

**Breaking the frame: Challenging the concept of the  
chronotope in spatially expansive forms of artworking**

Sun Ju Lee

Submitted in accordance with the requirements for the degree of  
Doctor of Philosophy

The University of Leeds  
School of Fine Art, History of Art and Cultural Studies

December 2021

The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

© 2021 The University of Leeds and Sun Ju Lee

The right of Sun Ju Lee to be identified as Author of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988.

This work was supported by the Arts & Humanities Research Council (grant number AH/L503848/1) through the White Rose College of the Arts & Humanities.

## **Acknowledgements**

I am deeply grateful to my supervisors, Professor Christopher Taylor, whose continuous support and encouraging feedback guided me in the right direction to this practice-led research, and Nick Thurston, whose meticulous attention kept this project focused and propelled it forward.

This work would not have been possible without the generous support of the White Rose College of the Arts and Humanities and the Arts and Humanities Research Council.

This practice-led research was made possible by the support of many people both before and during my research. I would like to thank everyone I met through the artist-in-residence programmes. I am thankful to Dr Jeffrey Sarmiento and Dr Dedo von Kerssenbrock-Krosigk for supporting my new practice in glass, and to Dr Nayia Yiakoumaki for supporting my WRoCAH project at Whitechapel Gallery. Thanks also to Yates Norton, MoonSun Kim, and Dr Sungjoon Lee, who supported my publication project, and all the staff and my colleagues at the University of Leeds.

I must also thank my parents, Myungsook Sohn and Jongho Lee, and my husband Sunghan and our daughter Gia, without whom this study would not exist.

## Abstract

This practice-led research investigates how installation art creates multi-chronotopic places, which layer together the chronotopic qualities of the work, the viewer, and the space of display beyond the boundaries of the traditional picture frame. The thesis transposes Mikhail M. Bakhtin's literary concept of the chronotope into discussions about art history, theory, and my practice. I contextualise a theoretical discussion of the complex interactions between chronotopic motifs and experiences within an artwork, in line with the extended logics of collage and assemblage as practised by Robert Rauschenberg and Allan Kaprow in the late 1950s. This research argues that their practices set a key precedent for understanding the heterochronotopic potential of contemporary art because they developed intermedial processes for combining materials and parts in an open-ended way which invite pluralistic understandings of a work.

To assess the way in which this heterochronotopic potential has become central to contemporary art, I analyse the work of William Kentridge and the reason why the legacies of collage and assemblage have guided my turn to installation art, expanding my interest in the structure of layering. The exploration of multi-layered chronotopicity in my practice-led research has shifted its focus significantly during the PhD, from making works rooted in a pictorial tradition to spatially expansive forms based on dispersed unity and changeable collections of parts. This shift has been informed by the idea of intermediality and Rosalind Krauss's notion of inter-medium relations in the age of the post-medium condition, which I have adapted into a new method of place-responsive practice through a series of residencies and iterative exhibitions. Through critical description of my ongoing project *a Practiced Place* (2015–), I see my artmaking process as comprising three parts, drawing on three key ideas of form to which I kept returning throughout the research journey: image, collage, assemblage.

## Table of Contents

|                  |  |     |
|------------------|--|-----|
| Acknowledgements |  | iii |
| Abstract         |  | iv  |
| List of plates   |  | vii |
| Introduction     |  | 1   |
| Chapter 1        | <b>Breaking away from the physical frame</b>   | 7   |
|                  | 1.1 The development of collage within avant-garde movements                                    | 7   |
|                  | 1.2 The shifting role of the frame   | 8   |
|                  | 1.3 Assemblage   | 12  |
| Chapter 2        | <b>Challenging the concept of the chronotope beyond the picture plane</b>                      | 28  |
|                  | 2.1 The concept of the chronotope  | 28  |
|                  | 2.2 Extending the concept of the chronotope to other areas of culture in current studies       | 32  |
|                  | 2.3 Extending the concept of the chronotope to Robert Rauschenberg and Allan Kaprow's practice | 39  |
|                  | 2.4 Shifting to an 'expanded form' of the chronotope in contemporary installation practice     | 43  |
| Chapter 3        | <b>Practice as research: Methodology</b>   | 52  |
|                  | 3.1 Questioning the frame and representational depth of the picture plane                      | 52  |

|              |   |     |
|--------------|---|-----|
|              | 3.2 Evaluating the research method              | 54  |
| Chapter 4    | <b>Practice as research: Outcomes</b>           | 69  |
|              | 4.1 Outcome 1: Image                            | 69  |
|              | 4.2 Outcome 2: Collage                          | 73  |
|              | 4.3 Outcome 3: Assemblage                       | 75  |
| Conclusion   |   | 85  |
| Bibliography |   | 92  |
| Plates       |   | 103 |
| Appendices   |   | 128 |
|              | Appendix 1. <i>a Practiced Place</i>            | 129 |
|              | Appendix 2. <i>assembly passage</i>             | 134 |
|              | Appendix 3. <i>Enfolded Surface</i>             | 157 |
|              | Appendix 4. <i>Thread your way through</i>      | 165 |
|              | Appendix 5. <i>publication assembly passage</i> | 174 |

## List of plates

|         |  |     |
|---------|--|-----|
| Plate 1 | Robert Rauschenberg, <i>Minutiae</i> (1954)<br>© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS,<br>London 2021   | 104 |
| Plate 2 | Robert Rauschenberg, <i>Seven-panel and three-panel White Paintings</i> (1951)<br>© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS,<br>London 2021  | 105 |
| Plate 3 | Robert Rauschenberg, <i>instructions for White Paintings</i> (1965)<br>© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS,<br>London 2021   | 106 |
| Plate 4 | Robert Rauschenberg, <i>Trophy II (for Teeny and Marcel Duchamp)</i> (1960)<br>© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS,<br>London 2021   | 107 |
| Plate 5 | Allan Kaprow, <i>Rearrangeable Panels</i> , 1957–1959<br>Musée national d’art Moderne, Centre Georges Pompidou, Paris<br>© Allan Kaprow Estate. Courtesy Hauser & Wirth<br>Photo (C) Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais /<br>Georges Meguerditchian | 108 |
| Plate 6 | Allan Kaprow, <i>Rearrangeable Panels</i><br>(wall configuration with Kaprow’s captions) (1957–9)<br>Collection credit: Allan Kaprow papers, Getty Research Institute, Los<br>Angeles (980063)<br>© Robert McElroy/ Artists Rights Society (ARS), NY               | 109 |
| Plate 7 | Allan Kaprow, <i>Rearrangeable Panels</i> , 1957-1959 (kiosk<br>configuration)<br>Musée national d’art moderne, Centre Georges Pompidou, Paris<br>© Allan Kaprow Estate. Courtesy Hauser & Wirth<br>Photo: Robert R. McElroy/Licensed by VAGA, New York, NY        | 110 |
| Plate 8 | William Kentridge, <i>Drawings for Projection: City Deep</i> (2020)<br>supplied by Goodman Gallery   | 111 |

|          |   |     |
|----------|---|-----|
| Plate 9  | William Kentridge, <i>The Refusal of Time</i> (2012)<br>Supplied by Goodman Gallery   | 112 |
| Plate 10 | Sun Ju Lee, <i>Thread your way through</i> (2019)   | 113 |
| Plate 11 | Sun Ju Lee, Exhibition view: <i>assembly passage</i> (2016)   | 114 |
| Plate 12 | Sun Ju Lee, <i>Floating Platform</i> (2015)   | 115 |
| Plate 13 | Sun Ju Lee, <i>Enfolded Surface</i> (2017)  | 116 |
| Plate 14 | Sun Ju Lee, <i>assembly passage</i> (2016)  | 117 |
| Plate 15 | Sun Ju Lee, <i>Enfolded Surface</i> (2018)  | 118 |
| Plate 16 | Sun Ju Lee, <i>Enfolded Surface</i> (2018)  | 119 |
| Plate 17 | Sun Ju Lee, <i>a Practiced Place</i> (2015–)  | 120 |
| Plate 18 | Sun Ju Lee, Exhibition view: <i>assembly passage</i> (2019),<br><i>a Practiced Place</i> (2015–)  | 121 |
| Plate 19 | Sun Ju Lee, Exhibition view: <i>assembly passage</i> (2017)   | 122 |
| Plate 20 | Sun Ju Lee, <i>assembly passage</i> (2016)<br>photo by Colin Davison  | 123 |
| Plate 21 | Sun Ju Lee, Exhibition view: <i>Enfolded Surface</i> (2017)   | 124 |
| Plate 22 | Sun Ju Lee, Installation view: <i>Enfolded Surface</i> (2017)   | 125 |
| Plate 23 | Sun Ju Lee, Exhibition view: <i>Enfolded Surface</i> (2019)   | 126 |
| Plate 24 | <i>The Bride Stripped Bare by her Bachelors, Even (The Green Box)</i> , 1934, Marcel Duchamp. Purchased 2001<br>© Association Marcel Duchamp/ADAGP, Paris and DACS, London<br>2021. Photo: Tate | 127 |

## Introduction

My long-standing fascination with place has allowed me to consider where, and how, I have worked internationally and discovered new materials and material-led processes for artmaking. In particular, as an artist from South Korea who trained as a painter and draughtsperson, my approach to making has been radically changed by the immersive experiences I have had whilst embedded in new surroundings in Europe during my postgraduate studies and residencies. When arriving at a new and unfamiliar place, I always look for the differences between where I have come from and where I find myself. Change, and how it registers in people, places, and artworks, is what fascinates me.

This nomadism — moving between places in search of changes — has challenged me to adapt to new circumstances, but it has also taught me how to understand my surroundings from different perspectives. With this in mind, when preparing my PhD proposal, I broke down the framework for how I observed changes in places into two dimensions: space and time. In thinking about their conjunction with ideas of place-hood, I sought to forge my own creative process that could methodologically present a place-in-change in spatial and temporal form. This challenge became the research frame for my practice. Throughout my PhD, I have refined and developed ways of producing images that mix different spatial and temporal realities in the singular time and space of artwork, ways that have led me from the flat picture plane all the way to an installation-based mode of practice.

To critically understand this process, I began to consider my theoretical and practical concerns using the literary concept of the *chronotope*. The term was coined by Mikhail M. Bakhtin in his seminal essay, ‘Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics’, written between 1937 and 1938 to analyse the significance of a place within which spatial and temporal indicators intersect. For Bakhtin, per his title, the art form under study was the novel, relative to a broader context of literary history and theory,

linguistics, and then-new scientific ideas about phenomena and phenomenology. My research inverts his literary concept to evaluate a spatially expansive understanding of contemporary art practice beyond the boundaries of traditional perception. For me, the chronotope's 'representational significance' of the real world, and its capacity for visualising and 'materialising time in space', allow, or even invite, a transposition of the concept into the context of visual forms, such as the images and objects of the visual and plastic arts.<sup>1</sup> In addition, Bakhtin's idea that single works are organised by a series of complex interactions between chronotopic motifs, which in turn produce a range of situations and perspectives for the reader, give a parallel bridge when it comes to thinking about perspective and viewpoint relative to the history of the pictorial plane.<sup>2</sup>

Together, the concept of the chronotope as a way of 'materialising time in space' and the formal interaction between chronotopic motifs within an artwork gave me a model for thinking about the plane of an image beyond a traditional pictorial sense. Through the back-and-forth between practice and critical thinking demonstrated by this submission, the key insight of my research is to show how the complexity of a transposed notion of the chronotope can allow us to understand that non-verbal artworks are capable of presenting multi-layered chronotopic formations that encourage pluralistic and subjective understandings of the content they represent and the work's formal presence on display. My practice now shows how the conceptual and structural properties of the chronotope are expressed by materially dense mediums and their combination, in ways that expand on various historical lineages running, from early-modern collage to William Kentridge's notion of 'thick time'.<sup>3</sup>

---

<sup>1</sup> Mikhail M. Bakhtin, 'Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics', in *The Dialogic Imagination: Four Essays by M.M. Bakhtin*, ed. by Michael Holquist (Austin: University of Texas Press, 1981), pp. 84–258 (p. 250).

<sup>2</sup> Bakhtin, 'Forms of Time', p. 252.

<sup>3</sup> Carolyn Christov-Bakargiev, 'Chapter 2. Thick Time: On Tears and Tearing: The Art of William Kentridge', in *William Kentridge: Five Themes*, ed. by Mark Rosenthal (New Haven: San Francisco Museum of Modern Art, Norton Museum of Art in association with Yale University Press, 2009), pp. 110–29.

From its inception, my project has taken a practice-led approach, and my studio practice is central to my investigation. I have sought to produce new work that is to be simultaneously perceived from different angles, rather than work that creates the illusion of an alternating dimensionality from a single privileged viewpoint. In broad art-historical terms, this has meant a transition from focussing on the pictorial to the sculptural, via ideas and histories that Rosalind Krauss gathered under her concept of ‘passage’, eventually leading me to the notion of the mutable installation.<sup>4</sup> To deconstruct this process of experimentation and practical enquiry as a research model, I looked for ways to separate out each stage of the artmaking process. My method was to reflect upon, and test, each stage relative to the logic of collage and assemblage, contextualised by my growing understanding of the concept of the chronotope, proposed by Bakhtin but advanced by theorists across the arts ever since. My intention in practice was to stay true to the practice. I wanted to develop as an artist, methodically but imaginatively. By reflecting deconstructively on each stage in the making process, my aim was to unlearn my preoccupation with the two-dimensional plane, and to challenge traditional scale, dimensions, and perception of painting and printing that I had worked with previously.

In addition, shifting my practice from painting and printing to a mix of mediums — such as photography, drawing, digital printing, and glass — marks my attempt to explore how different mediums can be brought together, suggesting new methods of creating a layered surface plane in ways that are informed by the legacy of Krauss’s idea of the heterogeneity of mediums in the post-medium condition.<sup>5</sup> This process, while extending the concept of the chronotope to visual art practice, altered my interest in the structure of layering. It took me from the surface of the picture plane to the arrangement of pieces made with different mediums in the physical space of a display, such that a multifaceted set of chronotopic motifs could be woven throughout a four-dimensional space of experience. Beyond the critical reflection on my practice, the thesis component of

---

<sup>4</sup> Rosalind Krauss, *Passages in Modern Sculpture* (New York: The Viking Press, 1977), pp. 4–5.

<sup>5</sup> Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (New York: Thames & Hudson, 2000).

this project considers how spatially expansive installation can create multi-chronotopic experiences of place-hood, in ways that encourage us to make, see, and think beyond the boundaries of perception encoded in the dominant traditions of visual art history.

In Chapter 1, I undertake a comparative historical analysis of assemblage, combines, and Environments. I begin by considering the scope of the concept of collage in modern art. This chapter builds on Allan Kaprow's interpretation of the work of Jackson Pollock and Robert Rauschenberg, and Kaprow's artistic response to his critical interpretations.<sup>6</sup> Kaprow's view exemplifies how the traditional boundaries of the picture plane and medium-specific materiality were broken in artmaking, and how assemblage, combines, and Environments developed the non-fixed arrangement of parts and the non-fixity of viewing perspective in ways that bridge modern and contemporary art.

Chapter 2 presents an intellectual history of the concept of the chronotope as it has been used within various fields beyond literary criticism. To apply Bakhtin's notion of the chronotope to fine art practice, I focus on how Rauschenberg and Kaprow's challenge to the limits of traditional painting stretched outwards to a spatially expansive understanding of art practice and viewership. Here, I focus on their work, considering both its production and reception in chronotopic terms: how they broke from any simple unity of form, and how, once broken, their work encouraged viewers to have dynamic and multi-perspectival experiences. For the sake of concision, and by way of a historical bridge, I explore the legacy of this break in the age of the 'post-medium condition' through a close reading of some work by contemporary artist William Kentridge.<sup>7</sup> His practice expands the concept of the chronotope into spatially expansive artworks through his own chronotopic representation of 'thick time', a complex set of montaged

---

<sup>6</sup> Allan Kaprow, 'The Legacy of Jackson Pollock (1958)', in *Essays on the Blurring of Art and Life*, pp. 1–9; Allan Kaprow, *Assemblage, Environments and Happenings* (New York: Harry N. Abrams, 1966), pp. 154–55.

<sup>7</sup> Rosalind Krauss, "'The Rock': William Kentridge's Drawings for Projection", in *William Kentridge*, ed. by Rosalind Krauss (Cambridge, MA: The MIT Press, 2017), pp. 33–68 (p. 40–41).

relationships between the work's parts — the kind of dispersed unity we now associate with installation art — and the viewer's multi-perspectival experience thereof.<sup>8</sup>

Building on these contextual discussions, Chapters 3 and 4 turn inwards. Across them, I discuss how I have developed my practice-led research in relation to the idea of chronotopic motifs, their interrelation, and their complexity — the coexistence of different images of space and time, and the conflicts between them, within artworks made up of mutable parts. Chapter 3 explicates the stage-by-stage research method introduced above, which I employed throughout the project. I discuss how photography became my primary visual research tool, how photographic series became my way of recording a chosen place's chronotopic motifs, how post-production and intermedia collaging became my way of mixing times and spaces, and how my participation in artist-in-residence programmes has established a project-based model of practice that is responsive to, but not dependent upon, the locale of the residency. I then consider the notion of *intermediality*, first introduced by Dick Higgins in 1965, to raise my concern with extensive mediums in the context of installation-based practice.<sup>9</sup> I utilise the concept of montage, discussed within the discourses of art history and visual culture, to understand the arrangement of individual parts — which can sometimes be extractable works in their own right — and the viewer's position and viewpoint in intermedia installations.

To foreground my intention to stay true to the practice, Chapter 4 functions as an extended statement of artistic intent. It is organised into three parts by three key ideas of form that kept recurring throughout my research journey: image, collage, assemblage. Through critical description of my ongoing project *a Practiced Place* (2015–), I use these three ideas to explain my method of practice as refined by the PhD: I capture visual images of chronotopic motifs from a chosen place; I layer

---

<sup>8</sup> Anne Rutherford, 'Space, Body and Montage in the Hybrid Installation Work of William Kentridge', *Animation: An Interdisciplinary Journal*, 9.1 (2014), 81–101  
<DOI:10.1177/1746847713517194>; Christov-Bakargiev, 'Chapter 2. Thick Time', pp. 110–29.

<sup>9</sup> Dick Higgins, 'Intermedia', *Leonardo*, 34.1 (2001), 49–54  
<<https://doi.org/10.1162/002409401300052514>>.

the captured images in two-dimensional planes through a collaging process in the studio; and I arrange multiple such planes (each featuring collaged images) as a mode of assemblage in a physical setting, based on the practical methodology set out in Chapter 3. Framed by ideas of intermediality and montage, this critical description explains how I have arrived at a mode of exhibition that extends ‘the work’ through space in multiple parts. It also shifts the discussion to the final phase of making: display. By expanding the work through a space in multiple parts, the viewer’s physical presence and lines of sight become active and implicated in the form or presence of the artwork. The relationships between one work and another, and between the work and the viewer in installation practice, are brought to the fore.

This critical description maps the output of *a practiced place* as four different collections: *a Practiced Place*, *assembly passage*, *Enfolded Surface*, and *Thread Your Way Through*. Each collection follows my participation in an artist-in-residence programme during my time conducting this PhD project. The works produced as part of this research are documented in Appendices 1–4, each titled according to the name of the collection. Appendix 5 is the publication *Sun Ju Lee: assembly passage 2015–2017*, which contains introductions to solo and group exhibitions, residencies, and extensive research materials that were not presented in the exhibitions.

## 1. Breaking away from the physical frame

### 1.1 The development of collage within avant-garde movements

The technique of collage was explored by a succession of avant-garde movements, using varied and experimental mediums.<sup>10</sup> Christine Poggi describes collage as an alternative to the 20<sup>th</sup>-century Modernist tradition, an alternative that ‘emphasizes heterogeneity rather than material or stylistic unity, and a willingness to subvert (rather than affirm) the distinctions between pictorial, sculptural, verbal, and other forms of expression’.<sup>11</sup> This use of collage had two key impacts on the representation of space and time during the first half of the 20<sup>th</sup> century. On the one hand, artists adopted the logic of collage in their work to depict irrational combinations of places, times, and objects that one would not normally see side by side. On the other hand, this new approach opened up possibilities for breaking the self-sufficient frame of a work and for extending the viewer’s interaction with a work beyond the boundaries of traditional perception. For example, the use of actual objects within a picture plane brought about artworks that could be described as ‘mixed-media’, expanding the use of found materials in artworks that disturbed the separation between art and life, as in Pablo Picasso’s *Still Life with Chair Caning* from 1912.

The impact of these artists was felt by the next generation of artists, who, from the mid-1950s, challenged the scope of legitimate materials, the three-dimensionality of what could be included in a mixed-media work, the scale of a collage’s

---

<sup>10</sup> The Dadaists created non-sense pieces with bits of photographs and text from magazines and advertisements. The collage method was later expanded by the Surrealists’ experiments with photomontage and montage in film, in which ‘montage’ is the mental act of combining elements on-screen. Russian avant-garde movements in the early 1900s, such as Futurism and Constructivism, began to explore the assemblage of heterogeneous parts, juxtaposition of fragments, the mixture of various materials, and conceptual connection with a viewer. This artistic activity filtered through to the montage style of Soviet filmmaking between 1924 and 1930, which became a strategy for combining the different parts of found films – their shots or frames – by juxtaposing them in order to build a narrative by formulating an artificial space and time, or leading the viewer’s attention through the changes in the story.

<sup>11</sup> Christine Poggi, *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage* (New Haven: Yale University Press, 1992), p. xiii.

presentation, and the viewer's significant and physical presence in relation to the artwork in general. The practices of artists like Robert Rauschenberg and Jasper Johns utilised the new possibilities of mixed materials that freed the pictorial expectations imposed by traditional easel pictures, and questioned the idea of a fixed relationship between viewer and artwork. Attempts by such artists to break the conception of 'frame' from traditional ideas of perspective, through the practice of assemblage, combines, and Environments from the late 1950s, sought to expand what I call the *chronotopic motif* and *chronotopic experience* in collage-based forms of art.

## 1.2 The shifting role of the frame

The frame is a presentational context that has been used throughout the history of art to negotiate the physical and conceptual space for artworks.

The physical frame refers to a surround and a boundary: as a surround, the frame protects the edges of a painting or work on paper, or the base of a sculpture, forming an ornamental addition to the work.<sup>12</sup> As a boundary, the frame is the division between inside and outside, which protects the colours and composition of the work from any external interference, distraction or contamination by neighbouring works. The notion of the frame as a separating device encourages presentational aspects to be seen as external to the artwork, creating 'a homogeneous enclosure like a city wall'<sup>13</sup> that functions to privilege a single-point perspective for viewing.<sup>14</sup>

---

<sup>12</sup> Paul Duro, 'Introduction', in *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork*, ed. by Paul Duro (Cambridge: Cambridge University Press, 1996), pp. 1–10 (p. 1).

<sup>13</sup> Meyer Schapiro, 'On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image-Signs', *Simiolus: Netherlands Quarterly for the History of Art*, 6.1 (1972–73), 9–19 (p. 11) <<https://doi.org/10.2307/3780400>>.

<sup>14</sup> Leon Battista Alberti, in his 1435 book *On Painting*, first applied the representational logic of single-point perspective on the planar surface of the painting for the transformation of three-dimensional space to the planes of two-dimensional representation from the viewer's fixed position. Anne Friedberg argues that since Alberti, a single-point perspective has been challenged from modern painting's changes in perspective to the complex relationship between perspective and moving images that offers the viewer multiple perspectives. Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: The MIT Press, 2009); Leon Battista

The independently constructed frame first appeared in the Renaissance as a way of hanging painted panels on the wall. This function of the frame enables portability, which introduces the practical issue of protecting and relocating an artwork.<sup>15</sup> It also transforms the artwork into ‘an object of contemplation’ by giving it ‘a state of exclusive presence’ in space, which has historically been understood to optimise ‘the conditions of visual reception and contemplation’ for the distant viewer.<sup>16</sup> In ‘Inside the White Cube’ (1999), Brian O’Doherty notes that the gallery wall and space became important for the display of paintings from the 18<sup>th</sup> century onward. For example, Samuel F.B. Morse’s painting *Exhibition Gallery at the Louvre* (1832–33) shows the hierarchical order of the gallery wall from the way in which the works were hung by the size; individual works with a single-point perspective were self-contained entities, separated from neighbouring works by a surrounding frame. In such works, the frame functions as a border, one that is ‘as much a psychological container for the artist as the room in which the viewer stands is for him or her’.<sup>17</sup>

At the same time, the frame was treated as a metaphorical window into another world that facilitated pictorial projection.<sup>18</sup> A frame sets a painting apart from its surroundings, and makes the work inside a fictional and self-sufficient space. Likewise, the plinth disconnects a sculpture from the space of the viewer, whilst elevating the object to a suitable viewing height.<sup>19</sup> The window metaphor so often associated with picture frames began to be challenged when artists in the late 19<sup>th</sup> century sought to extend the boundaries of their practice. The Impressionist painters attempted to move away from illusionism as well as the limiting edge and

---

Alberti, *Leon Battista Alberti: On Painting*, ed. and trans. by Rocco Sinisgalli (Cambridge: Cambridge University Press, 2011).

