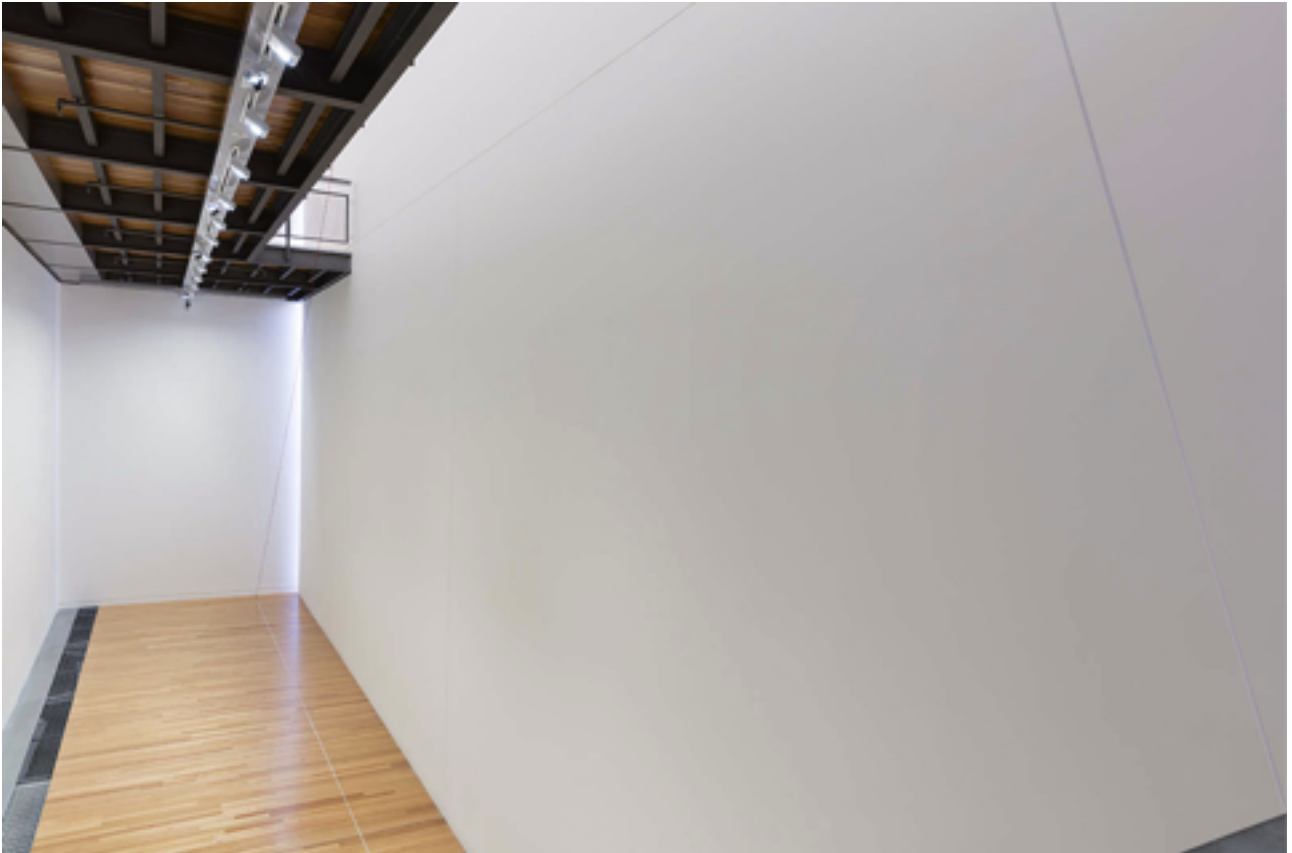
Groys, B. (2010, April) The weak universalism. Retrieved from <http://www.e-flux.com/journal/15/61294/> the-weak-

Halberstam, J. (2011). The queer art of failure. Durham, NC: Duke University Press.

Haraway, D. (2014). Anthropocene, capitalocene, chthulucene: Staying with the trouble. Anthropicene: Arts of living with a damaged planet.universalism/

Landy, Joshua. (2004). Philosophy as Fiction : Self, Deception, and Knowledge in Proust. Oxford, UK. OUP.