<sup>15</sup> Barbara E. Savedoff, ‘Frames’, *Journal of Aesthetics and Art Criticism*, 57.3 (Summer 1999), 345–56 (pp. 348–50) <<https://doi.org/10.2307/432199>>.

<sup>16</sup> Louis Martin, ‘The Frame of Representation and Some of its Figures’, in *On Representation*, trans. by Catherine Porter (Stanford: Stanford University Press, 2001), pp. 352–72 (p. 356).

<sup>17</sup> Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999), p. 18.

<sup>18</sup> Meyer Schapiro says: ‘When silent and when enclosing pictures with perspective views, the frame sets the picture surface back into depth and helps to deepen the view; it is like a window frame through which is seen a space behind the glass’. Schapiro, ‘On Some Problems in the Semiotics of Visual Art’, p. 11.

<sup>19</sup> Savedoff, ‘Frames’, p. 354.

flatness of the canvas.<sup>20</sup> In turn, as will be discussed in detail later, the Cubists expanded the limits of the literal frame by incorporating various objects and different vantage points simultaneously within a single image, using techniques of collage.

In the early 20<sup>th</sup> century, artists looked for ways to express multiple spaces and elements at the same time by using various materials, be it on canvas, in objects, on the wall, in the room, in film, or in photography. For example, by replacing the traditional canvas with glass sheets, Marcel Duchamp expanded the idea of the picture frame. In *The Bride Stripped Bare by Her Bachelors, Even* (also known as *The Large Glass* (1915–23)), Duchamp avoided the canvas and wooden support, and instead used the medium of glass to focus on transparency,<sup>21</sup> presenting a substrate through which viewers would see other viewers and their surroundings while simultaneously studying the content — the image and materiality of the artwork.<sup>22</sup>

### **Modernist painting and breaking the frame**

The idea of breaking the physical frame of painting can be seen in the development of modern painting in the mid-20<sup>th</sup> century. In ‘The Crisis of the Easel Picture’ (1948), Clement Greenberg argues for the collapse of conventional easel painting. This process was led by the development in Modernist painting of a decentralised, polyphonic, all-over composition on a surface which repeats similar elements across the canvas. In assessing Jackson Pollock’s all-over painting method, Greenberg contends that the extension of Modernist aesthetics explores how ‘hierarchical distinctions have been, literally, exhausted and

---

<sup>20</sup> Schapiro, ‘On Some Problems in the Semiotics of Visual Art’, p. 11.

<sup>21</sup> Allan Kaprow stated that the ‘best part of the Glass is that it is a windowpane to look through; its actual configurations are forced into accord with the visible environment beyond them, for instance, a chocolate grinder superimposed on a kid picking his nose’. Allan Kaprow, ‘Doctor MD (1973)’, in *Essays on the Blurring of Art and Life* (Berkeley: University of California Press, 1993), p. 128.

<sup>22</sup> Lisa Siraganian, *Modernism’s Other Work: The Art Object’s Political Life* (Oxford: Oxford University Press, 2012), pp. 83–85.

invalidated; that no area or order of experience is intrinsically superior, on any final scale of values, to any other area or order of experience'.<sup>23</sup> Later in “‘American-Type’ Painting’ (1955, 1958), Greenberg attempts to relate Impressionism and Cubism to Abstract Expressionism in the 1940s and 1950s, in terms of the latter’s concern for fragments of imagery and breaking the frame of the canvas.<sup>24</sup> In the following year, in his essay ‘Collage’ (1959), Greenberg describes the Cubist collage in particular as a form that supports the literal flatness of the picture plane as it has been elevated in Modernist art.<sup>25</sup>

Yet Modernist painting also opened up different directions of practice that countered the Greenbergian perspective. From the late 1950s, painter Allan Kaprow directly responded to Pollock’s impact by exploring other ways in which an artist could expand the scope of materials in artmaking after Abstract Expressionism. Kaprow understood that Pollock’s all-over painting method broke the limits of the frame in favour of ‘a continuum going [in] all direction[s] simultaneously beyond the literal dimension[s] of any work’.<sup>26</sup> Pollock’s dripping technique pushed painting to the surface, the edge, and the floor, extending the work beyond any frame. Moreover, the increased size of Pollock’s paintings transformed them into large objects in spatial environments.<sup>27</sup> In the article ‘The Legacy of Jackson Pollock’ written in 1956, the year of Pollock’s death, but published in 1958, Kaprow pointed to the situation facing his generation of artists: ‘There are two alternatives. One is to continue in this [Abstract Expressionism] vein [...] The other is to give up the making of paintings entirely — I mean the single flat rectangle or oval as we know it’.<sup>28</sup> As an example of an alternative approach, Kaprow characterised paint as an object that was discovered via Pollock’s process:

---

<sup>23</sup> Clement Greenberg, ‘The Crisis of the Easel Picture’, in *Art and Culture: Critical Essays* (Boston: Beacon Press, 1989), pp. 154–57 (p. 157).

<sup>24</sup> Clement Greenberg, “‘American-Type’ Painting’, in *Art and Culture*, pp. 208–29.

<sup>25</sup> Clement Greenberg, ‘Collage’, in *Art and Culture*, pp. 70–83.

<sup>26</sup> Kaprow, ‘The Legacy of Jackson Pollock (1958)’, p. 5.

<sup>27</sup> Kaprow, ‘The Legacy of Jackson Pollock (1958)’, pp. 5–6.

<sup>28</sup> Kaprow, ‘The Legacy of Jackson Pollock (1958)’, p. 7.

Pollock, as I see him, left us at the point where we must become preoccupied with and even dazzled by the space and objects of our everyday life. [...] Not satisfied with the suggestion through paint of our other senses, we shall utilize the specific substances of sight, sound, movements, people, odors, touch. Objects of every sort are materials for the new art: paint, chairs, food, electric and neon lights, smoke, water, old socks, a dog, movies, a thousand other things that will be discovered by the present generation of artists.<sup>29</sup>

For Kaprow, Pollock's blurring of formal and material boundaries of traditional painting transformed paint itself into one of the 'objects of every sort' that are materials for the new art, and brought painting into the real space of viewing and everyday life. The characterisation of paint as an object, and the addition of everyday materials into art, marked a shift in the conception of the medium of painting. This shift led many artists of his generation to consider how this new form of art, which broke from painting as a medium-specific practice in the 1950s and 1960s, might be more relevantly understood through the idea of mixed-media assemblage.

### 1.3 Assemblage

The term 'assemblage' was first used in art by Jean Dubuffet in 1953 to describe prints, paintings, and sculptures made with heterogeneous materials. Dubuffet believed that the term 'collage' should only be used for works 'made in the period 1910–1920 by the Dadaists, Picasso and Braque, etc.'<sup>30</sup> Later, the term was given an institutional definition by William Chapin Seitz for the exhibition 'The Art of Assemblage' at the Museum of Modern Art (New York) in 1961. Seitz compares collage and assemblage thus:

In cubist paintings, [...] and often in collages as well, the ambiguously beautiful device of *passage* — a final attempt to soften the shock of discontinuity — tends to bridge disassociations of image. The method

---

<sup>29</sup> Kaprow, 'The Legacy of Jackson Pollock (1958)', pp. 7–9.

<sup>30</sup> Quoted in William Chapin Seitz, *The Art of Assemblage* (New York: Museum of Modern Art, 1961), p. 93, translated from the catalogue of the Dubuffet retrospective, *Musée des Arts Décoratifs*, 1961, p. 48.

of assemblage, which is post-cubist, is that of *juxtaposition*: “setting one thing beside the other without connective.”<sup>31</sup>

Seitz’s distinction between *passage* and *juxtaposition* is key. He considers the traditional concept of collage to cover the incorporation of heterogeneous materials within the singular pictorial frame of an image. Yet, by refusing that internal continuity of the singular image, assemblage not only covers ‘all forms of composite art and modes of juxtaposition’, but also bridges the inner and outer space of the aesthetic frame, including both three-dimensional and flat forms, as well as gathering together materials and objects which can be seen separately.<sup>32</sup> Assemblage keeps things connected but distinct within the frame, just as they are outside of the frame. For Seitz, assemblage artists controlled the materials and the tensions between them, working as both spectator and creator through different moods and technical processes that use ‘dispersed and diverse’ elements. Through dispersion and disruption, assemblage, for Seitz, is ‘the ultimate outcome of the mode of juxtaposition’,<sup>33</sup> an aesthetic practice in which a variety of seemingly contrary materials, objects, or images/content could be reimagined in relation to one another.

Lawrence Alloway describes assemblage’s combinatory use of objects as akin to the diverse cacophony of materials that populated urban life in the 1950s: ‘Objects have a history. [...] Assemblages of such material come at the spectator as bits of life, bits of the environment. The urban environment is present, then, as the source of objects, whether transfigured or left alone’.<sup>34</sup> Assemblage’s inclusion of real objects and materials in artworks expanded the range of possibilities open to the artist. Their inclusion was not based on the linear arrangement of images, but instead relied on creating complex images of relation.

---

<sup>31</sup> Seitz, *The Art of Assemblage*, p. 25.

<sup>32</sup> Seitz, *The Art of Assemblage*, p. 150.

<sup>33</sup> Seitz, *The Art of Assemblage*, p. 39.

<sup>34</sup> Lawrence Alloway, ‘Junk Culture’, *Architectural Design*, 31.3 (1961), 122–23 (p. 122), cited by Seitz, *The Art of Assemblage*, p. 73.

## Extending assemblage: Robert Rauschenberg

A number of artists practising in the 1950s and 1960s engaged with assemblage to extend works of art. Kaprow's Environments were a logical extension of Robert Rauschenberg's combines and their disruption of painting. Indeed, Kaprow cited Rauschenberg's combines as a critical turning point in the art of the late 1950s and early 1960s. While Abstract Expressionism was highly subjective and rooted in New York, Rauschenberg denied making paintings that expressed his personality. Along with Neo-Dada and assemblage, Kaprow claims, Rauschenberg's use of immediately applicable materials in the combines — the images and objects from his surroundings — is an example that breaks then-standard conception of painting.<sup>35</sup>

Branden W. Joseph claims that Kaprow's article 'The Legacy of Jackson Pollock' was inspired by visiting Rauschenberg's studio.<sup>36</sup> In particular, Kaprow's new vision of art materials, 'objects of every sort', also appeared in Rauschenberg's statement for the exhibition entitled 'Sixteen Americans' (1959): 'A pair of socks is no less suitable to make a painting with than wood, nails, turpentine, oil and fabric'.<sup>37</sup> This note speaks to how Rauschenberg conceived of found objects as materials that introduced a heterogeneous mix of materialities — quotidian objects and ephemera from everyday contexts — into his large-scale combines. The work of Rauschenberg is positioned between the history of Modernist painting, assemblage, and Environments, breaking the work's self-sufficient frame and expanding the viewer's interaction with it, through a choreography of materials that defined his unique method.

## Combines

---

<sup>35</sup> Allan Kaprow, *Assemblage, Environments and Happenings* (New York: Harry N. Abrams, 1966), pp. 154–55.

<sup>36</sup> Branden W. Joseph, 'The Gap and the Frame', *October*, 117 (Summer 2006), 44–70 (pp. 48–49) <<https://www.jstor.org/stable/40368433>> [accessed 3 June 2019].

<sup>37</sup> Robert Rauschenberg, 'Robert Rauschenberg', in *Sixteen Americans*, ed. by Dorothy C. Miller (New York: The Museum of Modern Art, 1959), pp. 58–63 (p. 58).

Rauschenberg developed a technique and corresponding series of works which he called ‘combines’, incorporating painting, sculpture, photographic images, and abstraction as a form of multi-dimensional collage or assemblage. When speaking of the combines, Rauschenberg claimed that the process ‘begins with a painting and then sort of moves out into the room’,<sup>38</sup> and that he ‘just liked working with these things as objects, and liked the fact that a picture could come out into the room’.<sup>39</sup> The images and objects for the work were taken from the real world around him and function almost like historical traces. The collaged materials extend the surface of the combines, with three-dimensional objects appearing in three dimensions, and flat objects and images appearing in two dimensions. This juxtaposition emphasises the difference between two- and three-dimensional representation, making Rauschenberg’s work non-illusionistic, as it breaks the visual frame.

Rauschenberg developed his combines in two ways: ‘Combine paintings’, which hang on walls; and ‘Combines’, which are freestanding three-dimensional sculptures with painted and collaged surfaces. Rauschenberg’s combine work started with Combine painting, which emerged in the abstract monochromatic series of *Red Paintings* during 1953–54. *Collection* (1954/55) and *Charlene* (1954), from the *Red Paintings* series, are the first Combine paintings. They are both multi-panel works with various images and objects of personal significance. While *Collection* and *Charlene* are essentially two-dimensional pieces that hang on the wall, *Minutiae* (1954) [Plate 1] is Rauschenberg’s first Combine, in the sense that it is a freestanding three-dimensional sculpture with painted and collaged surfaces. Created for Merce Cunningham’s ballet performance, it is built in three sections of different sized panels connected to one another, allowing the dancers on stage to move through the construction. Two panels are collaged with newspapers, objects, and fabric, while the other one is made from a quilt-like fabric. Each panel has a transparent window, a piece of gauze without any support

---

<sup>38</sup> ‘The Emperor’s Combine’, *Time*, April 18, 1960, p. 92, cited by Joseph, ‘The Gap and the Frame’, p. 46.

<sup>39</sup> Calvin Tomkins, ‘Robert Rauschenberg’, in *The Bride and the Bachelors: Five Masters of the Avant-Garde* (New York: Penguin Books, 1980), pp. 189–237 (pp. 217–18).

behind it. An open structure provides the interpenetration of interior and exterior of the work, which serves to maintain heterogeneous elements. The spaces between the panels become a passage for the dancers to move through, and this freestanding sculpture calls one's attention to movement and time through the structure. In addition, the open structure extends the boundaries between the work and the space beyond, as the viewer can see background activity through the work, allowing for the multiplication of gazes.<sup>40</sup> In doing so, Rauschenberg changes two-dimensional paintings with collage elements into freestanding sculptures with three-dimensional objects and four-dimensional performances that leave the frame behind completely.<sup>41</sup>

### **Modular panels**

Influenced by the collage method, Rauschenberg's Combine paintings are more flexible than the traditional easel picture. He considered the parts of a Combine painting to be like modular elements. They can be rearranged and reassembled or reused for a new work after having existed for a period of time as a finished work. The modular elements or pieces construct these larger works, while individual panels become new elements to be incorporated into another work. This flexibility can be seen in the reusing of panels to make new paintings, as the re-arrangeable modular panels could give a larger composite form to any other painting(s). The reuse of the *White Paintings* (1951) [Plates 2, 3] — a series consisting of five different configurations of modular panels — is an example of this application. After 'Rauschenberg: Paintings and Sculpture', an exhibition at the Stable Gallery in 1953, the original two-panel *White Painting* became *Yoicks* (1954), the four-panel painting became *K 24976 S* (1956), and the seven-panel painting later became the support for *Trophy II (for Teeny and Marcel Duchamp)* (1960) [Plate 4]. Rauschenberg also created an untitled work from 1954 using a smaller piece

---

<sup>40</sup> Margherita Leoni-Figini, *Robert Rauschenberg Combines (1953–1964)*, trans. by Vice Versa (2006) <<http://mediation.centrepompidou.fr/education/ressources/ENS-Rauschenberg-EN/ENS-rauschenberg-EN.htm>> [accessed 5 June 2019].

<sup>41</sup> Paul Schimmel, 'Autobiography and Self-Portraiture in Rauschenberg's Combines', in *Robert Rauschenberg: Combines* (Los Angeles: The Museum of Contemporary Art, 2005), pp. 211–31 (pp. 212–18).

from a larger work.<sup>42</sup> While any individual panel has self-sufficiency, at the same time it could be an individual element of a Combine painting or, temporarily, part of another work. As part of a new work, and in a new context, the reused parts function in a different manner. A Combine painting itself is an arrangement or combination of parts, which could be dismantled. In this respect, a panel can vary in scale, from a small collage of fixed material to a larger, multi-panel combine. Rauschenberg's practice of working on panels allows all elements of a work to be equally represented, and resists the static idea of form on which the conventional understanding of the frame depends.

### **Random Order**

Rauschenberg describes the heterogeneity of his practice as 'random order', which he sees as reflecting the connectivity of images and objects in his work. 'Random Order' was the title of Rauschenberg's photo essay in the magazine *Location* in 1963, which features a collage of photographs and texts. The photographs are taped down on the surface and scattered in-between passages of handwritten text. In the statement along the side of the first photograph, Rauschenberg writes: '[w]ith sound scale and insistency trucks mobilize words, and broadside our culture by a combination of law and local motivation which produces an extremely complex random order that cannot be described as accidental'.<sup>43</sup> This seems to suggest that random order speaks to the random connections between the images and objects without sequencing them or fixing them within a hierarchical order. Throughout his practice, Rauschenberg assembled images and objects from the real world, and randomly placed them on the surface of his work to generate complex engagements between different contexts and forms. Rauschenberg says that the idea to combine two images in one figure is 'a kind of combined coexistence to make a single image', as neither one dominates the other. Since he maintained that 'there is nothing that everything is subservient to', any

---

<sup>42</sup> See <<https://www.sfmoma.org/artwork/98.308.A-C/essay/white-painting-three-panel/#fn-37>> and Joseph, 'The Gap and the Frame'.

<sup>43</sup> Robert Rauschenberg, 'Random Order', *Location*, 1.1 (spring, 1963), 27–31 (p. 28), cited by Rosalind Krauss, 'Perpetual Inventory', in *Robert Rauschenberg*, ed. by Branden W. Joseph (London: The MIT Press, 2002), pp. 93–131 (pp. 103–04).

hierarchical arrangement is to be avoided.<sup>44</sup> This heterogeneous engagement allowed him to compose ‘non-sequential relationships’ between materials across his diverse practices.<sup>45</sup> Later, he added, ‘I consider myself successful only when I do something that resembles the lack of order I sense’.<sup>46</sup> In this regard, as Branden W. Joseph observes, Rauschenberg’s random ordering creates a ‘multiplicity’ which is multi-directional and open-ended.<sup>47</sup>

### **The flatbed picture plane**

In 1972, Leo Steinberg discussed Rauschenberg’s practice in ‘Reflections of the State of Criticism’, an essay that was later published as *Other Criteria* (1972). Steinberg calls Rauschenberg’s work a ‘flatbed picture plane’, which presents the characteristic pictorial surface of the 1960s. Borrowing the name from a horizontal printing press, Steinberg focuses on the repositioning of the pictorial surface’s orientation from a vertical to a horizontal picture plane, which shifts the viewer’s perception of the artwork.<sup>48</sup> Unlike the vertical state of the picture plane that had dominated the history of painting until Abstract Expressionism, the flatbed picture plane is a horizontal ‘work-surface’ with no fixed order or direction for the viewer. For Steinberg, the Old Masters’ picture plane is a window that represents a natural world via the illusion of three-dimensional space, which is apprehended in the traditional erect position. Yet Pollock’s drip paintings are shown vertically, because he ‘lived with the painting in its upright state, as a world confronting his human posture’.<sup>49</sup> Steinberg challenges this idea in

---

<sup>44</sup> Richard Kostelanetz, ‘4. Robert Rauschenberg’, in *Theatre of Mixed Means: An Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Presentations* (New York: RK Editions; repr. 1980), pp. 78–99 (pp. 86, 91).

<sup>45</sup> Dorothy Gees Seckler, ‘The Artist Speaks: Robert Rauschenberg’, *Art in America*, 54.3 (1996), 72–84 (p. 81), cited by Branden W. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (London: The MIT Press, 2003), p. 359.

<sup>46</sup> Tomkins, ‘Robert Rauschenberg’, p. 199.

<sup>47</sup> Joseph, *Random Order*. Rauschenberg also mentioned that his work deals with ‘multiplicity and variation and inclusion’ as its content. Dorothy Gees Seckler, ‘Oral history interview with Robert Rauschenberg, 1965 Dec. 21’, Smithsonian, the Archives of American Art <<https://www.aaa.si.edu/collections/interviews/oral-history-interview-robert-rauschenberg-12870#overview>> [accessed 3 April 2020].

<sup>48</sup> In the essay, Steinberg’s approach is based on the idea that ‘all works of art or stylistic cycles are definable by their built-in idea of the spectator’. Leo Steinberg, ‘Reflections on the State of Criticism’, in *Robert Rauschenberg*, ed. by Branden W. Joseph (London: The MIT Press, 2002) pp. 7–37 (p. 25).

<sup>49</sup> Steinberg, ‘Reflections on the State of Criticism’, p. 27.

contemporary art, and argues that Rauschenberg's flatbed picture plane breaks the traditional vertical visual field, and instead stands for any surface upon which objects and information are scattered, whether coherently or confusedly.<sup>50</sup> This symbolic shift of the picture plane, he argues, allows for the content of contemporary art to change from nature, which is a relationship to content inspired by way of observation, to culture, which is a relationship to content inspired by living amongst material.

This new orientation changes the painted surface into a visual experience of operational processes on the part of the viewer's imagination, an experience of seeing through, and amongst, combinations of material. It is about 'the psychic address of the image' and the viewer's imaginative confrontation with that address, not 'the physical placement of the image' on a surface. This is what takes Rauschenberg's combines beyond the limits of pictorial and optical space. His work stages the viewer's imaginative confrontation with cultural objects because the picture plane becomes 'a surface to which anything reachable-thinkable would adhere', holding materials in relationships that share the same three-dimensional reality as the viewer.<sup>51</sup> For example, in the work *Bed* (1955), the viewer's relationship to a bed, as an art object within an art gallery, painted and hung on a wall, is different from their relationship to their own bed. Steinberg suggests that Rauschenberg's work surface can be understood as 'the symbol of the mind as a running transformer of the external world, constantly ingesting incoming unprocessed data to be mapped in an overcharged field'.<sup>52</sup> Two years later, Rosalind Krauss would make a similar argument in 'Rauschenberg and the Materialized Image' (1974), comparing the surface of his combines to the field of memory, 'where things may be synchronously stored but temporally reexperienced'.<sup>53</sup> For Krauss, Rauschenberg's work forms 'a materialised image', produced by physically transferring objects rather than translating them from real space onto the pictorial surface.

---

<sup>50</sup> Steinberg, 'Reflections on the State of Criticism', p. 28.

<sup>51</sup> Steinberg, 'Reflections on the State of Criticism', p. 30.

<sup>52</sup> Steinberg, 'Reflections on the State of Criticism', p. 32.

<sup>53</sup> Rosalind Krauss, 'Rauschenberg and the Materialized Image', in *Robert Rauschenberg*, ed. by Branden W. Joseph (London: The MIT Press, 2002), pp. 39–55 (p. 52).

On the other hand, the assorted objects and fragmented images that offer multiple perspectives still locate the outside of the picture plane. Steinberg finds an example from Rauschenberg's Combine paintings with photographic transfers in the early 1960s.<sup>54</sup> Each photograph has a unique illusion and each one privileges or invites different, specific viewing locations and perspectives. In this manner, Steinberg's new conception of the flatbed made 'the course of art once again nonlinear and unpredictable'. Thus, Rauschenberg dealt with a new order of experience that changes the relationship between artist and image, image and viewer.<sup>55</sup> Building on Steinberg's contention, William V. Dunning argues that the flatbed picture plane expresses the pluralistic viewpoints of postmodernism. In 'The Concept of Self and Postmodern Painting' (1991), Dunning focuses on a fragmented pluralist orientation of the flatbed picture plane developed by postmodern painters, including Nancy Spero. For Dunning, the postmodern painter uses 'a fragmented horizontal picture plane with a profusion of perspectives [that] refuses to locate the viewer in any specific position or identity'. The flatbed picture plane does not offer the viewer any confirmation of viewpoint or perspective because a series of fragmented images on the same pictorial plane each privilege a different viewing location, and together they demand a different kind of viewing and awareness. Thus, as Dunning suggests, such work encourages a 'pluralist viewer' and a complex relationship between the viewer and the work.<sup>56</sup>

### **Extending assemblage: Allan Kaprow**

The relationship between the work of Pollock and Rauschenberg, and Kaprow's development of an environmental approach, developed throughout the 1950s. Kaprow extended Pollock's push to the edge in an attempt to overcome his predecessor's legacy. Pollock's comment that he works 'in' his paintings became

---

<sup>54</sup> Steinberg, 'Reflections on the State of Criticism', p. 29.

<sup>55</sup> Steinberg, 'Reflections on the State of Criticism', p. 36.

<sup>56</sup> William V. Dunning, 'The Concept of Self and Postmodern Painting: Constructing a Post-Cartesian Viewer', *The Journal of Aesthetics and Art Criticism*, 49.4 (1991), 331–36 (pp. 334–35).

important to Kaprow's progression towards post-painterly installations.<sup>57</sup> As has been discussed, Pollock's dripping technique pushed painting to the surface, the edge, and the floor, extending the work beyond any frame.

[I]t is necessary to get rid of the usual idea of 'Form', i.e., a beginning, middle, and end, or any variant of this principle — such as fragmentation. We do not enter a painting of Pollock's in any one place (or hundred places). Anywhere is everywhere, and we dip in and out when and where we can.<sup>58</sup>

The notion that '[a]nywhere is everywhere' speaks to Kaprow's interaction with Pollock's unboundedness, suggesting an extension of painting into the space of viewing. Pollock extends the picture plane into the environment so the viewer can move in and out, and back and forth, between the picture and the showing space. In this situation, for Kaprow, 'the artist, the spectator, and the outer world are much too interchangeably involved'.<sup>59</sup> The increased size of Pollock's paintings was also important, since it transformed them into large objects in spatial environments. As Kaprow says, 'Pollock's choice of enormous canvases served many purposes', and was the point at which 'his mural-scale paintings ceased to become paintings and became environments'. Pollock's large paintings extend into the room and the viewer is confronted, assaulted, and sucked in. As Kaprow writes, 'the entire painting comes out at us (we are participants rather than observers), right into the room'.<sup>60</sup> In addition, Kaprow defines the instability of Pollock's paintings to see his work as an environment to be wandered around. The viewer is placed between 'the hands and body that flung the paint and stood "in" the canvas and submission to the objective markings, allowing them to entangle and assault us', as the viewer becomes an active participant.<sup>61</sup>

---

<sup>57</sup> Pollock said: 'When I am *in* my painting, I'm not aware of what I'm doing'. Jackson Pollock, 'My Painting', *Possibilities* (Winter, 1947–48), repr. in *Jackson Pollock: Interview, Articles, and Reviews*, ed. by Pepe Karmel (New York: The Museum of Modern Art, 1999), pp. 17–18 (p. 18).

<sup>58</sup> Kaprow, 'The Legacy of Jackson Pollock (1958)', p. 5.

<sup>59</sup> Kaprow, 'The Legacy of Jackson Pollock (1958)', p. 5.

<sup>60</sup> Kaprow, 'The Legacy of Jackson Pollock (1958)', pp. 4–6.

<sup>61</sup> Kaprow, 'The Legacy of Jackson Pollock (1958)', pp. 5–6. Later, in the essay 'Impurity' (1963), Kaprow expanded upon his reading of the role of the viewer in Pollock's work: 'The Pollock image [...] is at some point an immediate reference to the action that created it, and this, in the mind's eye, amplifies what is on the canvas into a far more complex theme, amounting, for the sensitive observer, to a re-creation of the whole circumstance of the making of the picture'. Allan Kaprow, 'Impurity (1963)', in *Essays on the Blurring of Art and Life*, pp. 27–45 (p. 39).

Along with Pollock, Rauschenberg was important for the development of Kaprow's environmental awareness. Kaprow considered Rauschenberg's *White Paintings* (1951) in terms of the work's relationship with the space around it and the viewer's movement. Produced in panels, the series was painted white without any visible marks on the surface, denying illusionism. The surface of the painting was changed into a receptive plane, which reflected its environment, including the shadows of the viewer as they walked by the planes. In conversation with the curatorial staff at the San Francisco Museum of Modern Art, Rauschenberg defined *White Paintings* as a work about a surface, 'to see how far you could push an object, and yet it still means something'.<sup>62</sup> Kaprow saw the painting when he visited Rauschenberg's studio in 1951, and he recalled: 'I was walking back and forth in the studio, not knowing how I should take these things, even though they had a kind of pedigree already. [...] And then I saw my shadows, across the painting, moving'.<sup>63</sup> The painting's surface turned into a temporal screen, which captured the viewer's presence amid the changing environment. According to William Kaizen, Kaprow recognised that the work, the viewer, and the space in-between are all integral parts of the *White Paintings*.<sup>64</sup>

John Cage's reading of the *White Paintings* also considers the incorporation of the environment within the work. In his article 'On Robert Rauschenberg, Artist, and his Work' (1961), Cage describes the *White Paintings* as 'airports for the lights, shadows, and particles'.<sup>65</sup> The paintings' surfaces became flat screens for the lights and shadows of movement by other things and viewers in real time and

---

<sup>62</sup> Robert Rauschenberg, *video interview by David A. Ross, Walter Hopps, Gary Garrels, and Peter Samis*, San Francisco Museum of Modern Art, May 6, 1999. Unpublished transcript, SFMOMA Research Library and Archives, N 6537. R27 A35 1999a, pp. 1–67 (pp. 14–15) <[https://s3-us-west-2.amazonaws.com/sfmomamedia/media/uploads/documents/research/rrp\\_sfmoma\\_rauschenberg\\_interview\\_may\\_6\\_1999.pdf](https://s3-us-west-2.amazonaws.com/sfmomamedia/media/uploads/documents/research/rrp_sfmoma_rauschenberg_interview_may_6_1999.pdf)> [accessed 20 May 2020].

<sup>63</sup> Joan Marter, 'The Forgotten Legacy: Happenings, Pop Art, and Fluxus at Rutgers University', in *Off Limits: Rutgers University and the Avant-Garde, 1957–1963*, ed. by Joan Marter (Newark: Newark Museum; New Brunswick: Rutgers University Press, 1999), pp. 1–47 (p. 4).

<sup>64</sup> William Kaizen, 'Framed Space: Allan Kaprow and the Spread of Painting', *Grey Room* 13 (Fall 2003), 80–107 (p. 89) <<https://www.jstor.org/stable/1262630>> [accessed 17 July 2019].

<sup>65</sup> John Cage, 'On Robert Rauschenberg, Artist, and His Work', *Metro* (Milan), 2 (1961), 36–51, reprinted in *Silence: Lectures and Writings by John Cage* (Middletown: Wesleyan University Press, 1961), pp. 98–108 (p. 102).

space, which ‘caught whatever fell on them’.<sup>66</sup> Rauschenberg describes the works as clocks that would inform a viewer ‘how many people were in the room, what time it was, and what the weather was like outside’ through the subtle shifts on the surfaces.<sup>67</sup> In this way, the environment is incorporated into the work, which becomes an environmental piece contingent upon the variation of context. Later, Kaprow’s view was extended in many writings. Krauss sees surfaces that ‘register the flitting of information passing through the space in front of them’.<sup>68</sup> Thus, rather than the paintings existing solely on the wall, they capture their environment temporally changing. As such, a viewer could not see the exact same work at different times because changes in the environment change the work. The plane, the viewer, and the environment became intrinsic to the work. The continuous offer of something different to see gives each viewer ‘an experience aimed at subverting any sense of stable or autonomous individuality rather than falsely buttressing it’.<sup>69</sup>

### **Environments**

During the same period, Kaprow attempted to produce paintings in a variety of styles and arrangements, which he would later define as ‘assemblages’ in his show at the Hansa Gallery in 1952.<sup>70</sup> In 1956, following his interest in Pollock, Kaprow invented the ‘action-collage’. These were painting-size works composed of used and discarded materials, such as cardboard, torn paper, foil, and parts of his paintings. The physical activity of pasting materials expanded the premise of action-painting, and as a method of collage it allowed Kaprow to gather and compose heterogeneous materials.<sup>71</sup> Over the following years, the size and position of the parts he used were expanded into three-dimensions, in order to propose fixed forms of the action-collages and sculptural assemblages. Eventually, these diverse materials were combined with the viewer’s sensory

---

<sup>66</sup> Cage, ‘On Robert Rauschenberg’, p. 108.

<sup>67</sup> Robert Rauschenberg, *video interview by David A. Ross*, pp. 18–20.

<sup>68</sup> Krauss, ‘Perpetual Inventory’, p. 106.

<sup>69</sup> Joseph, *Random Order*, p. 68.

<sup>70</sup> Michael Kirby, ‘Kaprow: A Statement’, in *Happenings* (New York: E. P. Dutton & Co., Inc., 1965), pp. 44–52 (p. 44).

<sup>71</sup> Jeff Kelley, ‘2. a prelude’, in *Childsplay: The Art of Allan Kaprow* (Berkeley: University of California Press, 2004), pp. 13–28 (p. 13).

experiences, which made the work less a pre-formed proposition and more an outcome of the interaction between an artist, some material, a hands-on viewer and the environment they share.

According to Kaprow, the alternative to traditional painting entails ‘*relinquishing the goal of picture making entirely* by accepting the possibilities that lay in using a broken surface and nongeometric field’.<sup>72</sup> In his book *Assemblage, Environments & Happenings* (1966), Kaprow examined the expansion of painting using other mediums to discuss how contemporary art had moved beyond traditional limits. Kaprow identified this expansion in assemblages and Environments. He also briefly noted that Rauschenberg’s use of immediately applicable materials and objects in the combines is exemplary of how modern art breaks the conception of painting.<sup>73</sup> Around 1960, the term ‘Environments’ was developed from the idea of assemblage to describe Kaprow’s multimedia works, his use of the full space of the gallery, and the engagement of the visitor. Kaprow believed that assemblages and Environments grew out of the same roots. Yet the Environments were initiated when he was confronted with ‘a textual problem that old-fashioned formal [a]esthetics simply cannot handle’.<sup>74</sup> The distinction comes from a shift in the scale of the work, as something that now fills the entire space or becomes an entire space of its own. This results in an experiential effect that requires the viewer to walk *around* and *within* the work of assemblage, while the viewer walks *into* the environment.<sup>75</sup>

In the article ‘Notes on the Creation of a Total Art (1958)’ for the exhibition ‘Allan Kaprow: An Exhibition’ at the Hansa Gallery (New York) in 1958, Kaprow explains his first Environments, extending his work from objects to environment:

---

<sup>72</sup> Kaprow, *Assemblage, Environments and Happenings*, p. 159.

<sup>73</sup> Kaprow, *Assemblage, Environments and Happenings*, pp. 154–55.

<sup>74</sup> Allan Kaprow, ‘Formalism: Flogging a Dead Horse (1974)’, in *Essays on the Blurring of Art and Life*, pp. 154–62 (p. 161).

<sup>75</sup> Kaprow, *Assemblage, Environments and Happenings*, p. 159.

[I]f we join a literal space and a painted space, and these two spaces to a sound, we achieve the “right” relationship by considering each component a quantity and quality on an imaginary scale. So much of such and such color is juxtaposed to so much of this or that type of sound. The “balance” (if one wants to call it that) is primarily an environmental one [...] In the present exhibition [Allan Kaprow: An Exhibition, Hansa Gallery, New York] we do not come to look at things. We simply enter, are surrounded, and become part of what surrounds us, passively or actively according to our talents for “engagement,” in much the same way that we have moved *out* of the totality of the street or our home where we also played a part.<sup>76</sup>

In a work made for that exhibition, *Untitled Environment*, Kaprow attempted to extend the forms of painting and collage into space to create an interactive three-dimensional environment which felt like stepping into a painting. Following Pollock’s intention, Kaprow focused on the relationship between each piece of work and the space that contains it, and the viewer’s engagement with the work. The viewer is engaged with the work while becoming part of the work itself, ‘passively or actively according to our talents for “engagement”’. Kaprow removed the literal frame altogether, creating works that are not distinguished from the physical reality of the viewer by their participation. As a result of his investigations into the physical and conceptual limits of the canvas, he shifted the viewer’s experience from a perceptual experience of pictorial space to a physical encounter with actual space. On entering the exhibition space, the viewers ‘speak and observe others variously’ and ‘will constantly change the “meaning” of the work by so doing’. This results in different experiences of the exhibition happening at different times through ‘a never-ending play of changing conditions between the relatively fixed or “scored” parts of my work and the “unexpected” or undetermined parts’.<sup>77</sup> The fragmentation of the work opens up the possibility for random events within and between the various parts of the work, and the indeterminate movements of the viewer around the space produce the extensive form of the Environments in the exhibition.

### **The non-fixed arrangement of the parts**

---

<sup>76</sup> Allan Kaprow, ‘Notes on the Creation of a Total Art (1958)’, in *Essays on the Blurring of Art and Life*, pp. 10–12 (p. 11).

<sup>77</sup> Kaprow, ‘Notes on the Creation of a Total Art (1958)’, pp. 11–12.

Kaprow's interest in the order of parts and the way in which they are viewed can be found in his work *Rearrangeable Panels* (1957–59) [Plate 5], which consists of nine panels, each containing different materials and methods of collage. The piece looks like a folding screen, covered in eggshells, broken bits of mirror glass, apples on a silver and green panel, elm leaves, and white paint. The materials play off each other, as the broken mirrors reflect other panels, the viewer, and the exhibition site. Since the order of the panels is not fixed, the work can literally be moved and rearranged by the artist or curator each time it is exhibited. When it is displayed, the relationship of the parts to the space is changed by the positioning of the panels. Kaprow gave various alternative titles to the work that describe some of its most commonly used positions: the title 'wall' was given when the work was displayed in a straight line, 'kiosk' when it was presented in a square, and 'rearrangeable panels' when it was arranged in a zigzag formation.<sup>78</sup> As Paul Schimmel notes in *Allan Kaprow: Art as Life* (2008), written for the Kaprow retrospective at the Los Angeles Museum of Contemporary Art, *Rearrangeable Panels* could be a painting, an installation that surrounds the viewer, or an assemblage that the viewer walks around.<sup>79</sup>

Schimmel contends that *Rearrangeable Panels* is significant because it was created when Kaprow was developing the Environments out of action-collages. Schimmel likens the work's capacity to be rearranged to that of a collage, evoking Kurt Schwitters's *Merzbau* (1923, destroyed in 1943, Hanover) and Rauschenberg's combines such as *Minutiae* (1954). Chinese and Japanese screen paintings, introduced from the work of Japanese avant-garde group Gutai (formed in Osaka, 1954), are also discussed as a conceptual foundation for Kaprow, in that such work was formed from multiple human-scale panels that support a flexible and re-arrangeable format with a connection to the environment in which they exist.<sup>80</sup> In Kaprow's later essay, 'Some Observations on Contemporary Art'

---

<sup>78</sup> Kaizen, 'Framed Space', p. 92. The titles of the work are *Rearrangeable Panels (wall configuration)* [Plate 6], *Rearrangeable Panels (kiosk configuration)* [Plate 7].

<sup>79</sup> Paul Schimmel, "'Only memory can carry it into the future': Kaprow's Development from the Action-Collages to the Happenings', in *Allan Kaprow: Art as Life*, ed. by Eva Meyer-Hermann, Andrew Perchuk, and Stephanie Rosenthal (London: Thames & Hudson, 2008), pp. 8–19.

<sup>80</sup> Schimmel, "'Only memory can carry it into the future'", pp. 11–14.

(1960), Schimmel finds a key contextual guide to understanding Kaprow's intentions for *Rearrangeable Panels* as 'a situation, an action, an environment': '[i]ts shape is sprawling and irregular, sometimes made up of units that are infinitely rearrangeable, expandable and reduceable [sic] to adjust to different areas, which gives the whole an ambiguous, fluid existence'.<sup>81</sup> For Schimmel, Kaprow's notion of the non-fixed arrangement of parts, raised from *Rearrangeable Panels*, speaks to the endless possibilities of creation, regardless of the art form.

---

<sup>81</sup> Allan Kaprow, 'Some Observations on Contemporary Art', in *New Forms – New Media 1* (New York: Martha Jackson Gallery, 1960), n.p., cited by Schimmel, "'Only memory can carry it into the future'", p. 15.

## 2. Challenging the concept of the chronotope beyond the picture plane

### 2.1 The concept of the chronotope

In 1937–38, Russian philosopher Mikhail M. Bakhtin wrote an essay whose translated title came to be ‘Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics’.<sup>82</sup> The aim of this essay was to examine the narratives and generic structures of literary texts by analysing the relationship of space and time indicators, as well as the relationship between art and life, within examples of ‘the novel’. To this end, Bakhtin introduced the concept of the chronotope, derived from the Greek terms ‘chronos’ (time) and ‘topos’ (space):

We will give the name *chronotope* (literally, ‘time space’) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. This term [space-time] is employed in mathematics, and was introduced as part of Einstein’s Theory of Relativity. [...] What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space).<sup>83</sup>

Bakhtin was exposed to Modernist aesthetics around the same time he encountered Albert Einstein’s Theory of Relativity, which became popularised in Russia after 1919.<sup>84</sup> But preceding these developments was the work of Immanuel Kant, which was influential for Bakhtin, who borrowed Kant’s contention that space and time are transcendental forms of cognition from his *Transcendental Aesthetics* (1781). However, Bakhtin’s view differs from that of Kant insofar as the former takes space and time ‘not as “transcendental”, but as forms of the most immediate reality’.<sup>85</sup> What Einstein’s Relativity added was a theory of the fourth dimension (the temporal) as *bound up* with the three dimensions of space — a view that was utterly unprecedented in the history of science. Bakhtin utilised this theory, in tandem with his partial incorporation of the Kantian categories, to

---

<sup>82</sup> Bakhtin, ‘Forms of Time’, pp. 84–258.

<sup>83</sup> Bakhtin, ‘Forms of Time’, p. 84.

<sup>84</sup> Linda Dalrymple Henderson, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, revised edn (London: The MIT Press, 2013), p. 376.

<sup>85</sup> Bakhtin, ‘Forms of Time’, pp. 84–85.

understand the interconnectedness of space and time as active components of literary depictions of the world. By doing so, Bakhtin indicates each chronotope as a ‘fused’ sense of space and time in the novel. One can see an intrinsic connectedness of space and time in literature, wherein the stressing of time can be recognised within space, since spatial and temporal indicators constitute a fundamental unity of representation in the novel. Thus, the concept of the chronotope is a way of visualising and conceptualising spatiotemporal relations, privileging neither the indicators of space nor those of time, but rather binding them together. For Bakhtin, within a novel, chronotopes are ‘places of intersection of temporal and spatial sequences’.<sup>86</sup>

Regarding the role of space and time in literature and cultural studies, Gary Saul Morson and Caryl Emerson note that space is always social, and time is historical and biographical: Space is social because the narrative of a text happens within a described setting and through the interaction of people, things, and places; time is historical because a publication always comes after the event of writing, which is to say that it is reflective in perspective. Morson and Emerson extend this view to include the chronotope concept, defining it as a ‘field of historical, biographical, and social relations’, taking up Bakhtin’s own application of the chronotope to engage with the real world and text.<sup>87</sup> In literature, each work has different ways of engaging life and the world, representing them via diverse combinations of space and time indicators as a sequence of events and activities. As Morson and Emerson add, ‘all contexts are shaped fundamentally by the kind of time and space that operate within them [...] [D]ifferent social activities and representations of those activities presume different kinds of time and space’.<sup>88</sup> Tzvetan Todorov points out that Bakhtin’s concept deals with the relationship between world and text. A text reflects the world, the fundamental elements of

---

<sup>86</sup> M. Folch-Serra, ‘Place, Voice, Space: Mikhail Bakhtin’s Dialogical Landscape’, *Environment and Planning D: Society and Space*, 8 (1990), 255–74 (p. 261) <<https://doi.org/10.1068/d080255>>, Bakhtin, ‘Forms of Time’, p. 247.

<sup>87</sup> Gary Saul Morson and Caryl Emerson, ‘The Chronotope’, in *Mikhail Bakhtin: Creation of a Prosaics* (Stanford: Stanford University Press, 1990), pp. 366–432 (p. 371).

<sup>88</sup> Morson and Emerson, ‘The Chronotope’, p. 367.

which are space and time.<sup>89</sup> Thus, the concept of the chronotope describes the interdependence of artistic space and time within the work as it intersects with the lived space and time in which the viewer exists. The work embeds a specific intersection of space and time within another intersection of space and time — worldly experience itself.<sup>90</sup>

## **The functions of the chronotope**

### **Materialising time in space**

In ‘Concluding Remarks’, added to ‘Forms of Time’ in 1973, prior to its publication in Russian in 1975, Bakhtin emphasises that the chronotope’s ‘representational significance’ reflects changes in the real world. For him, the chronotope is the fundamental method for visualising and ‘materialising time in space’ in order to embody narratives in literature. The real world’s space and time are represented through fictional space and time, which is the literary representation of the real chronotope. The second-order representation of the chronotope ‘makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins’. In this regard, the concept of the chronotope plays a visual and material role in making time ‘palpable and visible’ as it allows time to take on a physical form.<sup>91</sup>

### **Chronotopic motifs**

In Bakhtin’s analysis of the novel, ‘any motif may have a special chronotope of its own’.<sup>92</sup> He explains that a chronotopic motif is a literary image, which reveals ‘a

---

<sup>89</sup> Tzvetan Todorov, ‘From Mikhail Bakhtin: The Dialogical Principle’, in *Critical Essays on Mikhail Bakhtin*, ed. by Caryl Emerson (New York: G.K. Hall, 1999), pp. 190–201 (p. 193).

<sup>90</sup> Bakhtin also took up the other concepts, i.e. polyphony and heteroglossia, alongside the chronotope concept in his analysis of dialogism. These concepts have a similar perspective that explain multiplicity and plurality of perspectives in an artwork. However, I solely discuss the concept of the chronotope in this thesis because first, my research focuses on the chronotope’s ‘intrinsic connectedness of temporal and spatial relationships’ to analyse a space within a given time period throughout my own experience; second, Bakhtin defines the concept as ‘an optic for reading’ that I want to develop further in visual art practice. To limit these considerations, I did not include the extensive studies on space and place in anthropology, sociology, or geography. Bakhtin, ‘Forms of Time’, p. 84; ‘Glossary’, in *The Dialogic Imagination*, pp. 423–34 (pp. 425–26).

<sup>91</sup> Bakhtin, ‘Forms of Time’, p. 250.

<sup>92</sup> Bakhtin, ‘Forms of Time’, p. 252.

specific sort of time and a special sense of history'.<sup>93</sup> Bakhtin indicates five chronotopic motifs — the road, the castle, the salon, the provincial town, and the threshold. Such motifs are the representational expressions of the chronotopic condition of the contemporary world and human consciousness within a literary text. Broadening this idea, Morson and Emerson define a chronotopic motif as 'a sort of condensed reminder of the kind of time and space' that carries the past and evokes a specific event.<sup>94</sup> Bakhtin sees various events and activities that suggest different kinds of fused space and time. Thus, a literary work contains a series of chronotopic motifs which represent a variety of events and actions around us, and it is the relationship between them that distinguishes the text's specific genre and narrative. For example, the castle appears in historical novels. It is a place in which the action takes place, and its corresponding tradition is represented through its architecture, furnishings, family archives, and particular human relationships. The road and the salon are where encounters happen in adventure novels. Both motifs function in a way that distinguishes the genre.

### **Multiplicity of minor and intervalic chronotopes**

Bakhtin also identifies a heterogeneous collection of minor chronotopes, which he also refers to as chronotopic motifs. Such minor chronotopes coexist and interact with one another in an individual literary text. He explains the presence of multiple chronotopes within a single work by indicating that '[c]hronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships', but it works for 'one of these chronotopes to envelope or dominate the others'.<sup>95</sup> In addition, to illustrate the tension between each chronotope 'in the context of a larger set of time-space relations',<sup>96</sup> Bakhtin introduces the concept of the 'intervalic chronotope'<sup>97</sup> whereby different space and time indicators operate alongside one another by comparison, whilst allowing

---

<sup>93</sup> Bakhtin, 'Forms of Time', pp. 245–46.

<sup>94</sup> Morson and Emerson, 'The Chronotope', pp. 374–75.

<sup>95</sup> Bakhtin, 'Forms of Time', p. 252.

<sup>96</sup> Michael Holquist, *Dialogism: Bakhtin and His World* (London: Routledge, 2002), p. 138.

<sup>97</sup> Bakhtin, 'Forms of Time', p. 166.

‘each chronotope [to be] one of many possible chronotopes’.<sup>98</sup> The idea of multiple and intervalic chronotopes allows for interaction between chronotopes in ways that are accepting of contradictions.

### **The special creative chronotope on the part of the reader**

Bakhtin contends that, in literature, the author and reader have different chronotopic conditions, because they may be separated by long periods of time and spatial distances. However, the author and reader come together in the chronotopic weave of the work. The author creates the work by representing actual chronotopes from the world, and the reader engages with those representations via acts of interpretation, which are in turn based on their own experience. This relationship between the work and the reader means that the latter is a ‘part of the process of its [i.e. the work’s] creation’, a process in which ‘the creative perception of the reader’ continually renews the work. For Bakhtin, the reader forges ‘a special *creative* chronotope’, which arises from the interaction between the chronotopes within the work and those outside the work brought to bear by the reader and their circumstances.<sup>99</sup> Thus, this special creative chronotope refers to the remaking of the spatiotemporal unity of the work by the reader’s projective interpretation. Each reader reinterprets the work on the basis of their personal and cultural knowledge, informed and extended by their background, and, in turn, each reinterpretation can build on other reinterpretations of the same work. Morson and Emerson also discuss the role of the reader in their analysis of the concept of the chronotope, noting how the reader may make ‘the differences an occasion for exploring the potentials of the work in a way not available to its original author [...] and so become enriched by something truly in the work but needing their own special experience to provoke’.<sup>100</sup>

## **2.2 Extending the concept of the chronotope to other areas of culture in current studies**

---

<sup>98</sup> Morson and Emerson, ‘The Chronotope’, p. 404.

<sup>99</sup> Bakhtin, ‘Forms of Time’, pp. 253–54.

<sup>100</sup> Morson and Emerson, ‘The Chronotope’, p. 429.