- Katz, Jonathan D. "John Cage's queer silence; or, how to avoid making matters worse." *GLQ: A Journal of Lesbian and Gay Studies* 5.2 (1999): 231-252.
- Klee, P. (1968), *Pedagogical Sketchbook*. Retrieved from <https://www.tate.org.uk/blogs>
- Jullien, F. (2007). *Vital Nourishment: Departing from Happiness*, Arthur Goldhammer (tr.), Zone Books, Cambridge, Mass. MIT Press.
- Landy, Joshua. (2004). *Philosophy as Fiction : Self, Deception, and Knowledge in Proust*.
- Lewitt, S. (1967). Paragraphs on conceptual art. *Artforum*. Retrieved from https://www.corner-college.com/udb/cproVozeFxParagraphs_on_Conceptual_Art._Sol_leWitt.pdf
- Lopez, D. (1998). *Elaborations on Emptiness. Uses of the Heart Sūtra*. Princeton, NJ. Princeton University Press.
- Newton K.M. (1997) Victor Shklovsky: 'Art as Technique'. (1917) In: Newton K.M. (eds) *Twentieth-Century Literary Theory*. Palgrave, London
- Ramey, J. (2012). *The hermetic Deleuze: Philosophy and spiritual ordeal*. Duke University Press.
- Rodenbeck, J. (2011). *Radical prototypes: Allan Kaprow and the invention of happenings*. Judith F. Rodenbeck. Cambridge, Mass. MIT Press.
- Shaviro, S. (2014). *The universe of things : On speculative realism* / Steven Shaviro. (Posthumanities ; 30). Minneapolis, MN.:University of Minnesota Press.
- Wordsworth, W., & Parrish, S. (1977). *The prelude, 1798-1799* / by William Wordsworth ; edited by Stephen Parrish. (Wordsworth, William, 1770-1850. Selections. 1975). Ithaca, N.Y.: Cornell University Press.
- Yanagi, M., & Brase, M. (2017). *Soetsu Yanagi: selected essays on Japanese folk crafts*. Tokyo : Japan Publishing Industry Foundation for Culture.
- Zumthor, P. (2010). *Thinking architecture* / Peter Zumthor. (3rd., expanded ed.). Basel : London: Birkhäuser ; Springer [distributor].



Installation view of Fred Sandback, *Untitled (Triangle with Broken Leg)* 1988, acrylic yarn. Courtesy of the Fred Sandback Estate, Jensen Gallery, Sydney and Fox/Jensen, Auckland. (photo: Shaun Waugh)

XF Manifesto { Zero Interrupt Trap Parity Adjust Carry Overflow }

EN

DE

ES

FR

IT

PL

PT

RO

RU

←

Interrupt

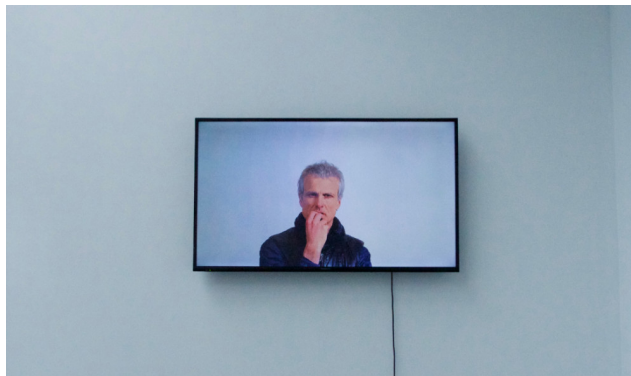
→

Xenofeminism

Txt

Download

GNU Public License





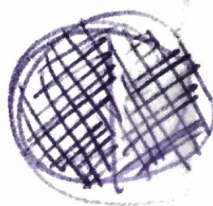




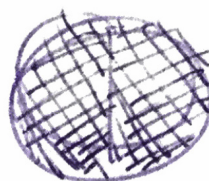




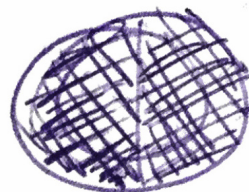
- 9.30



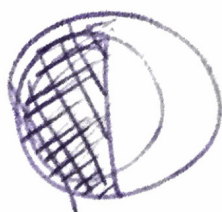
- 10.30



- 11.30



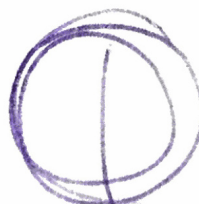
- 12.30



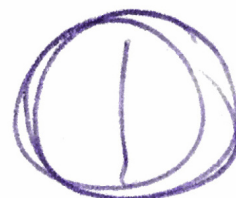
- 1.30



- 2.30



- 3.30



- 4.30