As noted above, the essay ‘Forms of Time and of the Chronotope in the Novel’ was originally written in the 1930s, but was only published in Russia in 1975. The 1975 version included a final section entitled ‘Concluding Remarks’, which was added in 1973. The essay was subsequently translated into English in 1981. Morson and Emerson state that these time gaps between the work’s composition, publication, and translation have allowed for the text to accrue hermeneutic differences and inflections in various cultures.<sup>101</sup> Bakhtin died the year this essay was first published in Russian. The concept of the chronotope became more widely known in the Soviet Union and in the West from the late 1970s onwards, but it did not become a topic of widespread discussion until the 1990s. Despite the fact that Bakhtin was primarily concerned with the concept of the chronotope within the context of literary genre studies and never applied his concept to other fields, its application is not limited to literature. Indeed, it can, and has been, extended to ‘other areas of culture’<sup>102</sup> wherein cultural production can be understood in terms of theories of ‘the text’.<sup>103</sup> The invitation to do so comes from Bakhtin’s own work. While he focused his analysis on literature, his Formalist definition of ‘text’ as ‘any coherent complex of signs’ is broad, and includes a variety of art forms:

The text (written and oral) is the primary given [...] of all thought in the human sciences and philosophy in general [...] The ‘implied’ text: if the word ‘text’ is understood in the broad sense — as any coherent complex of signs — then even the study of art (the study of music, the theory and history of fine arts) deals with texts (works of art).<sup>104</sup>

In this light, it is reasonable to apply the concept of the chronotope to artistic discourse beyond Bakhtin’s literary boundaries. Since scholars from diverse fields

---

<sup>101</sup> Morson and Emerson, *Mikhail Bakhtin*, pp. 3–4. Anthony Wall and Clive Thomson specify that no Bakhtinian critics have explained why it took so long to translate Bakhtin’s work from Russian into English. They also find new and different interpretations of Bakhtin’s work on the basis of diverse cultural backgrounds. Anthony Wall and Clive Thomson, ‘Cleaning Up Bakhtin’s Carnival Act’, *Diacritics*, 23.2 (1993), 47–70 (pp. 47, 49) <DOI: 10.2307/465316>.

<sup>102</sup> Bakhtin, ‘Forms of Time’, p. 84.

<sup>103</sup> Bakhtin, ‘Forms of Time’, p. 253.

<sup>104</sup> Mikhail. M. Bakhtin, ‘The Problem of the Text in Linguistics, Philology, and the Human Sciences: An Experiment in Philosophical Analysis’, in *Speech Genres and Other Late Essays*, ed. by Carly Emerson and Michael Holquist, trans. by Vern W. McGee (Austin: University of Texas Press, 1986), pp. 103–31 (p. 103).

became increasingly aware of Bakhtin's writings in the 1980s, the concept has been debated within the visual arts, including film, theatre, comics, and painting, and has been transposed in each to allow the study of different forms.

### **Film, theatre, comics**

Most famously, the concept of the chronotope has been adopted in film studies, given that film is a time-based visual medium and so visualises spatiotemporal structures on the screen.<sup>105</sup> In his 1989 book *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*, Robert Stam extended Bakhtin's idea to the analysis of films. For Stam, the cinematic chronotope is 'quite literal, played out concretely across a screen with specific dimensions and unfolding in literal time [...], quite apart from the fictive time/space specific films might construct'.<sup>106</sup> Thus, the cinema embodies the intrinsic relationship of space and time and becomes a site of 'space temporalized and time spatialized', as well as one in which 'time takes place and place takes time'.<sup>107</sup> Stam opens up the cinematic chronotope not only to analyse history and genre, but also as a medium for representing space and time, by analysing cinematic techniques such as setting, décor, temporal articulations (montage, pacing), and camera angles.

Likewise, the concept of the chronotope is seen to be relevant when examining the specificities of staging in Modernist Russian theatre, a movement within which Cynthia Marsh identifies two chronotopes of narrative fiction: one in the text; and the other in the stage set design. The two are connected inter-effectively, since the designer creates the chronotope of the stage set in response to the visual and

---

<sup>105</sup> Tara Collington, 'The Chronotope and the Study of Literary Adaptation: The Case of *Robinson Crusoe*', in *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*, ed. by Nele Bemong, Pieter Boghart, Michel De Dobbeleer, Kristoffel Demoen, Koen De Temmermand, and Bart Keunen (Gent: Academia Press, 2010), pp. 179–201 (p. 181).

<sup>106</sup> Robert Stam, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film* (Baltimore: Johns Hopkins University Press, 1989), p. 11.

<sup>107</sup> Robert Stam, 'Palimpsestic Aesthetics: A Meditation on Hybridity and Garbage', in *Performing Hybridity*, ed. by May Joseph and Jennifer Fink (Minneapolis and London: University of Minnesota Press, 1999), pp. 59–78 (p. 66).

spatial aspects of a text, yet in the performance the set defines the staging space for time to unfold into action.<sup>108</sup>

In the study of comics, Scott McCloud highlights the relation between panels in terms of space and time.<sup>109</sup> He argues that each panel indicates a single moment of time, and, as such, the reader creates the illusion of time and motion by traversing the spaces between the panels while perceiving time spatially, as if jumping from still frame to still frame. In “‘It’s about time’: The Chronotope of the Holocaust in Art Spiegelman’s *Maus*’ (2001), Sue Vice examines the form of comics in relation to the chronotope, arguing that sequential art forms (e.g. film and the graphic novel) could be described as chronotopic.<sup>110</sup> She focuses on the analysis of comics, which, as noted, represent time spatially through the use of panels. The panels are the spaces of the past in the present, which contain ‘a unique potential for spatialising time’ within and between panels.

### **Painting**

Art historians began to use the concept of the chronotope retroactively to understand various artistic genres and narrative modes. Calls for such an appraisal in visual works of fine art were made in the 1990s by Jay Ladin, whose work attempts to develop the idea that the relations between chronotopes are graphically demonstrated in non-verbal media.<sup>111</sup> Deborah J. Haynes proposes a comparison of history painting, religious painting, portrait painting, and landscape painting from the neoclassical period in terms of chronotopic representation. Each of these genres can be examined in respect of how the different forms of awareness and depictions of space and time are represented to display their

---

<sup>108</sup> Cynthia Marsh, ‘Design on Drama: V.A. Simov and Chekhov’, in *Russian Literature, Modernism and the Visual Arts*, ed. by Catriona Kelly and Stephen Lovell (Cambridge: Cambridge University Press, 2000), pp. 172–96.

<sup>109</sup> Scott McCloud, ‘Time Frames’, in *Understanding Comics: Invisible Art* (New York: HarperCollins Publishers; repr. 1994), pp. 94–117.

<sup>110</sup> Sue Vice, “‘It’s about time’: The Chronotope of the Holocaust in Art Spiegelman’s *Maus*’, in *The Graphic Novel*, ed. by Jan Baetens (Leuven: Leuven University Press, 2001), pp. 47–60 (p. 47).

<sup>111</sup> Jay Ladin, ‘Fleshing Out the Chronotope’, in *Critical Essays on Mikhail Bakhtin*, ed. by Caryl Emerson (New York: G.K. Hall and Co., 1999), pp. 212–36 (p. 227).

genre's specific themes in a unique way.<sup>112</sup> In his study of early Netherlandish paintings from the Circle of van Eyck in the 15<sup>th</sup> and 16<sup>th</sup> centuries, Wolfgang Kemp analyses their pictorial space through narratives that bring together a flow of time into one image.<sup>113</sup> Daniela Hammer-Tugendhat connects Kemp's work to discussions of the chronotope on the grounds that Kemp's view converts pictorial space into temporal space. Hans Memling's painting *Scenes from the Passion of Christ* (late 15<sup>th</sup> century) is given as an example, insofar as three clusters of people in separate pictorial space in a single plane refer to different events of the past, present, and future respectively, providing a narrative re-structuring of multiple times in one time and spatial arrangement. The sequence of events as a continuous series of scenes represents the flow of time, converting pictorial space into temporal space, that is, forming a chronotope.<sup>114</sup>

In modern art, the spatial limitations of the two-dimensional canvas and the three-dimensional sculpture became a subject of the work itself. Paul Smethurst considers the breaking of linear perspective and the introduction of spatial form, including multiple spaces in Cubism, as evidence that Modernism left behind the limitations of spatial form and broke temporal limitations. Along with other historians, including Stephen Kern and Linda Dalrymple Henderson, Smethurst argues that Cubism responds to new aesthetic practices by showing a profoundly modern consciousness of spatiotemporal relations. By collaging found materials from their everyday, the Cubists created a chronotopic expression of their contemporary moment in the early 20<sup>th</sup> century.<sup>115</sup>

---

<sup>112</sup> Deborah J. Haynes, 'Answers First, Questions Later: A Bakhtinian Interpretation of Monet's Mediterranean Paintings', *Semiotic Inquiry*, 10 (1998), 217–30 (pp. 225–26) <<https://deborahjhaynes.com/images/uploads/pdfs/Monets-Mediterranean-Paintings.pdf>> [accessed 12 June 2019].

<sup>113</sup> Anne Friedberg says, through northern European artists including van Eyck, that the Renaissance representational system's single spatial frame of perspectival representation 'did not always imply a single frame of time'. Friedberg, *The Virtual Window*, p. 38.

<sup>114</sup> Wolfgang Kemp, *Die Räume der Maler: Zur Bilderzählung seit Giotto* (München: Verlag C.H. Beck, 1996), cited by Daniela Hammer-Tugendhat, *The Visible and the Invisible: On Seventeenth-Century Dutch Painting*, trans. by Margarethe Clausen (Berlin: De Gruyter, 2015), p. 237.

<sup>115</sup> Paul Smethurst, 'The Chronotope as Idea, Optic and Weltanschauung', in *The Postmodern Chronotype: Reading Space and Time in Contemporary Fiction* (Amsterdam: Rodopi, 2000), pp. 65–113 (pp. 74–77).

Another significant contribution in this area of research is Janice Best's analysis of images and their arrangement in Modernist painting. In her article 'The Chronotope and the Generation of Meaning in Novels and Paintings' (1994), she undertakes a comparative analysis of the chronotope in Gustave Flaubert's novel *L'Éducation sentimentale* (1869) and Édouard Manet's paintings *La serveuse de bocks* (1879) and *Un bar aux Folies Bergère* (1882), all key works in the emergence of Modernism.<sup>116</sup> With regard to their distinct expressions of space and time — expressed through the use of description and painting, respectively — Best argues that making time spatially visible, via chronotopic images, creates artistic meanings in painting.<sup>117</sup> The artistic meaning of Manet's painting was established by depicting the chronotopic motifs of encounter and ambiguity, which were characteristic of the new modern condition.<sup>118</sup> In the late 19<sup>th</sup> century, although the division and distinction between social classes still existed, the public spaces of modern urbanity, in which different social classes could mingle and become more ambiguous and mobile, reflected wider social changes. Best understands Manet's choice of public spaces — salons, theatres, and cafés — as a *subject*, and the way in which he mixed figures from different social classes together served to create a new artistic chronotope: the chronotopic motif of encounter during his time, a contemporary depiction reflecting the unique spatial and temporal social changes in modern Paris.<sup>119</sup> As a practical method, Manet used the juxtaposition of forms, or an arrangement of two disconnected images along with contrasting moments, within a single pictorial space to deliberately bring together conflicting perspectives. In *Un bar aux Folies Bergère*, Manet shows the ambiguity of points of view, with the spatial planes dividing the painting into two images and two moments. The barmaid in the centre of the

---

<sup>116</sup> Janice Best, 'The Chronotope and the Generation of Meaning in Novels and Paintings', *Criticism: A Quarterly for Literature and the Arts*, 36.2 (1994), 291–316.

<sup>117</sup> Best, 'The Chronotope', p. 312.

<sup>118</sup> To explain the change of subject in Modernist painting affected by the new life condition, Best refers to T.J. Clark's analysis of the paintings of the late 19<sup>th</sup> century. T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (New York: Knopf, 1985). Jon Caulfield also discusses the change of the subject in Modernist paintings in line with Clark's view. For Caulfield, the subject of the painting is 'a specific moment in the city's history', which is 'a particular intersection of space and time – termed by Bakhtin a "chronotope"'. Jon Caulfield, 'A Framework for a Sociology of Visual Images', *Visual Sociology*, 7.2 (1992), 60–71 (p. 62) <<http://dx.doi.org/10.1080/14725869208583704>>.

<sup>119</sup> Best, 'The Chronotope', pp. 298–301.

painting looks directly at the viewer, while a man talking to the barmaid can be seen only as a reflection in the mirror behind the bar. However, the barmaid's reflection flouts the rule of perspective since the reflection diverges from a direct angle, forming a right angle from her position.<sup>120</sup> Best points out that the positions of the barmaid and the reflected image of the man with her could not logically coexist as such in actual space. Instead, they give the viewer two separate points of view, which require a spatial movement that implies more than one temporal moment.<sup>121</sup> The mixture of angles and spatial inconsistency in Manet's painting make 'the effects of time spatially visible'<sup>122</sup> through contradictory perspectives that reconfigure the spatiotemporal structure of two-dimensional painting, in a manner that feels contemporary to the then-emerging socio-technological and scientific era.

Studies of Claude Monet's work have also been carried out with regard to particular time-space experiments. For instance, Deborah J. Haynes reads Monet's work as an 'attempt to visualise successive chronotopes, unique moments in time and space'.<sup>123</sup> In Haynes's view, by repeatedly painting different times in a particular place, Monet tried to capture the transience and variation of light and colour that define particular moments within a place. And the image of a chosen place, created from a specific sense of time and history, demonstrates Monet's chronotopic motif, which articulates how the image captures symbolic meanings that are temporally and spatially defined.<sup>124</sup> Furthermore, Haynes discusses

---

<sup>120</sup> Jeffrey Meyers, 'Absolute Torture, 1880–1883', in *Impressionist Quartet: The Intimate Genius of Manet and Morisot, Degas and Cassatt* (Harpenden: Southbank Publishing, 2015), Google ebook.

<sup>121</sup> Best, 'The Chronotope', pp. 303–04.

<sup>122</sup> Best, 'The Chronotope', p. 312.

<sup>123</sup> Deborah J. Haynes, *Bakhtin Reframed: Interpreting Key Thinkers for the Arts* (London: I.B. Tauris, 2013), p. 102.

<sup>124</sup> Haynes, *Bakhtin Reframed*, pp. 99–104. On the other hand, Impressionism's pictorial representations of time have been discussed within their obsession with the distinct instants and the singularity of its perceivability. For one, André Dombrowski's view is that the Impressionists' artmaking style, such as expressive brushstrokes, an unfinished look, and the break of the traditional perspective, links to the modern cultures of speed and technological innovation of the time's systematisation resulted from the late 19th century's industrialisation. Using the new modern technologies of temporality, the succession of pictorial instants in the Impressionist's work was broken. For example, Monet understood his work as 'sequentially phased paintings with similar viewpoints', in which the time-comparisons were depicted, rather than seeing a set of paintings as a series. André Dombrowski, 'Impressionism and the Standardization of Time: Claude

Bakhtin's claim that there are different chronotopic conditions between the authors and readers, when it comes to the viewer's engagement with the work, highlights the relationship between the particular places and times in which the work is produced by the artist and those in which the work is perceived by the viewer:

[T]here is no experience outside of time (chronos) and space (topos), and both of these always change [...] The fact that all conditions of experience are determined by space and time, which are themselves variable, means that every artwork exists in a unique chronotope.<sup>125</sup>

As such, every work creates its own chronotope, based on the historical context of its production and reception, and its artistic significance. In the visual arts, a particular image has its own chronotopic motif that represents the subject of the work. Thus, the arrangement of the images, which constructs the work itself, is the relationship between various chronotopic motifs. Through the idea of the literal creation of intervals between these chronotopic motifs, the work can contain heterogeneous images that lead to a complex meaning. Furthermore, heterogeneous engagement can offer the viewer a particular reading of the work by adding a unique chronotope, which is generated by their imagination and knowledge. The interplay of these two chronotopic conditions, of the work itself and of the viewer, is essential to how the viewer understands the artwork.

### **2.3 Extending the concept of the chronotope to Robert Rauschenberg and Allan Kaprow's practice**

The above-mentioned studies of the concept of the chronotope in fine art, particularly in painting, focus on works prior to, or up to the turn of, the twentieth century. Indeed, Bakhtin's own analysis of the chronotope does not include modern or postmodern works. Since Rauschenberg and Kaprow challenged the

---

Monet at Gare Saint-Lazare', *The Art Bulletin*, 102.2 (2020), 91–121  
 <<https://doi.org/10.1080/00043079.2020.1676129>>; see also Stephen Kern, *The Culture of Time and Space 1880–1918*, 2<sup>nd</sup> edn (Cambridge, MA: Harvard University Press, 2003).

<sup>125</sup> Haynes, *Bakhtin Reframed*, p. 142.

limits of traditional painting and forged a new path toward contemporary art practice, a discussion of their practice in relation to the idea of the chronotope serves as a useful starting point for applying the concept to a spatially expansive understanding of contemporary practice.

### **Heterogeneous engagement and the chronotopic motif in visual-material culture**

The practices of Rauschenberg and Kaprow broke with traditions of medium-specific materiality and the fixity of viewing perspective maintained by assemblage art. Both Rauschenberg and Kaprow collected pre-existing images and objects and placed them in juxtaposition with other images and objects to create new artworks that invite the viewer to move. They used non-art materials made available to them by modern culture, conveying historical, cultural, and personal meanings through the process of re-purposing. These images and objects were randomly gathered and set in place with other images and objects, without hierarchy, to achieve meaning and form through coincidence and juxtaposition. The following statement on Rauschenberg's practice by John Cage has been influential ever since it was written in 1961: 'There is no more subject in a *combine* than there is in a page from a newspaper. Each thing that is there is a subject. It is a situation involving multiplicity'.<sup>126</sup> In an interview with Gene R. Swenson in 1963, Rauschenberg himself asserts that he considers his works 'as reporting, as a vehicle that will report what you did and what happened to you'. Swenson points out that Rauschenberg does not use objects 'as pure form and color, destroying our sense of origin. [...] Rather he seeks to retain or reinstate some quality the object possessed in [its] original environment'.<sup>127</sup> Rauschenberg also stated 'I've always felt as though, whatever I've used and whatever I've done, the method was always closer to a *collaboration* with materials than to any kind of conscious manipulation and control'.<sup>128</sup> Throughout his book *Random*

---

<sup>126</sup> Cage, 'On Robert Rauschenberg', p. 101.

<sup>127</sup> Gene R. Swenson, 'From the Archives: Robert Rauschenberg Paints a Picture, in 1963', *ARTnews* (May 2017), originally published in April 1963 <<https://www.artnews.com/art-news/retrospective/from-the-archives-robert-rauschenberg-paints-a-picture-in-1963-8388/>> [accessed 20 May 2020].

<sup>128</sup> Tomkins, 'Robert Rauschenberg', p. 204.

*Order*, Joseph notes how Rauschenberg intentionally made his combines as reflections of life — whether his own or that of his viewers. Thus, the images and objects maintain their differences and distinctions within the work, reflecting a multiplicity of social and historical realities, ‘the stuff of experience’.<sup>129</sup> As such, they become the material evidence of Rauschenberg’s interactions with, and observations of, the immediate environment in which his artistic process was undertaken.

In this regard, Rauschenberg’s work is heterochronotopic. The selected images and objects are, as Bakhtin describes, ‘the graphically visible markers’ in which the artist’s culture and time are ‘concentrated and condensed’, while they are simultaneously ‘intertwined with each other’.<sup>130</sup> It makes ‘the effects of time spatially visible’, thus extending and refracting the theme we saw in Best’s understanding of Manet.<sup>131</sup> The materials have their own chronotopic motifs, which reflect a specific sense of space and time, of historical, cultural, and personal significance. The heterogeneous mix of images and objects allows for an element to be put in, or taken out, without destroying the work, and without imposing any form of hierarchy. The parts come together to create a body of work, yet they remain independent within a single work.<sup>132</sup> As a result, Rauschenberg’s work brings together heterogeneous images and objects, each of which carries particular chronotopic motifs, to form a new work, creating a potentially infinite regress of chronotopes within chronotopes. For example, the use of modular panels continually rearranged, reassembled, and reused, intertwined chronotopic motifs and enabled a multifaceted set of chronotopic motifs within a single work. The flatbed picture plane, as discussed in Chapter 1, becomes a staging ground for a heterogeneous collection of cultural images and

---

<sup>129</sup> Krauss, ‘Rauschenberg and the Materialized Image’, pp. 52–53.

<sup>130</sup> Bakhtin, ‘Forms of Time’, p. 247.

<sup>131</sup> Best, ‘The Chronotope’, p. 312.

<sup>132</sup> Manuel DeLanda states that ‘assemblages are made up of parts which are self-subsistent and articulated by relations of exteriority, so that a part may be detached and made a component of another assemblage’. Manuel DeLanda, ‘Assemblages against Totalities’, in *A New Philosophy of Society: Assemblage Theory and Social Complexity* (London: Continuum, 2006), pp. 8–25 (p. 18).

objects, which brings out the chronotopic motifs of the artist's time by breaking the illusion of perspective.

**The special creative chronotope (or, the reader as viewer)**

As art historians such as Haynes discuss, the chronotope refers to the spatiotemporal unity of a work that is built and imaginatively remade by a viewer, thus multiplying the chronotopic conditions that an artwork catalyses. Combines and Environments challenged the established norms of viewership, and ushered in a new condition of viewer participation, turning viewing into a broader perceptual and experiential activity. When chronotopic motifs are collected and repurposed by the artist, they create new meanings through an inter-play of intrinsic and extrinsic relationships — both between the parts of the work itself, and those made up from associations projected by the viewer. The work brings together the past — in the form of the materials taken from their prior contexts — the present — via the presence of the work itself — and the future — from the viewer's creative-interpretive projection.

The viewer may discern certain interpretations of the work, based on their own memories and experiences in relation to the materials and contexts presented in the work. Therefore, at times, the viewer's knowledge of the experiences of real cultural images and objects external to the work is required to understand the background of the work.<sup>133</sup> A viewer's reading structure is just one of a range of special, creative, and interpretive chronotopes through which the work can be reshaped, and it is open to change if the same viewer sees the work from a different personal or cultural perspective. In addition, the heterogeneous presentation of images and objects, and the reconfiguration of parts, permit the viewer to read the chronotopic motifs of the individual materials and parts in any number of ways. Rauschenberg claims that he made 'a surface which invited a constant change of focus and an examination of detail' through the viewer's

---

<sup>133</sup> Rebekah Scoggins, "“No living presence”: Human Absence in the Early Work of Jasper Johns and Robert Rauschenberg", in *Binding the Absent Body in Medieval and Modern Art: Abject, Virtual, and Alternate Bodies*, ed. by Emily Kelley and Elizabeth Richards Rivenbark (London: Routledge, 2017), pp. 32–48 (p. 38).

exploration. His picture plane changes each time the viewer looks at it, because ‘looking also had to happen in time’.<sup>134</sup> This represents a move away from the idea of a fixed aesthetic experience, and instead suggests a pluralist understanding of the work.

## 2.4 Shifting to an ‘expanded form’ of the chronotope in contemporary installation practice

In his 1977 essay ‘Comments on the Second Frame’, Joseph Kosuth claims that breaking the ‘first’ frame of painting and sculpture was a liberating gesture by conceptualists in the 1960s and 1970s, which extended the frame’s limit into an interdiscursive site.<sup>135</sup> On the one hand, Kosuth offered the idea that different mediums are indistinct, an idea later developed by Krauss via a discussion of the post-medium condition, and the corresponding heterogeneity of all mediums.<sup>136</sup> On the other hand, for Mark Rosenthal, the unframed staging of art after Rauschenberg, which has been called ‘installation art’ since the 1980s, shares a space with its viewers, who experience the flow of lived space and time in their present.<sup>137</sup> Echoing the combines and Environments, a defining feature of installation art is a concern with extensive mediums and a tendency to test materials, conceptual boundaries, and the viewer’s position within and around the work. Installation develops across an extensive physical space, making the staging an important context for the experience of its components.<sup>138</sup> By working across space, without necessarily filling all of it, installation artmaking — arranging,

---

<sup>134</sup> Swenson, ‘From the Archives’.

<sup>135</sup> Joseph Kosuth, ‘Comments on the Second Frame’ (1977), in *Joseph Kosuth, Art After Philosophy and After: Collected Writings, 1966–90*, ed. by Gabriele Guercio (Cambridge, MA: The MIT Press, 1991), pp. 169–73 (p. 172).

<sup>136</sup> Krauss, *A Voyage on the North Sea*, p. 10.

<sup>137</sup> Mark Rosenthal, *Understanding Installation Art: From Duchamp to Holzer* (New York: Prestel, 2003), p. 27.

<sup>138</sup> Claire Bishop defines the difference between ‘an installation of art’ and ‘installation art’: An installation of art is an arrangement of artworks in any given space, and installation art is an artwork that engages elements within an exhibit space. Since the space becomes part of the work, a situation created by the viewer’s physical entry into the space also becomes an element of the work. Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005; repr. 2017), p.6.

gathering, synthesising, expanding or dematerialising, and distributing parts — always implicates its space of display in the work.<sup>139</sup> In such spatially expansive forms of artworking, a constellation of varying mediums extend the work's structure through distributed parts that work collectively. Being amongst them introduces alternative perspectives to the viewing of an artwork.

### **The multiple chronotopicity of installation: William Kentridge**

William Kentridge's practice is exemplary of how the concept of the chronotope can be expanded into spatially expansive artworks. His multi-media installations transform time as a 'palpable and visible' physical form, both on a single plane, as per his famous projections, and in spatially expansive installations. The transitional and historical chronotopic motif of South Africa's apartheid era and subsequent social changes are captured as 'thick and dynamic'.<sup>140</sup> Cutting across mediums — printmaking, drawing, films, sculpture, book, and performance — Kentridge's densely layered installations break the limit of medium specificity, challenging the relationship between one work and another, and between the work and the viewer within the chronotopic meta-frame of the installation.

### **Thick time**

Since the late 1970s, drawing has been Kentridge's primary medium, so much so that he describes his film and theatre work as 'an expanded form of drawing'.<sup>141</sup> His combination of film with a drawn flip book, for example, is an early example of a filmed animation process, which has been his best-known mode of practice since the 1980s. The short film of a flip book, *untitled* (1979), shows his early interest in movement in space through time.<sup>142</sup> The phrase 'thick time' was used

---

<sup>139</sup> Erika Suderburg, 'Introduction: On Installation and Site Specificity', in *Space, Site, Intervention: Situating Installation Art*, ed. by Erika Suderburg (Minneapolis: The University of Minnesota Press, 2000), pp. 1–22 (p. 5).

<sup>140</sup> Michael Rothberg, 'Progress, Progression, Procession: William Kentridge and the Narratology of Transitional Justice', *Narrative*, 20.1 (2012), 1–24 (p. 19) <<http://doi:10.1353/nar.2012.0005>>.

<sup>141</sup> Christov-Bakargiev, 'Chapter 2. Thick Time', p. 111.

<sup>142</sup> Leora Maltz-Leca, *William Kentridge: Process as Metaphor and Other Doubtful Enterprises* (Oakland: University of California Press, 2018), pp. 153–55.

as the title for a filmic series, *Drawings for Projection* (1989–2020) [Plate 8], in his 2010 retrospective ‘Five Themes’.<sup>143</sup> In *Drawings for Projection*, Kentridge experimented with forms and mediums, particularly drawing and film. Each single frame of the film captures a small change to one of a number of charcoal drawings, which are constantly erased and redrawn on a single paper sheet. This palimpsestic method expands the work beyond the limit of the drawing’s static nature and two-dimensionality, which Krauss describes as an abstract form of layering time, suggesting a residue and trace of a series of events.<sup>144</sup> As it inscribes the layered traces of diverse moments of the past, each phase of the work contains the idea of multiple temporalities that inform the viewer of the spatial and temporal disconnection of the drawings, rather than the illusionistic flux implied by the moving image.<sup>145</sup> The captured events are layered into one thick temporality that creates a thick time of a specific space through the marks left behind on the material surface of paper.<sup>146</sup> It is ‘the effect of imperfect erasure’, as Kentridge himself calls it, that makes the invisible passing of time in space visible on the surface of the work.<sup>147</sup> It adds a density and complexity to the image plane, which allows for a sense of three dimensions to enter into the two-dimensional animated film, and thus thickens time.

### **The reinvention of mediums**

Krauss refers to Kentridge’s practice in her discussion of the heterogeneity of mediums in the post-medium condition. To highlight the limitation of the Greenbergian notion of ‘medium specificity’ in modern art, Krauss posits a ‘differential specificity’ that she considers to be ‘made specific by being reduced

---

<sup>143</sup> *Drawings for Projection* comprises 11 short animated films: *Johannesburg, 2nd Greatest City after Paris* (1989, 8min); *Monument* (1990, 3min 11sec); *Mine* (1991, 5min 50sec); *Sobriety, Obesity & Growing Old* (1991, 8min 22sec); *Felix in Exile* (1994, 8min 43sec); *History of the Main Complaint* (1996, 5min 50sec); *WEIGHING...and WANTING* (1998, 6min 20sec); *Stereoscope* (1999, 8min 49sec); *Tide Table* (2003, 8min 53sec); *Other Faces* (2011, 9min 36sec); *City Deep* (2020, 9min 15sec).

<sup>144</sup> Krauss, “‘The Rock’”, p. 55.

<sup>145</sup> Christov-Bakargiev, ‘Chapter 2. Thick Time’, p. 118.

<sup>146</sup> William Kentridge, *Six Drawing Lessons* (Cambridge, MA: Harvard University Press, 2014), p. 92.

<sup>147</sup> Dan Cameron, ‘An Interview with William Kentridge’, in *William Kentridge*, ed. by Michael Sittenfeld (New York: Harry N. Abrams. 2001), pp. 67–74 (p. 67).

to nothing but its manifest physical properties'.<sup>148</sup> In a series of articles around 2000, she redefines a medium as 'a set of conventions derived from (but not identical with) the material conditions of a given technical support',<sup>149</sup> saying that a medium should be 'a supporting structure, generative of a set of conventions, some of which, in assuming the medium itself as their subject, will be wholly "specific" to it, thus producing an experience of their own necessity'.<sup>150</sup> In so doing, Krauss leaves behind Greenberg's medium specificity. Her concept of 'differential specificity' points to the complex relationships that exist between different mediums. She understands the mixed-media installation of the postmodern era within 'the post-medium condition', and looks for artists who 'have embraced the idea of differential specificity, which is to say the medium as such, which they understand they will now have to reinvent or rearticulate'.<sup>151</sup>

Krauss claims that Kentridge reinvents the mediums of *Drawings for Projection*, for a critical discourse about the expanded sense of medium in contemporary art, by combing their differential specificity. Filmic animation, for example, is a technical support for Kentridge's practice, used to extend the material condition of a layered form of drawing and re-drawing that only shows singularity in the artmaking process. Kentridge's film — a series of photographs of a drawn palimpsest — marks the 'density and weight of the drawing, [...] dragging against the flow of the film, that opens up the gap between Kentridge's medium and that of film itself', creating an original work, as well as a unique intermediality.<sup>152</sup>

### A collage of space

---

<sup>148</sup> Krauss, *A Voyage on the North Sea*, p. 7; for Greenberg's medium specificity, see Clement Greenberg, 'Avant-Garde and Kitsch', in *Art in Theory 1900–1990: An Anthology of Changing Ideas*, ed. by Charles Harrison and Paul Wood (Oxford: Blackwell, 1999), pp. 529–41, originally *Partisan Review*, 6 (1939), 34–49; 'Towards a Newer Laocoon', in *Art in Theory 1900–1990*, pp. 554–60, originally *Partisan Review*, 7 (1940), 296–310.

<sup>149</sup> Rosalind Krauss, 'Reinventing the Medium', *Critical Inquiry*, 25.2 (1999), 289–305 (p. 296) <<https://www.jstor.org/stable/1344204>> [accessed 15 May 2020].

<sup>150</sup> Krauss, *A Voyage on the North Sea*, p. 26.

<sup>151</sup> Krauss, *A Voyage on the North Sea*, p. 56.

<sup>152</sup> Krauss, "'The Rock'", pp. 40–41.

According to an interview with Angela Beidbach, Kentridge's experience as a designer on film sets supported his experimentation with spatial relationships in his work in the mid-1980s. It broadened his understanding of space because the work could show 'fragments of different kinds of space in an image'. He called this 'a collage of space':

A 'collage of space' might be one way of describing different vanishing points, different angles and points of view. There was no attempt to achieve a single coherence, nor anything like the kind of fractioning of an image in the Cubist way. I did it fragment by fragment; it was still quite a conservative way of looking at space.<sup>153</sup>

Later, 'a collage of space' was employed to stretch out the density and complexity of the palimpsest method from the drawing practice to the spatial layerings in and between individual parts of the spatially expansive installation.<sup>154</sup> In her article 'Space, Body and Montage in the Hybrid Installation Work of William Kentridge' (2014), Anne Rutherford examines Kentridge's multi-projection installation *I Am Not Me, The Horse Is Not Mine* (2008), which consists of eight projections of a combination of film and animation derived from his drawing practice. She argues that multiple layers can be found both within the individual projected images themselves *and* through the mixture of different mediums such as drawing, animation, graphics, and performance across the entire network of the installation. Furthermore, when the work is projected within the space of the installation site, the materiality of the projection surface becomes a feature of the image. This implication for the surface used for projection adds another layer of physicality and presence to the installation, one evoked in-between the projected image and the architecture of the display.

In this manner, the collage of spaces becomes a complex set of montaged relationships, which juxtaposes layers of diverse mediums, which in turn build or mix image planes throughout the four dimensions of the installation.<sup>155</sup> While the parts of the work are assembled alongside each other in the installation space, the

---

<sup>153</sup> Kentridge and Beidbach, *William Kentridge*, pp. 13–14.

<sup>154</sup> Rutherford, 'Space, Body and Montage', pp. 81–101.

<sup>155</sup> Rutherford, 'Space, Body and Montage', pp. 85–86, 91.

relationship becomes ‘a much more complex montage of layers and spaces up and down the height and depth’ of the work.<sup>156</sup> Rutherford connects this montaging to the logic of Krauss’s argument on the reinvention of mediums. Krauss emphasises Kentridge’s insistence that the filmic animations and their component drawings should be exhibited collectively in a gallery or museum — in the context of art, not cinema, and not as separate things.<sup>157</sup> Rutherford focuses on the relationship between two mediums whose co-extensive presence as ‘the work’ differentially redefines the two mediums involved. She considers each medium to be ‘one element in a complex set of [a] montage relationship’, whereby ‘the medium is invented in the practice of exhibition itself, in the interactions staged across the space of an exhibition site’.<sup>158</sup>

### **The viewer**

In Kentridge’s work, all of his mediums become components or elements in a complex set of montaged relationships, made and distributed through the physical arrangement of the installation in the space of display. As a single exhibit, it allows the viewer to explore these multiple connections from multiple positions, but always in relation to one another, thus enacting the ideas of heterogeneity discussed earlier. The diverse spatiotemporal experiences of the work that are possible — the multi-perspectival experiences it invites — further expand this montaging. Rutherford underlines the relationship between the viewer and the work in the context of montaged art forms.<sup>159</sup> The complex interactions between the layers of the parts and mediums are shifted, accumulated, or disassembled in a different order, according to each viewer’s position within and around the spatially expansive installation.

Yet, in *Time, Duration and Change in Contemporary Art: Beyond the Clock* (2019), Kate Brett Kelly-Chalmers examines spatially expansive installation by contemporary artists in relation to its reception and Einstein’s Relativity Theory.

---

<sup>156</sup> Rutherford, ‘Space, Body and Montage’, p. 96.

<sup>157</sup> Krauss, “‘The Rock’”, p. 40. See [Plate 8], *Drawings for Projection: City Deep* (2020), Goodman Gallery, Johannesburg.

<sup>158</sup> Rutherford, ‘Space, Body and Montage’, p. 92.

<sup>159</sup> Rutherford, ‘Space, Body and Montage’, p. 95.

The all-encompassing experiences of space and time in the spatially expansive artwork rejects the traditional fixed relationship between the viewer and the artwork, and instead allows for a variety of positions on the part of the viewer through the coexistence of multiple perspectives and multiple spatiotemporal observations. For Brett Kelly-Chalmers, Krauss's concept of passage provides an early framework for spatially expansive installation practice.<sup>160</sup> In *Passages in Modern Sculpture* (1977), Krauss claims that space and time cannot be separated in a spatial art; thus, sculpture is 'a medium peculiarly located at the juncture between stillness and motion, time arrested and time passing'.<sup>161</sup> Her concept of passage is not one of a linear succession, but rather the aesthetic experience that the viewer acquires as they move around an artwork. It is 'the experience of form as it is shown to be open to change through time and place — the contingency of shape as a function of experience' while the viewer encounters an artwork.<sup>162</sup>

Brett Kelly-Chalmers considers Kentridge's installation *The Refusal of Time* (2012) [Plate 9] within Einstein's multiple and equivalent perspectives. Presented in a large installation space, the work comprises a five-channel video projection and moving parts of a kinetic wooden 'breathing machine' sculpture with sound and light effects. In this spatially expansive installation, the viewer is encouraged to move across the spaces that exist between the parts and mediums. It demands a new viewing practice because the viewer cannot see the combination of multiple events on the projected images and mediums all at once. Thus, this complex interaction between the layers of the parts and mediums disrupts a traditional reading procedure, as the viewer is distracted by different elements at any given time. Alternatively, the layers create multiple local perspectives, never settling on any overall privileged point of view, and prompting ephemeral visual experiences.<sup>163</sup>

### **Kentridge's practice as a multi-chronotopic form**

---

<sup>160</sup> Kate Brett Kelly-Chalmers, *Time, Duration and Change in Contemporary Art: Beyond the Clock* (Bristol: Intellect, 2019), pp. 79–80.

<sup>161</sup> Krauss, *Passages in Modern Sculpture*, pp. 4–5.

<sup>162</sup> Krauss, *Passages in Modern Sculpture*, pp. 106–08.

<sup>163</sup> Brett Kelly-Chalmers, *Time, Duration and Change*, pp. 141–45.

Kentridge describes the relationship between space and time in his practice, noting that he ‘always thought of it in terms of temporality, something leaving a trace of where something was before in space’.<sup>164</sup> In Bakhtin’s view, ‘[t]ime, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movement of time, plot and history’, and the fusion of spatial and temporal properties defines the artistic chronotope of the artwork.<sup>165</sup> As Michael Rothberg argues, the primary form of Kentridge’s expression, palimpsest drawing, makes ‘time visible through a sculpting of drawn space’.<sup>166</sup> For Kentridge, each drawing and filmic animation materialises time in the two-dimensional physical space of the work, while representing the experience of time passing as a thickened image. They become materially dense mediums on which a multi-layered chronotopic movement takes place. Throughout his process of ‘thick time’ Kentridge allows the coexistence of multiple chronotopes in a single work, creating his own chronotopic representation in which the spatiotemporal properties of the work are expressed through the complex relationships that exist between two mediums.

In his spatially expansive installations, Kentridge expands the layered density developed in the drawn animations into the three dimensions of the space of installation using the work’s combined layers. The experience of such immersive work takes place in a physical chronotopic environment. The complex set of montaged relationships between multiple heterogeneous properties offers varied (but specific) points of view during the experience of the work. In a note written between 1970 and 1971, Bakhtin states: ‘[a] point of view is chronotopic, that is, it includes both the spatial and temporal aspects’ in relation to the understanding of space within the visual arts.<sup>167</sup> A shift from one perspective to another is produced by the physical movement of the viewer — the temporal structure of the chronotope — between the installed pieces. These movements become the

---

<sup>164</sup> Kentridge and Breidbach, *William Kentridge*, p. 37.

<sup>165</sup> Bakhtin, ‘Forms of Time’, p. 84.

<sup>166</sup> Rothberg, ‘Progress, Progression, Procession’, p. 12.

<sup>167</sup> Mikhail. M. Bakhtin, ‘From Notes Made in 1970–71’, in *Speech Genres and Other Late Essays*, ed. by Carly Emerson and Michael Holquist, trans. by Vern W. McGee (Austin: University of Texas Press, 1986), pp. 132–58 (p. 134).

viewer's dynamic positions around the installation spaces and, thus, the installation itself becomes a site of multi-chronotopic places.

### 3. Practice as research: Methodology

#### 3.1 Questioning the frame and representational depth of the picture plane

My interest in the unfolding of the picture plane derives from my background in painting and printing. Despite the fact that both mediums are actually made of layered marks and/or images, following Rosalind Krauss's definition of a medium being heterogeneous and specific to physical properties in the post-medium condition, their traditions are rooted in ideas about a completed surface within a framed single plane. As I developed an interest in Mikhail M. Bakhtin's concept of the chronotope, and how it could be adapted to think about visual art, I looked for a way to depict temporal changes in a particular space and for a way to translate the captured images of time changing in one space onto the pictorial plane. The result was a process of continual change, questioning the frame and representational depth of 'the picture'.

Initially, I developed a multi-layered system for wall-based practice that could break the limitation of the surface plane and its traditional conception of the picture qua optical order: I adjusted the opacity of paints and inks, testing materials such as fine mesh fabric, Plexiglas and Mylar film, to accentuate the layers of marks and/or images that constitute the pictorial plane. In a series of works entitled *Coloured Colour* (2005–06), each Plexiglas and Mylar film was painted with different colours with various degrees of opacity, while images on the layered Plexiglas and Mylar film formed the final illustration. I also used an exaggerated line-drawing technique to re-draw the content of the images in a way that confuses the idea of outline and that of a body or fill. Each line had a certain gap between it and the one next to it, and different images were overlapped between the lines. This structure allowed me to buttress slices of different images, effectively laying the images together on a single plane, without them disturbing each other. For example, in the drawing *Finding Trace* (2009) I overlaid various images using the above line-drawing technique on a sheet of paper. From a

distance, these overlays appeared to be a single entity, whilst on closer examination the gap between the lines that demarcated the outline of each individual image highlights the fragmentation of the illusory whole.

To push this multi-layered system further, I moved away from the pictorial convention of a single flat plane, and looked to develop a work that could be simultaneously perceived from numerous viewpoints rather than just one, creating the illusion of an alternating dimensionality. I searched for a way to separate out each stage of the artmaking process to reveal two qualities: the construction of the artwork, and my intention to challenge the traditional scale, dimensions, and perception of painting and print that I had worked with previously. In addition, by shifting my practice from painting and printing to a combination of mediums, in a way inspired by the work of Robert Rauschenberg, Allan Kaprow and William Kentridge, along with Krauss's conception on inter-medium relations — including photography, drawing, digital printing, and glass — I aimed to explore how different mediums can be brought together to form new ways of creating a layered surface. This process of experimentation fundamentally changed my interest in the structure of layering, from a focus on the surface of the picture plane to the arrangement of multiple pieces or planes distributed within a single physical space.

From the outset of this practice-led research, I began to connect the techniques I was developing to those forms of collage, assemblage, and combines within the 20<sup>th</sup>-century art practices discussed in Chapter 1. These connections became apparent not only because of the rich back-and-forth between painting and printmaking that had occurred during the period, but also because the artists examined in my earlier chapters created and presented works that broke away from the physical frame. The Cubists' use of collage is exemplary in this respect: by separating and spacing out image fragments to co-form a divided unity in the surface of the image, the two-dimensional plane was given a seemingly impossible depth. The plane became a multi-layered, multi-perspective, and potentially multi-temporal surface, in which images are enfolded, behind, next to, and alongside each other.

For me, the innovations in painting introduced by Jackson Pollock that occurred around 1950, and the post-1950s work of Rauschenberg and Kaprow, who developed the dense collaged space through the practice of assemblage, combines, and Environments, have been inspirational for my own research. Such works demonstrate how one can break the self-sufficient frame of pictorial practice, how to form planes that are not fixed but continuously overlapping, and how to extend the viewer's interaction with a work through a mix of mediums and display decisions. In particular, Leo Steinberg's idea of the flatbed picture plane in Rauschenberg's practice revealed to me how the limits of the pictorial plane and optical space could be opened up by using a series of fragmented images and different mediums in the same pictorial zone.<sup>168</sup> This prompted me to consider the many-sidedness of chronotopic representation and experience that an artwork could reflect, and how this many-sidedness could prompt a reconsideration of the relationship between the viewer and their surroundings in the moment(s) of experiencing the artwork. The research project that became my PhD has been built on this set of connecting histories, techniques, and ideas.

### **3.2 Evaluating the research method**

To complete the feedback loop between these connections and my practice, and to let the practice lead my research once I had begun the PhD, I had to start by extending the forms of plane that I produced and arranged by adapting processes of collage, assemblage, and combines. These adapted techniques, along with their histories and theoretical reception, became the basis and extendable logic of my practice, serving as my methodology in the studio. To contextualise my practice-led engagement with these techniques and concepts, the following sub-sections will critically describe how I adapted them during the PhD to refine my methodology and make a unique contribution to the field. As a key to the following discussion, please note that, throughout Chapters 3 and 4, I use the term 'image' for visual materials captured from photographs, 'collage' for the way I

---

<sup>168</sup> Steinberg, 'Reflections on the State of Criticism', pp. 7–37.

layer up captured images in two-dimensional planes, and ‘assemblage’ for the way I arrange multiple planes with collaged images in an actual place or setting to extend the work through space in multiple parts. To adapt these terms (image, collage, assemblage) carefully in relation to my artmaking practice, I have steadily honed my practical methodology during the research, to refine my use and understanding of the forms and techniques that recur in my work. Criticality in my method has been based on a process-led, reflexive looping of technical tests and materialised outcomes.

### **Adaptation 1: Photography**

The focus throughout my project has been on a steady process of refining how I make art and understand it critically and contextually. This was sparked by my engagement with photography, which introduced me to techniques for capturing and editing images, which shifted my understanding of painting and printing. Photography was first introduced into my practice around 2008 when, as a painter, I began experimenting with screenprinting. Subsequently, photography served as a tool for multiple phases in my working process, but prior to the PhD these were primarily used to document or transmediate aspects of what I was doing, rather than playing any central role as a research tool. The way in which photography has become central to what I do is something I have come to understand through art history. In Krauss’s approach to post-conceptual art, photography, after it was introduced in Soviet, Dadaist, and Surrealist photomontage practices, challenged the concept of medium specificity, which had a profound effect across all the arts of the 1960s. For Krauss, photography’s technical possibilities influenced the ‘destruction of the conditions of the aesthetic medium’.<sup>169</sup> For example, Rauschenberg’s adoption of photographic images in the 1960s, as Douglas Crimp claims, created ‘a hybrid form of printing’, in which the use of photography provided an accumulation and repetition of images within a single work by modifying techniques of screenprinting, transfers, and drawings. These images

---

<sup>169</sup> Krauss, ‘Reinventing the Medium’, p. 290.

can be found heterogeneously across the planes of Rauschenberg's work, and are even expanded or repeated 'from work to work'.<sup>170</sup>

During my PhD, photography has become a primary visual research tool in my practice. It has enabled me to generate series of indexical images — each series a specific place, captured at specific times from multiple viewpoints. I treat each series of photographs as a representation of that place's chronotopic motifs — a kind of multi-temporal record in which I can locate a subject and form for new work by creating temporally-impossible layerings, many times in one setting. Thus, as Bakhtin describes, the images have become 'graphically visible markers' in which my culture and time are 'concentrated and condensed', while simultaneously 'intertwined with each other'.<sup>171</sup> In my current practice, the images that I use in screenprints, drawings, digital prints, and artist's books originate from the photographs I have taken during a period of project-specific research — they derive from the series that I will explain in relation to my residency participation later on in the chapter, and in Chapter 4 — each time captured on location at a specific site. By re-processing the source series into collaged images, I extend the medium of photography, beyond a simple documentary device, into a research tool through digital postproduction processes, including Adobe Photoshop editing, before further fragmenting them across multiple mediums. By doing so, these indexical records and photographic series become a digitally editable ground and a sampleable material simultaneously, one that I sample from, return to, and layer-up open-endedly. As William J. Mitchell describes, the digital image is 'a medium that privileges fragmentations, indeterminacy, and heterogeneity', and one that 'emphasizes process [...] rather than the finished art object'.<sup>172</sup> Digital image processing technology allows me to break the singular plane of a photograph into several fragmented images, treating them explicitly as layers. With those image fragments I can collage efficiently

---

<sup>170</sup> Douglas Crimp, 'On the Museum's Ruins', in *Robert Rauschenberg*, ed. by Branden W. Joseph (London: The MIT Press, 2002), pp. 57–73 (p. 70).

<sup>171</sup> Bakhtin, 'Forms of Time', p. 247.

<sup>172</sup> William J. Mitchell, *The Reconfigured Eye: Visual Truth in the Post-Photographic Era* (Cambridge, MA: The MIT Press, 1994; repr. 2001), p. 8.

across a variety of mediums, then use the connections between those dispersed fragments to connect multiple forms, objects, and mediums as if they together formed a plane in a post-pictorial sense. This kind of dispersed unity has become my adaptation of the tradition of assemblage that arose out of William Chapin Seitz's definition from *The Art of Assemblage* (1961), outlined in Chapter 1.

### **Adaptation 2: The residency model**

The photographic process described above has its origins in my personal experience as an artist who has relocated to unfamiliar places in order to study and participate in several artist-in-residence programmes. The first of these programmes was Cité internationale des arts in Paris, France in 2009 for one term of postgraduate study. Having moved to London in 2008 to undertake my MA at the Royal College of Art, I became interested in my immediate surroundings, seeking out differences between where I was and where I had come from. These encounters led me to explore the places in which we live, and how we experience 'place' as a shared idea that resonates beyond any purely individual understanding. In *The Lure of the Local: Senses of Place in a Multicentered Society* (1997), Lucy Lippard makes a clear distinction between the terms 'site-specific' and 'place-specific': '[s]ite-specific art conforms to the topographic details of the ground on which the work rests and/or to the components of its immediate natural built environment', whereas 'place-specific art may incorporate some or all of these elements but can add a social dimension that refers to the human history and memory, land use, and political agendas relevant to the specific place'.<sup>173</sup> Thus, my interest in an environment is responsive and receptive to the things around me, focusing on a sense of place.

Jean Robertson and Craig McDaniel claim that artists whose work is located within the theme of place-hood respond to specific scenes or try to capture the perceived image of place.<sup>174</sup> In fact, contemporary artists such as Ingrid Calame

---

<sup>173</sup> Lucy Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: The New Press, 1997), p. 274.

<sup>174</sup> Jean Robertson and Craig McDaniel, 'Place', in *Themes of Contemporary Art: Visual Art After 1980*, 3<sup>rd</sup> edn (Oxford: Oxford University Press, 2012), pp. 193–235.

and Francis Alÿs, who grapple with the idea of place in a conceptual way, embody the physical, cultural, and responsive aspects of a specific place by reprocessing the extraction of traces.<sup>175</sup> In a similar vein, my practice started to investigate how I might reconstruct a place by way of traces. The traces I focused on during that first residency were those that marked the complex and multi-layered movements of people and objects over time within a particular territory. The traces in my work have been reprocessed as a form of ‘image’, which is ‘the stuff of experience’ in the sense in which Krauss described the significance of Rauschenberg’s image.<sup>176</sup> It is not a straightforward or singular image that represents the place in a traditional pictorial sense. Rather, I construct images that show a variety of situations in which differing spatial and temporal realities collide, resisting the coherent pictorial plane in favour of something overtly collaged. Such practice is responsive to a particular place, rather than merely applying a practice to a place.

Consequently, participating in artist-in-residence programmes has become central to my research method, in a way I have come to critically understand during the PhD as deeply personal. For me, working at a residency is a space-bound and time-specific occasion — a period of immersion. Each residency programme relocates me to a new context for a fixed period, exposing me to different cultures, languages, and architectural spaces, all of which constitute the setting for unique personal experiences. The work I make during and after such residencies is a response to those layered and unique experiences, and thus reflects my place in

---

<sup>175</sup> Ingrid Calame’s tracing practice searches for remnants of human activities, which are left while people explore a place. The chosen traces found on the surface of streets, pavements or floors are overlapped using bright colours with altered sizes and are moved from floor to wall on two-dimensional surfaces of painting and drawing. Calame regards the images of traces as evidence of happenings and activities, which have been imprinted on such a surface throughout its existence; thus, it can be seen as the outcome of gathered and recorded everyday life in a place. Margo A. Crutchfield, *Ingrid Calame: Secular Response 2 A.M.* (Cleveland: Museum of Contemporary Art, 2003). In *The Collector* (1990–92), Francis Alÿs created a magnetic dog, which gradually grew and created a second skin out of the metal pieces it picked up, such as nails, wire and bottle caps left on the pavement as it walked along the street. Alÿs wanted to transform a place into a field for investigation, collection, and recreation, concerned with visible and portable traces of the place. In his view, place, particularly the city in this work, is ‘a site of sensations and conflicts — hence materials to create fictions, art and urban myths are extracted’. While walking on the street offers the mobility to examine the place, the debris gathered by *The Collector* assembles and reconstructs the place through which Alÿs moved. Cuauhtémoc Medina, *Francis Alÿs: Walking Distance from My Studio* (Mexico: Antiguo Colegio de San Idefonso, 2006).

<sup>176</sup> Krauss, ‘Rauschenberg and the Materialized Image’, pp. 52–53.

the world, even though the subject-matter of the work is not representative of me in any explicit sense. My original response to the particular place — the materials, the people, and various other elements — are all involved in the creative process. Thus, the limited duration of a residency programme enables me to focus on my experience of an arbitrary slice of space and time, and to work from the conjunction of those times and spaces, evidenced in the traces I record whilst in situ.

I expanded my engagement with residency programmes during the PhD to systematically understand the programmes' wider role in my method. A critically adapted version of Bakhtin's concept of the chronotope became my framework for analysing the conjunctural re-processing of time in space via traces. The concept of a chronotopic motif that I have developed was theoretically outlined in Chapter 2, sections 1–3, in which I discussed the functions of the chronotope in literature, and extended the concept of the chronotope to the visual art practices of Rauschenberg and Kaprow to Kentridge. To summarise this discussion, a chronotopic motif in contemporary visual art is a representational expression that reveals the variety of chronotopic conditions of a subject, which in turn invites pluralistic and subjective understandings of the work. The concept of the chronotope enabled me to focus, somewhere in the locale of each residency, on a specific space or area, and to understand its place-hood as being comprised of the complex and multi-layered movements of people and objects within and through it. In the body of research that constitutes the practical outcomes of my PhD, each work contains images that capture a series of chronotopic motifs in a place, seen from a succession of perspectives or situations. Michael Holquist contends that 'situation' is a chronotopic concept, as it signifies 'a place or location' and indicates 'a particular time, a combination of circumstances at a given moment'.<sup>177</sup> In this sense, the motifs of a chronotopic situation render an idea of place that is not just about its location, but also includes how that location is unfolded (built, animated, enmeshed) by people's presence and activities as they

---

<sup>177</sup> Holquist, *Dialogism*, p. 149. He gives two examples of the usage: One is '[t]he house was in a good situation' for an expression of a place or location; the other is 'the current situation' as an expression referring to a particular time and a combination of circumstances at a given moment.

interact over time. These motifs serve my work by signifying acts of occupancy and bodily movement, as well as key features of the built environment that can continue to signify with some degree of stability (as recognisable features), even when they have been re-processed.

At the same time, the artist-in-residence programme is exemplary of the project-based practice that situates and facilitates the engagement of artists and their work in a given place, responding to particular themes or commissions within the locality. In the short essay ‘Curating Wrong Places...Or Where Have all the Penguins Gone?’ (2007), Claire Doherty notes that the residency model employs place as a subject, encouraging the creation of works through particular research-based projects and programmes that respond to their immediate surroundings and context.<sup>178</sup> In this regard, all the artworks created during the PhD reflect my extended and entangled understanding of the places where I have been in-residence. For example: I tracked the changes in urban regeneration projects (University of Bedfordshire Residency, Luton (2015) and Create Space London Residency, London (2016)); I rediscovered how artists have studied one particular place in art history (Sirius Arts Centre Residency, Cork, Ireland (2015)); and I looked for a passage of time in space by repeatedly documenting people’s daily routes through a territory (National Glass Centre Residency, Sunderland (2017) and London Creative Network, London (2018)).

As part of my project-based practice, I explored two perspectives of each locale during my tenures in-residence: non-local and local. The two perspectives — the former my own, and the latter that of local residents — captured the same place at different times and from different directions. In order to methodologically understand the non-local perspective, my approach to documenting each new place had an informal control mechanism: I repeatedly walked through each place as often as possible, rather than taking any static viewpoint, and kept taking photographs, notes, and sketches. In *The Practice of Everyday Life* (1988), Michel

---

<sup>178</sup> Claire Doherty, ‘Curating Wrong Places...Or Where Have All the Penguins Gone?’, in *Curating Subjects*, ed. by Paul O’Neill (London: Open Editions, 2007), pp. 100–08.

de Certeau proposes that space and time in urban environments are interconnected, and that their interconnection is marked by people's movements in ways that construct 'relations among differentiated positions'.<sup>179</sup> My method literalises de Certeau's proposition by embodying that movement through walking, developing this on-site as a knowingly spatial act, realised as a component phase of what de Certeau calls 'spatial practices'.<sup>180</sup> Having arrived at a residency, the initial routine of my practice is centred on walking around the locale, which allows me to create intuitive links between unfamiliar places as I traverse an area, making my involvement in those places key from the start of the artistic process. It is the act of walking that locates our direct experiences of a place and its surroundings, in much the same way as a viewer's movement in relation to an artwork on display locates their experience of that artwork's morphological presence. From this viewpoint of 'the viewpoint', the act of walking is an embodied way of developing a subjective awareness of the everyday life of a place — its specificities — whilst simultaneously creating a subjective relationship with the area. Walking is an 'entangled' mode of observation, in the sense of entanglement that has come to prominence in recent discourses about culture via Karen Barad and other thinkers associated with New Materialism.<sup>181</sup> This methodological use of walking is more controlled than the *flâneurie* identified with Charles Baudelaire, and those who adapted his championing of the *flâneur*, including Walter Benjamin and Guy Debord.<sup>182</sup>

In addition to taking photographs, notes, and sketches, I visit local libraries or institutions to discover historical and cultural information about the place. This initial fieldwork, organised by walking and the intuitive development of routines and repeated paths, then becomes the groundwork for my projects with local

---

<sup>179</sup> Michel de Certeau, *The Practice of Everyday Life*, trans. by Steven Rendall (Berkeley: University of California Press, 1988), p. 98.

<sup>180</sup> De Certeau, *The Practice of Everyday Life*, pp. 91–130.

<sup>181</sup> Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007).

<sup>182</sup> Charles Baudelaire, *The Painter of Modern Life and Other Essays*, trans. by Jonathan Mayne (London: Phaidon, 1970); Walter Benjamin, *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999); Guy Debord, *Society of the Spectacle* (Detroit: Black & Red, 1970).

residents. My techniques for drawing out the motifs and structures have increasingly involved engaging with local residents through workshops and interviews to sample their experiences of, and responses to, their surroundings. In my research process, the local perspectives I sample intervene in my subjective interpretation of that situation. Local people who have lived in a particular place over time have a different degree of investment than a visitor like me. They can share a more extensive experience of that place. The images and stories captured by local residents have symbolic meanings that are temporally and spatially defined, much in the manner set out by Janice Best and Deborah J. Haynes in their analysis of Modernist painting.<sup>183</sup> Any resident will have their own specific ‘internal chronotope’ — the time-space of their represented life — and ‘external real-life chronotopes’ —, where the representation of their life is realised, with which they conceptualise their surroundings and their own place (as analysed in Chapter 2).<sup>184</sup>

In such activities, my artistic aim is to expand my experience, in tandem with others’ relationships with a particular landscape and social context via their stories and personal reflections, and to further multiply the viewpoints and personal experiences that are traced in the work. Through this method, I am able to reveal the differences in place-responsiveness between me as a visitor and local people as occupants. The images captured by these two different approaches are profoundly subjective. Even though we talk about the same place through conversation-led workshops, our experiences and historical connections to the place are drastically different. Thus, the series of images that arose from these two different perspectives function as heterogeneous records of the same place, made at the same time.

### **Adaptation 3: The intermedial relationship**

As I contextualised my shift from picture-like formats towards an expanded mode of assemblage, I discovered a concept long associated with this quality:

---

<sup>183</sup> Best, ‘The Chronotope’, pp. 291–316; Haynes, ‘Answers First, Questions Later’, pp. 217–30.

<sup>184</sup> Bakhtin, ‘Forms of Time’, p. 131.

intermediality, which also developed from the histories of collage and assemblage.<sup>185</sup> Dick Higgins introduced the concept in his 1965 essay ‘Intermedia’, in which he sought to describe practices that broke down the traditional boundaries between medium-specific genres to challenge the conventional hierarchies between artists and viewers. Higgins comments on works created around the 1960s, noting that ‘much of the best work being produced today seems to fall between media’ rather than categorising and dividing them.<sup>186</sup> For example, Rauschenberg’s combines, which incorporate painting, sculpture, photographic images, and abstraction as a form of multi-dimensional collage, or assemblage, as well as his collaborative use of music, dance, and theatre in conjunction with his artworks, continued to question the boundaries between artistic categories without imposing any form of hierarchy. In these projects and Kaprow’s Environments, Higgins sees evidence of a process of ‘adding or removing, replacing and substituting or altering components of a visual work’, including ‘incongruous objects’ and ‘the relationship of the spectator and the work’.<sup>187</sup>

One of the most influential contemporary responses to Higgins’s proposal can be found in Rosalind Krauss’s work on the post-medium condition. In her book *A Voyage on the North Sea* (2000), Krauss accounts for the change in relations between mediums in contemporary art. She argues that artists who rejected medium-specificity considered ‘the medium as aggregative, as a complex structure of interlocking and interdependent technical supports and layered conventions distinct from physical properties’. In such practices, ‘the specificity of a medium lay in its constitutive heterogeneity — the fact that it always differs

---

<sup>185</sup> Chiel Kattenbelt defines the difference between ‘multimediality’, ‘transmediality’, and ‘intermediality’ as follows: ‘I focus my attention on three concepts of mediality: multi-, trans- and intermediality. To phrase it very briefly, “multimediality” refers to the occurrence where there are many media in one and the same object; “transmediality” refers to the transfer from one medium to another medium (media change); and “intermediality” refers to the co-relation of media in the sense of mutual influences between media’. Chiel Kattenbelt, ‘Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships’, *Culture, Language and Representation*, 6 (2008), 19–29 (pp. 20–21) <<https://core.ac.uk/download/pdf/39085592.pdf>> [accessed 1 July 2019].

<sup>186</sup> Higgins, ‘Intermedia’, p. 49.

<sup>187</sup> Higgins, ‘Intermedia’, pp. 49–54.

from itself'.<sup>188</sup> To this extent, Krauss argues that artists who embraced the post-medium condition used the layering of medium-specific supports to produce a complex of inter-medium relations. Yvonne Spielmann claims that an intermedia approach to post-medium practice enables the merging of independently developed mediums to make different layers or directions of the image visible. In her analysis of the relationship between analogue and digital mediums, Spielmann sees collage and montage as intermedia forms because they show the incoherence of the elements combined.<sup>189</sup> In a later article from 2002, Spielmann, together with Jürgen Heinrichs, contends that the concept of intermediality can account for how the work changes 'existing media forms by inserting new elements' rather than being 'the sum of its parts'. This change, first identified by Higgins, creates a new form of art and experience, one that stresses 'its mixed nature from multiple perspectives'.<sup>190</sup> In 'The Crux of Fluxus: Intermedia, Rear-Guard' from 2015, Natilee Harren also adopts the notion of intermedia to understand models of art practice that emerged from artists' engagement with multiple mediums, which were set into new relations with one another while remaining individually legible. She proposes that we continue to use the term 'intermedia' to help us understand contemporary art practice, given that its contemporaneity implies 'a cultural environment in which artistic mediums and forms have become, depending on one's position or mood, either monstrously or joyously hybrid, uncategorizable, and overtly, complexly, perhaps even overly technological'.<sup>191</sup>

In my practice, the physical, technical, and functional boundaries of a medium are broken by the complex inter-effective relations between mediums, techniques, images, and source materials. The distinctiveness of any medium within any component of my work operates like an interval or interruption, becoming another

---

<sup>188</sup> Krauss, *A Voyage on the North Sea*, dust jacket.

<sup>189</sup> Yvonne Spielmann, 'Aesthetic Features in Digital Imaging: Collage and Morph', *Wide Angle*, 21.1 (January 1999), 131–48 (pp. 133–34) <<https://doi.org/10.1353/wan.1999.0010>>.

<sup>190</sup> Jürgen Heinrichs and Yvonne Spielmann, 'What is Intermedia? Editorial', *Convergence: The International Journal of Research into New Media Technologies*, 8.4 (2002), 5–10 (p. 6) <<https://doi.org/10.1177/135485650200800401>>.

<sup>191</sup> Natilee Harren, 'The Crux of Fluxus: Intermedia, Rear-Guard', *Art Expanded, 1958–1978*, ed. by Eric Crosby and Liz Glass, Living Collections Catalogue, 2 (Minneapolis: Walker Art Center, 2015) <<http://walkerart.org/collections/publications/art-expanded/crux-of-fluxus>> [accessed 1 July 2019].

fragment of specificity within the structure of the installation. While the boundaries between mediums are broken, their respective specificities remain partially legible in the work as a fragment of drawing or printing or photography, etc.

My concern with extensive mediums has allowed me to connect the arrangement of individual works with the viewer's position and viewpoints within the situation of an exhibition. As detailed in Chapter 1, Rauschenberg's and Kaprow's views on the flexible and rearrangeable relationship between multiple panels within a large work introduced me to the possibility of constellating differing mediums, and of extending the work's structure, — influencing how and where to configure the parts of the work together, and how to set up or assemble the installation from component pieces. For example, Rauschenberg's multi-part work *Hiccups* (1978) shows how individual works can be reconfigured. Anyone who installs the work can arrange the 97 panels in any order via a functional zip on each panel edge, and hang their arrangement in a single line, or stacked in horizontal rows. The zips enable an extendable modular system that makes the set of images endlessly rearrangeable as a fluid form of assemblage every time the work is re-installed on a vertical wall surface. The idea that the overall image is modular and variable turns 'the image' into a 'conductive medium', one that is extensive and processual in nature.<sup>192</sup>

I found Brian O'Doherty's argument exemplified in Rauschenberg and Kaprow's practices, their work going beyond the limits of pictorial and optical space in order to encourage the viewer's movements.<sup>193</sup> In *Inside the White Cube*,

---

<sup>192</sup> James Merle Thomas, 'Hiccups', *Rauschenberg Research Project*, San Francisco Museum of Modern Art, (July 2013) <<https://www.sfmoma.org/artwork/99.430.A-SSSS/essay/hiccups/>> [accessed 27 January 2021].

<sup>193</sup> Lina Bo Bardi's installation in the São Paulo Museum of Art (1957–68) is another example of how artists, with the emergence of Conceptual Art, transformed the gallery space into part of the work. Each painting, traditionally placed on walls and easels, was mounted on glass panes that were fixed to a concrete base and displayed in the middle of the exhibition space. As frames, these transparent glass mounting devices allowed the viewer to break away from a single chronological and linear viewing order between the artworks in the show, which spanned from Raphael to Picasso. It also allowed viewers to see the backs of the paintings. This arrangement of the artworks, each on its own free-standing glass pane, transformed each artwork into 'its own site, a

O'Doherty approaches the relationship between the work on a wall and the space of the gallery via the concept of collage. O'Doherty contends that, unlike the traditional fixed relationship between the viewer and the artwork, collage 'make[s] space happen', in that the viewer encounters the work as moving around in the gallery space. As a result, the space of the gallery becomes part of a work as 'a unit of discourse' in postmodernism.<sup>194</sup> Installation focuses on the use of arrangement methods, working with the site of display, with the aim of reflecting the viewer's self-awareness of their role inside the work. Thus, the physical space in which the artwork is located becomes as important as the intrinsic components of the work, since installation is a 'more dispersed, environmentally-orientated work' that changes an empty space. The empty space is the architectural frame that encompasses the viewer's looking.<sup>195</sup> In *Understanding Installation Art*, Mark Rosenthal claims that installation incorporates a lifelike experience of space and time, in which the viewer makes their 'way through actual space and time in order to gain knowledge'. Beyond painting and sculpture's traditional fixed relationships with their viewer, installation invites the viewer to see '[t]he time and space of the viewer coincide with the art, with no separation or dichotomy between the perceiver and the object'.<sup>196</sup>

#### **Adaptation 4: The montaged relationship**

The arrangement of the individual works in the physical space makes the collaged images on layered planes both disconnected and combined by disruptive layers. The arrangement extends the work beyond any frame, as Kaprow identified in Pollock's legacy, and produces spatial density, in-keeping with Kentridge's

---

display mode that attested both to the migratory destiny of the pieces, but also, and more importantly, to a lack of institutional framing'. By removing the artworks from the wall, Bo Bardi asked the viewer to reconsider how they conventionally viewed artworks, and transformed these two-dimensional paintings into sculptural objects, whose significance is affected by the circumstances of display. Roger M. Buerger, "'This Exhibition is an Accusation": The Grammar of Display According to Lina Bo Bardi', *Afterall: A Journal of Art, Context and Enquiry*, 26 (Spring, 2011), 51–57 (p. 57) <<https://www.journals.uchicago.edu/doi/pdfplus/10.1086/659295>> [accessed 30 May 2019].

<sup>194</sup> O'Doherty, *Inside the White Cube*, pp. 38–39, 96–97.

<sup>195</sup> Alex Potts, 'Installation and Sculpture', *Oxford Art Journal*, 24.2 (2001), 5–23 <<https://doi.org/10.1093/oxartj/24.2.5>>.

<sup>196</sup> Rosenthal, *Understanding Installation Art*, p. 27.

concept of ‘a collage of space’ across the entire network of the installation. In addition, the juxtaposition of diverse inter-effective mediums means that there are many representational layers to any intermedia installation. I have used the concept of montage to best understand this model of flexible layering and its intended effects on the viewer and the ideas about viewpoints.

Montage, in relation to art practice, has been widely discussed within the discourses of art history and visual culture. According to Peter Bürger’s *Theory of the Avant-Garde* (1984), montage is an assemblage of fragments, and speaks to ‘the phase of the constitution of the work’ in fine arts, film, and literature.<sup>197</sup> As an artistic technique, montage allows for fragments of content to be inserted into the work of art. Bürger refers to a new type of reception that montage invokes, whereby the viewer considers the principle of construction of the work, rather than synthesising the meaning of the work from the combined message of the content. If montage does indeed invoke this kind of reception, this means that any viewer can engage with any components separately or collectively, and do so without necessarily understanding the work as a whole.<sup>198</sup> In the book *Installation Art: Between Image and Stage* (2015), Anne Ring Petersen argues that the heterogeneity of the individual elements is internalised in the installation ‘as a montage, or a mixing principle, used within the same genre’.<sup>199</sup> She specifically links this aspect of the installation to Russian avant-garde film director Sergei Eisenstein’s cinematic montage, which creates a heterogeneous set of passages for its viewers between different representational modes (documentary clip, staged scene, etc.). For Petersen, the installation’s montage-like arrangement of individual parts allows the viewer to explore their own non-linear and discontinuous reading method, such as ‘a jumping, moving, cross-cutting and disconnected way of reading’. This would be what Petersen calls ‘montage as mode of reception’.<sup>200</sup>

---

<sup>197</sup> Peter Bürger, *Theory of the Avant-Garde*, trans. by Michael Shaw (Manchester: Manchester University Press, 1984), p. 73.

<sup>198</sup> Bürger, *Theory of the Avant-Garde*, pp. 80–82.

<sup>199</sup> Anne Ring Petersen, *Installation Art: Between Image and Stage*, trans. by Annemette Fogh and Nicolas Atkinson (Copenhagen: Museum Tusulanum Press, 2015), pp. 180–81.

<sup>200</sup> Petersen, *Installation Art*, p. 196.

Rosalind Krauss discussed disconnected reading in relation to Rauschenberg's practice in 1974. Krauss emphasises that Rauschenberg's use of multiple parts and configurations requires 'a part-by-part, image-by-image reading'. This structure invites the viewer to engage with the work beyond a logical order. Krauss links the encounter of one image after another in the work to a 'temporal unfolding' of the reading process which breaks any single-point perspective.<sup>201</sup> Rutherford extends this idea to Kentridge's spatially expansive artworks, which take in multiple layers within their constituent images and a mixture of different mediums across the arrangement of the installation. Her analysis demonstrates that montage can be employed beyond film to establish relations between images, mediums, and the spatial arrangement of individual works in installation practice.<sup>202</sup>

For me, the montaged relationship of individual works in the exhibition space sets up a chronotopic weave for the work. It allows for multi-spatial and multi-temporal viewing experiences based on the assemblage of individual works into juxtaposed relationships. It breaks the boundary of two-dimensional surface planes and mediums by exaggerating its own multi-dimensional layered condition. In this manner, the multi-perspective invocation that Petersen and others attribute to Eisenstein's filmmaking is turned into a spatial-temporal experience through a complex montaging of forms and images in real time and space, which a viewer has to enter or become part of.

---

<sup>201</sup> Krauss, 'Rauschenberg and the Materialized Image', pp. 40–41.

<sup>202</sup> Rutherford, 'Space, Body and Montage', pp. 81–101.

## 4. Practice as research: Outcomes

### 4.1 Outcome 1: Image

The ongoing research work *a Practiced Place* (2015–), which began prior to my doctoral study and has transformed during it, is an open-ended series of artworks in which diverse motifs and structures which I now identify as chronotopic — arising from the coexistence of different images of space and time, and the conflicts between them — are represented. As noted in the previous chapter, I found the images of chronotopic motifs as visual materials that represent ‘the most immediate reality’.<sup>203</sup> The images are captured and refined via the artistic methodology — residency participation, photography, post-production collaging, and installationary montaging.

#### Photography

By re-processing the photographs that I take during a period of project-specific research, I experiment with different permutations of the spatiotemporal descriptors in shot — mostly shadows of people, and objects caught in different photographs taken at the same place (but at different times), which I crop and extract. As Rosalind Krauss points out, the shadow works as a form of index, one that refers to the object it mirrors,<sup>204</sup> and, for me, the shadow symbolises, in Bakhtin’s words, ‘a fused sense of space and time of events and activities’. In this way, the content of the post-produced images is comprised of the literal shadows of my alternative interpretation of place. Using the medium that is literally a technology for writing/markings (-graphy) with light (photo-), these images create a new spatial form made from shadows.

Furthermore, as photographs start to form series, those series function like a palimpsestic record. My use of digital imaging technologies realises that

---

<sup>203</sup> Bakhtin, ‘Forms of Time’, pp. 84–85.

<sup>204</sup> Rosalind Krauss, ‘Notes on the Index: Part 1’, in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: The MIT Press, 1986), pp. 196–209 (p. 198).

palimpsestic potential, condensing but also amplifying the kinds of transitional content. The palimpsestic effect breaks up the temporal coherence we expect of photographic images, allowing different times and perspectives to be co-present in a single post-produced image. Each series of photographs I use provides a substructure on which to create ‘a thick time of a specific space’, drawing comparison with the way in which William Kentridge describes his palimpsest drawing practice. The gradual accumulation through layers thickens the images and the time-space conjunctions captured, yet this differs significantly from Kentridge’s model of ‘thick time’, which is a method of erasing and emptying out information on the surface of the work. In my work, the images of shadows are taken from the real world and function as semi-legible descriptive traces, adding another motif of implicit presence, much like the images and objects in assemblages and combines. I see the new palimpsestic spaces I create with my work as projection surfaces, on to which people and objects, static or mobile, are implied by their shadow. Those shadows are distorted and stretched, depending on the light in the place at the specific time it was recorded.<sup>205</sup> As a result, the heterogeneous mix of images of shadows in my work reflects a variety of changes that happened in the real world, as my work becomes ‘a site of space temporalised and time spatialised’. Thus, the image of a shadow turns into ‘a technical, abstract connection between space and time’,<sup>206</sup> turning my alternative interpretation into a chronotopic representation of a place.

### **Residency participation**

Following an initial survey before and at the beginning of the residency, I begin to make repeat visits to intuitively chosen places, walking and constantly returning during the residency period. I use photography every day in the fieldwork to record the places’ changing conditions, and the features with varying degrees of legibility. Then I review the photo series comparatively in order to identify changes as the series grows. This simple but routine method allows me to see and

---

<sup>205</sup> A scene from *Last Year in Marienbad*, which shows the different scale and direction of shadows from the people and the trees in one shot, led me to think about the possibility of shadows in response to space and time. *L'Année dernière à Marienbad (Last Year in Marienbad)*, dir. Alain Resnais, 1961.

<sup>206</sup> Bakhtin, ‘Forms of Time’, p. 100.

re-see the same place at different moments in time, providing a clearer sense of the place, deductively and partially mapping my walking routes and recording traces of passers-by. For example, the work *Thread Your Way Through* (2019) [Plate 10] consists of approximately 300 serial scenes of movement, photographed in the same place at the same time over several days during my daily commute to the London Creative Network residency location. I repeatedly took photographs of people as they traversed the steps at a station that I passed by. I used the book form — artist's book — to sequence and interrupt a succession of those instants pictorially. Each page becomes a slice of the passage of time in space, as does the reader's experience of the volume following the book's structural features. By combining different scenes page after page, I wanted to create a montage of people's complex and multi-layered movements in a single volume, and by putting two different scenes on a separate half-cut page, I wanted to break and reorder the sequence of normal linear reading as each page is turned. The book form also recalls the format of a map — in this case, it is a map of an alternative interpretation of a place, people's routes through that place, and the physical connections they make therein. By developing drawings from the photographs captured on-site, my response to the place shifts from recording to an interpretative re-spatialisation. The abstraction of my map creates a new space in the form of a book, one that is a response to the effects of time on a particular place. As de Certeau suggests, my book is a map: '[t]he drawing articulates spatializing practices'.<sup>207</sup>

My interest in local people's perspectives began in 2016, as part of a socially engaged art project commissioned by Create Space London at the time I was preparing my PhD proposal. I used this opportunity to incorporate a response to a particular place that expresses local knowledge and connects the community to their sense of place and to each other. Since I did not attempt to make a collaborative piece with the local community, their viewpoints were not rendered in the context of my work, which derived from my personal encounter with a place. Rather, I set their viewpoints apart from my own practice while employing

---

<sup>207</sup> De Certeau, *The Practice of Everyday Life*, p. 120.

them to inform me and the viewer of different perspectives of the same place as part of the research process. For the artwork *assembly passage* (2016),<sup>208</sup> my choice of chronotopic motifs for a shifting situation in the London Borough of Brent were heavily influenced by changes to the area made as part of a major regeneration plan. Those motifs were interpreted quite differently by the local people who had experienced the beginnings of this regeneration directly. From a non-local perspective, I undertook research into scenes of Brent's regeneration over a period of six months, walking through the areas undergoing change, and establishing my routine and focal points. The outcome was a series of large-scale drawings and prints, which culminated in the residency's final presentation, the exhibition *assembly passage*, at the end of the residency period [Plate 11].<sup>209</sup> From a local perspective, I sought out residents' experiences of the recent changes to their immediate environment. During the first half of the residency period, I contacted local communities who might be interested in my project. I then conducted in-person and email interviews, drawing workshops, and zine- or book-making workshops, with a view to reconstructing an image of Brent on the basis of the locals' backgrounds and experiences during the second half of my tenure. I asked participants to bring along anything that captured the nature of their vicinity, such as drawings, photos, or key words, so that participants started to represent their personal and visual narratives in relation to Brent. In particular, I found that the majority of the older generation that I met through this project immigrated from other countries in their youth. Thus, they shared their long experience from the time they moved to Brent in the 1970s through photos, texts, and interviews, while the younger generation, who were born in Brent, showed their immediate response focusing on the recent changes to Brent through drawings and key words. The outcomes were published as *a Practiced Place: Brent* (2017)<sup>210</sup> after the residency was completed.

---

<sup>208</sup> Appendix 2.

<sup>209</sup> Supplementary material 2. For the details of exhibition, please see pp. 6–29. For details of the research, please see pp. 70–99.

<sup>210</sup> Appendix 2. Supplementary material 1.

## 4.2 Outcome 2: Collage

### **The layering of captured images**

Throughout my research, the steady refinement of various methods of layering has worked to uncover and manipulate the construction of a final image — to create images that resist the seamless impression of a unified, illusionistic, final picture. These uncoverings and manipulations have been performed by collaging multiple images that indicate chronotopic motifs, detailed above in Section 1. I have mainly used screenprinting and drawing, supported by digital imaging technologies to reorganise, edit, and connect the images of a space from different time-perspectives into a single piece of work. Using Adobe Photoshop, I crop and re-scale the images, and adjust the colour saturation and opacity on-screen. Once digitally edited, each image's original sense of perspective is negated because the relative sizes and distances they record are all distorted. Having broken the illusion of perspective, I extract and rearrange fragments from the images. By laying out those extracts on a blank sheet or empty screen, I dislocate the fragments and relocate them in a new spatialisation, overlaying different times and viewpoints. This collage-like application creates new image planes, but, since the work *Floating Platform* (2015) [Plate 12], I have also begun overlaying multiple planes using opaque substrates like drafting film. I think of these overlaid planes as co-existing, rather than simply flattened together into a new single plane, hence my interest in using separate sheets for each layer.

### **The pluralistic viewpoint through a multi-layered collage**

In addition, the configuration of planes through the layering process creates a second tier of collage — the first within each plane, and a second constituted by the overlaying of planes. The physical overlaying through the material support and internal relations generates a perceptual shift by opening up the layered planes. In Chapters 1 and 2, I described how Robert Rauschenberg's combines and Allan Kaprow's action-collages extend the logic of collage to express a different pictorial logic from traditional ideas of perspective by combining two-dimensional flat images and three-dimensional objects. In particular,

Rauschenberg's adoption of photographic images, discussed in Chapter 3, is an example of how structural layering can present multi-layered chronotopes in a single work.<sup>211</sup> Leo Steinberg talks about the viewer's experience of seeing through a combination of various mediums in Rauschenberg's practice. Steinberg observes that the photographic image creates an illusory optical depth, while drawings pull the eye towards the literal surface of the image, in his discussion of the flatbed picture plane.<sup>212</sup> It splits the viewing of the work into diverse approaches — distant as well as close examinations, from various perspectives, encountering specific images and views. It presents pluralistic viewpoints throughout the process of the multi-layered collage.

Yet, *Floating Platform* is the first series in which I combined different mediums and methods in a single work by means of collaging multiple images. I explored how a screenprint of a digital photograph can be combined with hand drawing to create a non-hierarchical image on multi-layered films. The photographic images, cropped and de-saturated, were printed on each layer of drafting film. The additional images were drawn directly onto both the surface of the prints and separated sheets of film, providing different perspectives from the photographic images. In line with Steinberg's notion of the flatbed, the printed image presents an optical illusion of the photographer's viewpoint in the space of capture, while a drawing works on to the surface of the work directly over the printed image's optical illusion. Another strategy was to create a multi-layered work by using layers of glass panes and stringers that are completely cross-dissolved through fusing [Plate 13]. The images on the panes were screenprinted using glass enamels and powders, while the stringers were placed onto the pane images directly. Through several kiln firings, the work turned into a thick plane, which retains a slice of each image via its transparency.

---

<sup>211</sup> In *Tracer* (1963), Rauschenberg uses old masters' paintings along with cultural images of his time. He juxtaposes a reproduction of Peter Paul Rubens's *Venus at Her Toilet* (ca. 1613–15) with modern cultural images — trucks and helicopters from photographs, newspapers, and magazines that represent current affairs.

<sup>212</sup> Steinberg, 'Reflections on the State of Criticism', pp. 29–34.

In a similar way, I made layered planes using monofilament wire. In the work *assembly passage* [Plate 14], I wound monofilament wire around a frame to make four separated surface planes, with disparate images printed on each surface plane, using a flatbed UV printer. This fixes a spatial interval between the lines of wound wire on each flat surface plane. It also means that the images can appear differently collaged depending on the viewer's position. While all of the images can be seen individually, they are also shown partially or completely in alternative overlapping arrangements as the viewer walks by. Furthermore, the internal relations between images, planes, and their shadows generate multiple receptions. In the framed work of fragmented drawings [Plates 15, 16], I cut out sheets of drafting film into the shape of shadow images. Each sheet's top side was fixed around a rod on to a frame. Additional images were drawn on the affixed sheets; each individual cut is an image itself, layered among others within a frame. At the same time, it becomes a shaped surface plane on which additional images are drawn. The intervals between the layered films or between the layered drawn images cast physical shadows. The physical shadows of the complete work itself create additional layers, connecting the work and space of display as a further chronotopic tier.

### **4.3 Outcome 3: Assemblage**

The multi-layered collage disrupts and scatters the image content, creating new spatial intervals between the planes in the assemblage of a single piece of work within a context of installation, as in, for example, the drawing-based installation, *a Practiced Place* (2015–) [Plate 17]. While individual surface planes are aligned in view, the intervals between the planes become invisible, creating the illusion of a spatial fold. This alignment shifts as the viewer moves, creating an illusion of moving parts. This final phase of illusionistic staging completes the folding of all parts into an undifferentiated, non-linear, heterogeneous field — a new space wherein no part or trace of the source place has any priority, an idea that I identified in Rauschenberg's random ordering in Chapter 1. I use the term

‘assemblage’ to describe this final phase of development in my practice-led research because it proposes an extensive, processual, and mutable method of synthesising a changeable number of component works within the schema of a single display form. As such, these assemblages invite the artist, curators, and viewers to open-endedly create links between heterogeneous component images. This is a model of presentation that proposes both continuity and disruption at the same time. In developing my version of this model, the first basic step was to recognise how crucial the positioning of individual works within a space of display had become to my understanding of what I make, marking an irreversible shift from the production of discrete artworks in picture-like formats to the conception of mutable exhibitions. This shift refined and expanded my interest in installation art, which has become a broad term used to describe a range of artistic methods that work with distributed unity, or an idea of ‘the work’ being made up of lots of separable elements with no one element having an exclusively dominant role.<sup>213</sup> My version of assemblage has become my unique model of intermedial installation practice. With this phase of assemblage (detailed in the following section), I extend a work from a single image on a plane to a combination of multiple images on layered planes, which gives a density and complexity to the work within a form of installation.

### **The reinterpretation of the chronotope in a spatial setting**

As my intentions for the final collaged images expanded, from singular objects hung like pictures to a 3D dispersal of images in the form of an assemblage, my critical re-interpretation of the chronotope also expanded to consider the position of the work in real time and space. To re-phrase this expansion in the terms developed above, through the form of the assemblage I came to understand the exhibition as another layer to ‘the situation’ proposed by the work. For me, installations are the actual arrangement of artworks in relation to their literal space of display. A work and its space of display are in a dynamic relationship. As discussed in relation to Rauschenberg’s *White Paintings* and Kaprow’s

---

<sup>213</sup> Nicolas de Oliveira, Nicola Oxley and Michael Petry, *Installation Art* (London: Thames & Hudson, 1994), p. 8.

environmental awareness based on Pollock's mural paintings in Chapter 1, when an artwork is in an open relationship with the surrounding space, it enfolds the environment's real space and time into its chronotopic layers. Because I now practice with this principle in mind, I produce with the intention that the same installation will be differently composed for different environments. For example, my practice shows how the depth of the installation space and the complex compositions of individual works add layers of literal shadows, which are cast in the space of display that the works reflect [Plate 18]. The shadows produced by the spatial intervals between parts, the interventions between layers, and the interaction between the assemblage and the gallery space are all impermanent and changeable. The installation can never be the exact same work at different times because the work is affected by environmental changes such as ambient sunlight. The shifting shadows cast by the parts that reflect the gallery are the performative marker of this difference. In the final phase of research, the installation space is no longer merely a background for the presentation of a work because the relationship between the work and the space surrounding it becomes integral to the practice.

### **The test of mediums, structures, and viewership**

My assemblage-installation practice is multi-component — multi-media, multi-dimensional and multi-form: it has temporary configurations, but can be recreated on different occasions, with either major or minor adjustments to the components or their arrangement. The physical activity of arranging the component works together in various ways, both when testing in the studio and during install periods, allows me to gather and compose heterogeneous connections between separable parts. I assess arrangements by challenging the limit of medium specificity, the relationship between one work and another, and between the work and the viewer.

This artistic open-endedness is underpinned by my understanding of extensive mediums in artmaking. Indeed, my interest in mediums grew out of the residency framework, in which I was able to meet communities from various fields. The

experience opened me up to considering the combination and diverse range of art practices that hybridise with my medium-specific specialisms of painting and printing. Furthermore, the technical facilities afforded by residency programmes have introduced me to a wide range of new mediums and methods. This has allowed me to seek out opportunities to make materially and technically advanced work under specialist supervision, thus hybridising my work in technically sophisticated ways. For example, the University of Bedfordshire, Sirius Arts Centre, and Create Space London provided traditional, digital, and 3D print facilities during my residency period; the National Glass Centre offered the use of a waterjet printer, screen printing, and specialist facilities for glassmaking; and the London Creative Network supported me to complete a bookmaking course at the London Centre for Book Arts. For each residency I created specific outcomes using the specialist facilities of the host organisation(s). This helped me to hybridise the mediums at play in the works produced during the PhD and to test the potential for each resolved piece.

A key technical aspect of my practice-led research has been the testing of drawing, digital printing, and screenprinting on a variety of substrates to explore their various combinations, as well as the self-sufficient stability of those surfaces when heavily marked and hung. Similarly to Marcel Duchamp in his the use of the new medium in his work *The Bride Stripped Bare by Her Bachelors, Even* (also known as *The Large Glass* (1915–23)), I focused on ways of expanding the idea of the picture frame through a combination of images and mediums, experimenting with their transparency or translucency.<sup>214</sup> At first, I used surfaces and substrates of varying translucency to support a non-hierarchical ordering of the collaged images on the layered surface of a single work, through the use of

---

<sup>214</sup> In *Language of Vision* György Kepes defines transparency as that which comes from interpenetrating ‘transparent overlapping planes’ without optical destruction, which implies a simultaneous perception of different spatial orders. György Kepes, ‘Visual Representation’, in *Language of Vision* (Chicago: Paul Theobald & Co., 1969), pp. 65–199 (p. 77). In art history, through the fusing of spatial and temporal factors, Cubist painting illustrates the orders or levels of transparency, which provides a system that shows figures simultaneously on a painted surface while the figures are intersected, overlapped, and built up into larger configurations. Colin Rowe and Robert Slutzky, ‘Transparency: Literal and Phenomenal’, *Perspecta*, 8 (1963), 45–54 <<https://doi.org/10.2307/1566901>>.

drafting film and monofilament wire. All of these materials can be ordered or stacked without the object disturbing its surroundings, and have ‘see through’ qualities, which steadily became the key property for me in developing mutable multi-layered arrangements, hence my turn to materials like glass. When individual works are added and assembled as a form of spatially expansive assemblage, the resulting opacity creates another layer of physical connection and interplay between separable component works, which enables a confusion of various scales and arrangements. I see this process as working within Krauss’s ‘differential specificity’ in a way that demonstrates the complex relationships that exist between different mediums. It has allowed me to combine multiple mediums within an assemblage, and to create spatial relationships between the component parts that are non-linear, refusing any hierarchy between the constituent images.

Throughout this process, I ‘reinvent’ the mediums as interdependent technical supports in my own practice, in order to extend the material condition of a layered form that only shows the singularity of the artmaking process across the entire network of the installation. For instance, in an intermedial installation arising from *assembly passage* (2016) [Plates 19, 20], the drawings appear on translucent drafting film, and the prints are applied on transparent monofilament wire. The layered structure of each work remains visible, and the surroundings contribute to the experience of the assembled works in that space of installation. The effect of this varied opacity is what I have come to call ‘interpenetrability’: this describes the capacity of the context to intervene in the viewer’s experience of each layer or component without imposing any hierarchical distinction, wherein ‘context’ describes the setting of display, other component parts of the installation, and the movement of other viewers in that space. In this regard, a series of interrelated drawings and prints are set to be ‘inclusive’ and ‘co-existent’ with each other by arranging, overlapping, or dismantling (rather than competing as discrete works), as an interpenetrating or synthetic intermediation of interactions, staged across the space of an installation.

The multi-component form of my work is intermedial, meaning that the space of installation is effectively structured as a complex series of interrelationships between mediums. Such material exploration extends the optical potential of being in space and time and the simultaneous perception of different spatial points from dynamic viewpoints, thus looping back to the starting point of my research method: multiplying viewpoints. The concurrent experience of different mediums in an intermedial relationship structures the viewer's real-time engagement from their viewpoint within the installation space. On the one hand, a layered form of material presentation accompanying the spatial interval makes one aware that each piece partly overlaps from dynamic viewpoints. On the other, the same visual material would be perceived differently according to how it is viewed, and in relation to other materials simultaneously. The new spaces created by, and within, these assemblages invite an embodied kind of viewership by not privileging any particular viewpoint. This is what marked my move away from the presentational conventions of the picture tradition, suggesting a pluralist understanding of the work in the context of montaged art forms. Resolved in this way, the work consists of multi-layered chronotopes, which I extend from the concept of the 'intervalic chronotope' proposed by Bakhtin.<sup>215</sup> As set out in Chapter 2, the idea of intervalic chronotopes allows for interaction between chronotopes. This is evident in how I form the multi-layered chronotopes (including a heterogeneous mixed order of chronotopic images), where the interaction between parts and mediums in a complex set of montaged relationships gives the viewer multiple connections from multiple positions around the spatially expansive installation. Furthermore, I see how the multi-layered chronotopes can be reinterpreted differently based on the viewer's specific movements and their interpretations of the presented motifs, relative to their subjective or cultural perspective. Thus, the viewer's reading experience becomes a 'special creative chronotope' through which the work can be reshaped.

### **The work as the collection**

---

<sup>215</sup> Bakhtin, 'Forms of Time', p. 166.

As introduced in Chapter 3, my research project *a Practiced Place* has been constantly developed by the production of new iterations, made in response to different locales. Over the course of its development, the outputs of *a Practiced Place* have been shown as four different collections, each following my participation in an artist-in-residence programme. I have given a subtitle to each collection: *a Practiced Place* from University of Bedfordshire Residency and Sirius Arts Centre Residency; *assembly passage* from Create Space London Residency; *Enfolded Surface* from National Glass Centre Residency; and *Thread Your Way Through* from London Creative Network. Following each of these residencies I have undertaken solo and group exhibitions as a final presentation of my tenure, the title of each exhibition taking its names from the subtitle of each collection. In each case, what I am calling ‘a collection’ is a body of work that reflects what I saw during the months of each residency, in relation to my chronotopic presence in the respective surroundings. The selected chronotopic motifs that I developed from each visit are shown as individual works or installations, exploring either a picture-like mode of layering fragments or an expanded intermedia mode of assemblage. In either mode, they use methods of montage, and each montage has a place in what I call a collection. This overall collection, from which I can remix component parts, is called *a Practiced Place*.

Most of the individual works do not have their own title because I see them as components in the collection. As such, the title of each collection, which I often re-use as the title for installations and exhibitions, also doubles as the surrogate title for individual works when they are exhibited. Although potentially confusing, the interchangeable status of the title and component parts of any collection is, I argue, a conceptual extension of a key quality that Bakhtin attributes to the chronotopic: ‘[w]ithin the limits of a single work and within the total literary output of a single author we may notice a number of different chronotopes and complex interactions among them, specific to the work or author’.<sup>216</sup> Thus, individual pieces have their own chronotopic motifs or set thereof, and *a Practiced Place* assembles a multifaceted set of these chronotopic motifs. *a*

---

<sup>216</sup> Bakhtin, ‘Forms of Time’, p. 252.

*Practiced Place* becomes ‘the total output’, made up of multi-layered chronotopes depicted from each residency, following from my research interests.

The collections of artworks that constitute *a Practiced Place* have developed through an intermedial approach, as narrated above. Various forms and mediums, such as drawing, print, glass, and an artist’s book, have been used in each collection. The collections are also open-ended or mutable: new pieces are added continuously, and the reconfiguration of the individual works in various ways within any context of a display makes their logic iterative. Their rearrangeable and multi-medium structure allows them to be assembled in ever changing constellations, as I discussed in relation to Rauschenberg’s use of modular panels and Kaprow’s rearrangement of panels. This potential for multiple, expanded, layered, or collapsed structures of assemblage is vital to my self-understanding of the development of my practice as one ongoing project, looping back to the idea of divided, dispersed, or distributed unity.

Following this method, I allow myself to treat each component piece as a finished work that is separable from the collection. The shifting condition of the collection means that any installation made from its components will always be incomplete, returning to the idea of presenting continuity and disruption at the same time. Any installation is a temporary intervention into a specific site and architecture of display, creating a many-layered situation or montage of chronotopic motifs.<sup>217</sup> Component pieces become heterogeneous parts of the collection by being added to other pieces for an installation, or by being subtracted or rearranged for a new

---

<sup>217</sup> In the relation between an installation and an exhibition, installation extends the area in which the practice happens from the studio to the public space by making the artist take control over how the work is displayed. In the 1979 essay ‘The Function of the Studio’, Daniel Buren mentions the relationship between the work and its place of creation in order to consider ‘the significance of the work’s place’. For Buren, the studio space is ‘the first frame, the first limit, upon which all subsequent frames/limits will depend’. The environment of the studio affects the work’s production, and therefore the definitive place of a work must be the work itself. He then argues that the work in a studio is an idea that will be realised through literal installation in an exhibition, asking: ‘Hasn’t the term *installation* come to replace *exhibition*?’ Since then, installation and exhibition have been used interchangeably to describe a work created at the exhibition site. Daniel Buren, ‘The Function of the Studio’, *October*, 10 (Autumn, 1979), 51–58 (pp. 51, 56) <<https://doi.org/10.2307/778628>>, emphasis in original; Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge, MA: The MIT Press, 1999), p. xi.

context or physical space. For example, the drawing installation *a Practiced Place* [Plate 17] was the first work in this project to consider the exhibition space — including my installation process — as part of the overall arrangement and construction. Since its inception in 2015, I have extended the work by adding new sections of drawing, enacting ideas discussed above regarding extensive mediums. Having been included in diverse types of exhibitions, the collection has been assembled differently as it developed, and I consider each assembled form as an aggregate version or iteration of the collection. For example, the collection of individual glass panes [Plates 21, 22, 23] from a series of *Enfolded Surface* can be continuously reassembled to create an aggregate work. The work was shown in my solo exhibitions *Enfolded Surface* at The Muse, London (2017) and the National Glass Centre, Sunderland (2018), and the *Jutta Cuny-Franz Award* at Museum Kunstpalast, Düsseldorf (2019). Throughout these three exhibitions, the work was presented in varying ways, in grid format or in a row on a wall, arranged in groups according to the relationship with other works and the shape of the exhibition spaces. These panes and sections also remain part of the collection, but are separable — they can, and have been, exhibited as individual works. ‘The collection’ is the extensive intermedial concept I have developed in order to focus my ongoing practice as one continuous project with adaptable outputs.

Along with artworks that can be exhibited, I have returned time and again to make use of the book form — publication. The purpose of publication is different from my use of an artist’s book. While the latter is an artistic medium for an original artwork that is part of a specific collection, the publication is a complementary context for the collection ‘with reproductions and a text’ about my work.<sup>218</sup> Indeed, my research process generates lots of fragments that never feature in the artworks, including my notes, sketches, and photographic documentation, as well as interviews with people. In order to gather all of my research material, I

---

<sup>218</sup> Clive Phillpot defines a book ‘with reproductions and a text’ about an artist’s work as ‘an art book’ rather than an artist’s book. In his term, my publication could be understood as ‘an art book’. Cornelia Lauf and Clive Phillpot, ‘Books by Artists and Books as Art’, in *ARTIST/AUTHOR: Contemporary Artists’ Books* (New York: Distributed Art Publishers Inc., 1998), pp. 32–41 (p. 32).

explored how an artist can collect the ideas related to a final work in a reproducible form that does not betray the conceptual spirit of a mutable project. Duchamp's *The Bride Stripped Bare by her Bachelors, Even (The Green Box)* (1934) [Plate 24] remains an exemplar of such a form. The work consists of 93 reproductions of notes, photographs, and sketches dating from 1911 to 1920, which Duchamp made during the production of his renowned work *The Bride Stripped Bare by her Bachelors, Even* (1915–23), commonly known as *The Large Glass*. *Green Box* contains not only a reproduction of *The Large Glass* — its plan, drawings, notes on details of the pictorial elements and development process — but also an incomplete realisation of the work. *Green Box* does not contain any new material in itself, just a reconfiguration of the material generated during the planning and production of *The Large Glass*. Duchamp placed them unbound into a box and without any given order, but the components therein expand the project and multiple readings of *The Large Glass*.<sup>219</sup>

In 2018, I published the book *Sun Ju Lee: assembly passage 2015–2017* as part of my ongoing research *a Practiced Place*, focusing on the project phase between 2015–17.<sup>220</sup> This book contains the work undertaken during that period, introducing the solo and group exhibitions, residencies, and additional and extensive research materials. I plan to issue a series of publications based on my forthcoming phase of the research project. This series of publications will constitute another instance of collection, reconfiguring materials sampled during the whole artmaking process to create another image of my ongoing practice and my place in the world.

---

<sup>219</sup> Susi Bloch, 'Marcel Duchamp's Green Box', *Art Journal*, 34.1 (1974), 25–29 <<https://doi.org/10.2307/775863>>; Jennifer Mundy, 'An Unpublished Drawing by Duchamp: Hell in Philadelphia', *Tate Papers*, 10 (2008), <<https://www.tate.org.uk/research/publications/tate-papers/10/an-unpublished-drawing-by-duchamp-hell-in-philadelphia>> [accessed 24 February 2021].

<sup>220</sup> Appendix 5. Supplementary material 2.

## Conclusion

This practice-led research has sought to expand my interest in places and place-hood, as well as my place within contemporary fine art practice. It has done so theoretically, through the lens of a concept transposed from literary theory — the chronotope. I have historically located this conjunction of practice and theory through new interpretations of well-known artists' work, who together could be taken to form a lineage or genealogy. The novelty of my interpretation comes from, and through the lens of, my theoretical framework: I have tried to understand the connections between Robert Rauschenberg, Allan Kaprow, and William Kentridge primarily, and Jackson Pollock and Marcel Duchamp secondarily, via ideas of chronotopic motifs and chronotopic experiences. Through this comparative interpretation and my practical innovations, I have aimed to show how spatially expansive installation can become a site of multi-chronotopic place-hood — an idea of place-hood that entangles the chronotopic characters of the work, the viewer, and the space of exhibition beyond the boundaries of traditional perception. I have also aimed to show that this entanglement of chronotopic characters is legible as a mutable set of layers, giving renewed and novel critical values to modern ideas of the image, collage, and assemblage.

This thesis has sought to uncover how the logic of assemblage has developed into spatially expansive modes of installation-based practice in contemporary art. William Chapin Seitz's definition of assemblage as a device of 'juxtaposition'<sup>221</sup> gives a clear cue: assemblage creates complex relations that connect things without synthesising them, embracing both flat and three-dimensional forms. Rauschenberg and Kaprow developed collage-based forms of work through the practice of assemblage, combines, and Environments from the late 1950s. Throughout Rauschenberg's practice, the logic of assemblage was adapted by his use of rearrangeable modular panels, their random ordering, and a knowing

---

<sup>221</sup> Seitz, *The Art of Assemblage*, p. 25.

misuse of the flatbed picture plane, which resulted in works without prescribed sequences or a fixed hierarchical order to the images and objects assembled. Kaprow adapted the logic of assemblage differently. Following his view on Pollock's all-over painting — 'a continuum going [in] all direction[s] simultaneously beyond the literal dimension[s] of any work', a process in which '[a]nywhere is everywhere'<sup>222</sup> — and Pollock's own comment — 'I am *in my painting*'<sup>223</sup> — Kaprow extended his painting towards a post-painterly mode of installation, based on heightening an awareness of the environment of aesthetic experience. Kaprow's method of collage led to the invention of 'action-collage', in which he gathered and composed heterogeneous materials. As part of the legacy of Pollock and modern collage, Kaprow called for an expansion of painting that involves '*relinquishing the goal of picture making entirely by accepting the possibilities that lay in using a broken surface and nongeometric field*'.<sup>224</sup> This expansion made the viewer become part of the work itself as they 'constantly change the "meaning" of the work' by observing it in various ways.<sup>225</sup>

Distilled in this way, there is a clear connection in my practice-led research to Mikhail M. Bakhtin's notion that chronotopes are 'places of intersection of temporal and spatial sequences'.<sup>226</sup> I have drawn on four key aspects of Bakhtin's modelling of the chronotope throughout this project. First, for him, the chronotope is the fundamental method for visualising and 'materialising time in space', in order to embody a narrative in literature which allows time to take on a physical form.<sup>227</sup> Second, any motif in the novel is a literary image that has a special chronotope of its own. Third, a work contains a series of chronotopic motifs, which are 'mutually inclusive'; 'they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships'.<sup>228</sup> The tension between motifs establishes the

---

<sup>222</sup> Kaprow, 'The Legacy of Jackson Pollock', pp. 5–6.

<sup>223</sup> Pollock, 'My Painting', p. 18.

<sup>224</sup> Kaprow, *Assemblage, Environments and Happenings*, p. 159.

<sup>225</sup> Kaprow, 'Notes on the Creation of a Total Art (1958)', pp. 11–12.

<sup>226</sup> Folch-Serra, 'Place, Voice, Space', p. 261, Bakhtin, 'Forms of Time', p. 247.

<sup>227</sup> Bakhtin, 'Forms of Time', p. 250.

<sup>228</sup> Bakhtin, 'Forms of Time', p. 252.

concept of the ‘intervalic chronotope’<sup>229</sup> whereby heterogeneous chronotopic motifs operate with one another, whilst allowing ‘each chronotope [to be] one of many possible chronotopes’.<sup>230</sup> Fourth, the reader has ‘a special creative chronotope’ that re-makes the spatiotemporal unity of the work with each reading, via the reader’s projective interpretation.

I surveyed how the concept of the chronotope was adapted to think about a variety of art forms, taking up Bakhtin’s extensive view of ‘text’ as ‘any coherent complex of signs’.<sup>231</sup> I focused on how the concept has been debated and invoked since the 1990s in relation to painting. The break from linear perspective and the multiple spaces found in Cubism were seen to create chronotopic expressions that responded to a modern consciousness of spatial and temporal relations. In analysing Modernist painting, Janice Best argues that Édouard Manet’s chronotopic motif of encounter is a contemporary depiction of the new modern condition, one that reflects the unique spatial and temporal social changes of his time. Furthermore, Deborah J. Haynes takes up the special creative chronotope of the viewer by taking as a first principle the claim that ‘all conditions of experience are determined by space and time’, meaning that every artwork has unique chronotopes.<sup>232</sup>

Between them, Chapter 2 extended the study of the concept of the chronotope in painting across the historical bridge of late-modern and contemporary art practice, considering the work of Rauschenberg, Kaprow, and Kentridge. Rauschenberg and Kaprow’s attempts to break the limit of traditional painting and move towards post-painterly installation introduced the concept of the chronotope to a spatially expansive understanding of contemporary practice. The images and objects they use reflect a multiplicity of social and historical realities. They are called ‘the stuff of experience’,<sup>233</sup> akin to the visualised chronotopic motifs that Best identifies in

---

<sup>229</sup> Bakhtin, ‘Forms of Time’, p. 166.

<sup>230</sup> Morson and Emerson, ‘The Chronotope’, p. 404.

<sup>231</sup> Bakhtin, ‘The Problem of the Text’, p. 103.

<sup>232</sup> Haynes, *Bakhtin Reframed*, p. 142.

<sup>233</sup> Krauss, ‘Rauschenberg and the Materialized Image’, pp. 52–53.

Manet's painting. Thus, the heterogeneous mixing of images and objects is heterochronotopic, a condition in which realities are 'concentrated and condensed' and 'intertwined with each other'.<sup>234</sup> I proposed that the heterogeneous presentation of images and objects, which permits the viewer to read the individual chronotopic motifs in any number of ways, allows a pluralist and subjective understanding of the work. By foregrounding these features, Rauschenberg and Kaprow expanded their practices into new dimensions. They generated artworks constituted by disparate chronotopic motifs, which also invite the viewer to project on to those motifs and create their own chronotopic experiences of the work, relative to the surroundings or context of display.

Kentridge's layering process is a palimpsestic method in his two-dimensional work and 'a collage of space' in his installations. In both cases, he creates a thick time of, and in, a specific space. Rosalind Krauss's definition of a medium as 'a set of conventions derived from (but not identical with) the material conditions of a given technical support' provides a way of understanding how Kentridge reinvents his mediums by combining their specificities without collapsing them.<sup>235</sup> Anne Rutherford's work is also instructive here. She connects Krauss's view to Kentridge's installation practice, while focusing on the relationship between two mediums, whose co-extensive presence in the work redefines both of them. Kentridge's process of creating 'thick time' allows the coexistence of multiple chronotopes in a single work, through a complex relationship between mediums, while the interaction between the parts and mediums continuously shifts. This is followed by the viewer's position within and around the spatially expansive installation, which makes the installation itself a site of multi-chronotopic place-hood — in Bakhtin's sense, a site of multiple places.

My practice-led research throughout the PhD has been inspired by the work of Rauschenberg, Kaprow, and Kentridge, alongside Krauss's notion of inter-medium relations. Such works demonstrate how one can break the traditional

---

<sup>234</sup> Bakhtin, 'Forms of Time', p. 247.

<sup>235</sup> Krauss, 'Reinventing the Medium', p. 296.

conception of the self-sufficient frame, how to form non-fixed but overlapping planes in pictorial practice, and how to extend the viewer's interaction with a work through a mix of mediums and display decisions. Derived from my background in painting and printing, my artwork has developed during the project to challenge the traditional scale, dimensions, and perception of painting and printing, while also combining unlimited mediums to create series of layered surfaces.

The practical methodology has been process-led through technical tests and materials-based outcomes. I used photography as a primary visual research tool to capture a series of images that presented a place's chronotopic motifs from multiple viewpoints, images which could be altered through digital postproduction processes and then fragmented across multiple mediums. Artist-in-residence programmes became a practical frame through which my project-based practice could be responsive to a particular place and certain aspects of its social context, such as residents' opinions. This place-responsive process generated particular chronotopic motifs, materials, and various other elements. Intermediality, and other criticisms to do with the new-found relations between mediums in contemporary art, influenced my concern with the complex inter-effective relations between mediums, techniques, images, and source materials beyond the limit of pictorial and optical space. Adapting the concept of montage gave me a way to understand the chronotopic weaving of the works in the exhibition space. This allowed for multi-spatial and multi-temporal viewing experiences based on the assemblage of individual works into juxtaposed relationships across the entire network of an installation.

The practical methodology that I have described has been applied throughout my project *a Practiced Place* (2015–), an open-ended series of artworks in which diverse chronotopic motifs and structures are presented. The terms 'image', 'collage', and 'assemblage' came to be a three-stage description of how my outcomes emerge. The 'image' describes the visual material captured from photographs during a period of place-specific research enabled by artist-in-

residence programmes. The differences between those images of the same place at different times reflect the specific times they were captured. My work overlays these images to ‘collage’ their differences, creating a chronotopic representation of a particular place in a two-dimensional format. The combination of different mediums with the internal relations within a single work is an intermedial splicing of pluralistic viewpoints. Each of these collages creates a new image plane. ‘Assemblage’ describes my way of arranging multiple planes of collaged images with a view to creating new three-dimensional, spatial intervals within a space of display. Each layer in this sequence is chronotopic in itself, and together they assemble multiple chronotopes. The intermedial multi-component form of my spatially expansive assemblages creates non-hierarchical, heterogeneous interrelationships between parts and mediums, through space that can only be experienced in time. These montaged relationships between parts and mediums create dynamic viewpoints and a complex relationship between the viewer, the work, and the site of display, via the viewer’s special creative chronotopic understanding of the work.

Throughout my practice-led research, I have tried to find a space in art theory and history in which to transpose the concept of the chronotope. Articulating where that space is, and how chronotopic layers function, has been a huge challenge. But the pressure to articulate the drivers of, and context for, the practice has enabled me to identify its unique contribution to the field. My concept of ‘the collection’ allows the practitioner to organise and re-organise parts or content at every stage in the three-stage process of composition — at the level of imaging, collaging, or assembling. Parts maintain their difference from one another, but can be rearranged into different unities as a collection, embracing the potential for endless change within, and in relation to, space and time. The chronotopic meta-frame of the installation — a form of unity across distributed parts — enables the potentially endless layering of, and interaction between, chronotopes.

This research has enabled me to clarify new directions for my practice beyond the PhD and has helped me to develop an understanding of context that will serve as a

platform for future projects. I now have a coherent framework for continually exploring unfamiliar places and making use of different mediums and techniques. My practice has become intermedial in ways that I intend to take further. The pandemic has restricted my ability to travel for work and research, which has made it difficult to continue place-responsive projects, and whilst these circumstances could continue to pose some challenges to my practice, they could also prompt a critical perspective and response. Indeed, the limitations enforced by the pandemic have pushed me to return to artists' bookmaking and to start to use weaving techniques. For example, my shift into weaving gives me a literal and material way of fusing together lines, in ways that derive from my drawings and glasswork, and may culminate in the inclusion of monofilament wire in a collection of woven screens. If the technical tests are successful, the new woven work will be developed into an installation along with a series of large-scale drawings and will form part of my forthcoming publication.

A key challenge of this practice-led study has been to articulate research in dialogue with the fields of art history and literary criticism that have informed and influenced my practical development, while expressing my artistic development within practice-led research approaches and strategies. This research has produced knowledge that is embodied in the findings revealed through the contextual reviews, as well as in the artworks produced. It contributes to the process of creative art practice by transposing the literary concept of the chronotope to the field of visual art, and by demonstrating how this concept can be used to understand a form of installation based on mutable layerings. Across this submission, embracing the post-medium condition, I hope to have signposted a number of new connections between established ideas that can provoke or contribute to new ways of thinking about installation art in relation to intermediality and the legacies of collage and assemblage.

## Bibliography

Alberti, Leon Battista, *Leon Battista Alberti: On Painting*, ed. and trans. by Rocco Sinisgalli (Cambridge: Cambridge University Press, 2011)

Bakhtin, Mikhail M., *The Dialogic Imagination: Four Essays by M.M. Bakhtin*, ed. by Michael Holquist (Austin: University of Texas Press, 1981)

\_\_\_\_\_, *Speech Genres and Other Late Essays*, ed. by Carly Emerson and Michael Holquist, trans. by Vern W. McGee (Austin: University of Texas Press, 1986)

Barad, Karen, *Meeting the Universe Halfway: quantum physics and the entanglement of matter and meaning* (Durham & London: Duke University Press, 2007)

Baudelaire, Charles, *The Painter of Modern Life and Other Essays*, trans. by Jonathan Mayne (London: Phaidon, 1970)

Bemong, Nele, and others, eds, *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives* (Gent: Ginko, Academia Press, 2010)

Benjamin, Walter, *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 1999)

Best, Janice, 'The Chronotope and the Generation of Meaning in Novels and Paintings', *Criticism: A Quarterly for Literature and The Arts*, 36.2 (1994), 291–316

Bishop, Claire, *Installation Art: A Critical History* (London: Tate Publishing, 2005; repr. 2017)

Bloch, Susi, 'Marcel Duchamp's Green Box', *Art Journal*, 34.1 (1974), 25–29  
<<https://doi.org/10.2307/775863>>

Blommaert, Jan, 'History and Process', in *Discourse: A Critical Introduction* (Cambridge: Cambridge University Press, 2005), pp. 126–37

Brettkelly-Chalmers, Kate, *Time, Duration and Change in Contemporary Art: Beyond the Clock* (Bristol: Intellect, 2019)

Buerger, Roger M., “‘This Exhibition is an Accusation’: The Grammar of Display According to Lina Bo Bardi”, *Afterall: A Journal of Art, Context and Enquiry*, 26 (Spring, 2011), 51–57

<<https://www.journals.uchicago.edu/doi/pdfplus/10.1086/659295>> [accessed 30 May 2019]

Buren, Daniel, ‘The Function of the Studio’, *October*, 10 (Autumn, 1979), 51–58  
<<https://doi.org/10.2307/778628>>

Bürger, Peter, *Theory of the Avant-Garde*, trans. by Michael Shaw (Manchester: Manchester University Press, 1984)

Cage, John, ‘On Robert Rauschenberg, Artist, and His Work’, in *Silence: Lectures and Writings by John Cage*, 50th anniversary edn (Middletown, CT: Wesleyan University Press, 2011), pp. 98–109

Caulfield, Jon, ‘A Framework for a Sociology of Visual Images’, *Visual Sociology*, 7.2 (1992), 60–71 <<http://dx.doi.org/10.1080/14725869208583704>>

Clark, T.J., *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (New York: Knopf, 1985)

Crow, Thomas, ‘Becoming Robert Rauschenberg’, *Artforum*, 36.1 (1997)

Crutchfield, Margo A., *Ingrid Calame: Secular Response 2 A.M* (Cleveland: Museum of Contemporary Art, 2003)

Debord, Guy, *Society of the Spectacle* (Detroit: Black & Red, 1970)

De Certeau, Michel, *The Practice of Everyday Life*, trans. by Steven Rendall (California: University of California Press, 1988)

DeLanda, Manuel, ‘Assemblages against Totalities’, in *A New Philosophy of Society: Assemblage Theory and Social Complexity* (London: Continuum, 2006), pp. 8–25

De Oliveira, Nicolas, Nicola Oxley and Michael Petry, *Installation Art* (London: Thames & Hudson, 1994)

Doherty, Claire, 'Curating wrong places...or where have all the penguins gone?', in *Curating Subjects*, ed. by Paul O'Neill (London: Open Editions, 2007), pp. 100–08

Drucker, Johanna, *The Century of Artists' Books* (New York: Granary Books, 1995)

Dunning, William V., 'The Concept of Self and Postmodern Painting: Constructing a Post-Cartesian Viewer', *The Journal of Aesthetics and Art Criticism*, 49.4 (1991), 331–36

Duro, Paul, ed., *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork* (Cambridge: Cambridge University Press, 1996)

Feinstein, Roni, 'Scanning', *Rauschenberg Research Project*, San Francisco Museum of Modern Art, (July 2013)

<<https://www.sfmoma.org/artwork/98.302/essay/scanning/#fn-5>> [accessed 20 May 2020]

Florman, Lisa, 'The Flattening of "Collage"', *October*, 102 (Autumn, 2002), 59–86 <<https://doi.org/10.1162/016228702320826452>>

Folch-Serra, M., 'Place, Voice, Space: Mikhail Bakhtin's Dialogical Landscape', *Environment and Planning D; Society and Space*, 8 (1990), 255–74  
<<https://doi.org/10.1068/d080255>>

Friedberg, Anne, *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: The MIT Press, 2009)

Fry, Edward, *Cubism* (London: Thames & Hudson, 1966)

Goldberg, RoseLee, 'Space as Praxis', *Manifesta Journal*, 7 (2009/2010), 51–63

Greenberg, Clement, "'American-Type" Painting', in *Art and Culture: Critical Essays* (Boston: Beacon Press, 1989), pp. 208–29

\_\_\_\_\_ ‘Collage’, in *Art and Culture: Critical Essays* (Boston: Beacon Press, 1989), pp. 70–83

\_\_\_\_\_ ‘The Crisis of the Easel Picture’, in *Art and Culture: Critical Essays* (Boston: Beacon Press, 1989), pp. 154–57

Hammer-Tugendhat, Daniela, *The Visible and the Invisible: On Seventeenth-Century Dutch Painting*, trans. by Margarethe Clausen (Berlin: De Gruyter, 2015)

Harren, Natilee, ‘The Crux of Fluxus: Intermedia, Rear-Guard’, *Art Expanded, 1958–1978*, ed. by Eric Crosby and Liz Glass, Living Collections Catalogue, 2 (Minneapolis: Walker Art Center, 2015)

<<http://walkerart.org/collections/publications/art-expanded/crux-of-fluxus>> [accessed 1 July 2019]

Harrison, Charles, and Paul Wood, eds, *Art in Theory 1900–1990: An Anthology of Changing Ideas*, (Oxford: Blackwell, 1999)

Haynes, Deborah J., ‘Answers First, Questions Later: A Bakhtinian Interpretation of Monet’s Mediterranean Paintings’, *Semiotic Inquiry*, 10 (1998), 217–30  
<<https://deborahjhaynes.com/images/uploads/pdfs/Monets-Mediterranean-Paintings.pdf>> [accessed 12 June 2019]

\_\_\_\_\_ ‘Bakhtin and the Visual Arts’, in *A Companion to Art Theory*, ed. by Paul Smith and Carolyn Wilde (Oxford: Blackwell, 2002), pp. 292–303

\_\_\_\_\_ *Bakhtin Reframed: Interpreting Key Thinkers for the Arts* (London: I. B. Tauris, 2013)

Heinrichs, Jürgen, and Yvonne Spielmann, ‘What is Intermedia? Editorial’, *Convergence: The International Journal of Research into New Media Technologies*, 8.4 (2002), 5–10 <<https://doi.org/10.1177/135485650200800401>>

Henderson, Linda Dalrymple, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, revised edn (London: The MIT Press, 2013)

Higgins, Dick ‘Intermedia’, *Leonardo*, 34.1 (2001), 49–54  
<<https://doi.org/10.1162/002409401300052514>>

Holquist, Michael, *Dialogism: Bakhtin and His World*, 2<sup>nd</sup> edn (London: Routledge, 2002)

Joseph, Branden W., 'The Gap and the Frame', *October*, 117 (Summer, 2006), 44–70 <<https://www.jstor.org/stable/40368433>> [accessed 3 June 2019]

\_\_\_\_\_*Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (London: The MIT Press, 2003)

\_\_\_\_\_ ed., *Robert Rauschenberg* (London: The MIT Press, 2002)

Kaizen, William, 'Framed Space: Allan Kaprow and the Spread of Painting', *Grey Room* 13 (Fall 2003), 80–107 <<https://www.jstor.org/stable/1262630>> [accessed 17 July 2019]

Kaprow, Allan, *Assemblage, Environments and Happenings* (New York: Harry N. Abrams, 1966)

\_\_\_\_\_*Essays on the Blurring of Art and Life* (Berkeley: University of California Press, 1993)

Karmel, Pepe, ed., *Jackson Pollock: Interview, Articles, and Reviews*, (New York: The Museum of Modern Art, 1999)

Kattenbelt, Chiel, 'Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships', *Culture, Language and Representation*, 6 (2008), 19–29 <<https://core.ac.uk/download/pdf/39085592.pdf>> [accessed 1 July 2019]

Kelley, Jeff, '2. a prelude', in *Childsplay: The Art of Allan Kaprow* (Berkeley: University of California Press, 2004), pp. 13–28

Kentridge, William, *Six Drawing Lessons* (Cambridge, MA: Harvard University Press, 2014)

Kepes, György, 'Visual Representation', in *Language of Vision* (Chicago: Paul Theobald & Co., 1969), pp. 65–199

Kern, Stephen, *The Culture of Time and Space 1880-1918*, 2<sup>nd</sup> edn (Cambridge, MA: Harvard University Press, 2003)

Kirby, Michael, 'Kaprow: A Statement', in *Happenings* (New York: E. P. Dutton & Co., Inc., 1965), pp. 44–52

Kostelanetz, Richard, '4. Robert Rauschenberg', in *Theatre of Mixed Means: An Introduction to Happenings, Kinetic Environments, and Other Mixed-Means Presentations* (New York: RK Editions; repr. 1980), pp. 78–99

Kosuth, Joseph, 'Comments on the Second Frame' (1977) in *Joseph Kosuth, Art After Philosophy and After: Collected Writings, 1966–90*, ed. by Gabriele Guercio (Cambridge, MA: The MIT Press, 1991), pp. 169–73

Krauss, Rosalind, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (New York: Thames & Hudson, 2000)

\_\_\_\_\_ 'Notes on the Index: Part 1', in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA; London: The MIT Press, 1986), pp. 196–209

\_\_\_\_\_ *Passages in Modern Sculpture* (New York: The Viking Press, 1977)

\_\_\_\_\_ 'Reinventing the Medium', *Critical Inquiry*, 25.2 (1999), 289–305  
<<https://doi.org/10.1086/448921>>

\_\_\_\_\_ ed., *William Kentridge* (Cambridge, MA: The MIT Press, 2017)

Krčma, Ed, 'Cinematic Drawing in a Digital Age', *Tate Papers*, 14 (2010)  
<<https://www.tate.org.uk/research/publications/tate-papers/14/cinematic-drawing-in-a-digital-age>> [accessed 22 June 2020]

Ladin, Jay, 'Fleshing Out the Chronotope', in *Critical Essays on Mikhail Bakhtin*, ed. by Caryl Emerson (New York: G.K. Hall and Co., 1999), pp. 212–36

Lauf, Cornelia and Clive Phillpot, *ARTIST/AUTHOR: Contemporary Artists' Books* (New York: Distributed Art Publishers Inc., 1998)

Leoni-Figini, Margherita, *Robert Rauschenberg Combines (1953–1964)*, trans. by Vice Versa, 2006 <<http://mediation.centrepompidou.fr/education/ressources/ENS-Rauschenberg-EN/ENS-rauschenberg-EN.htm>> [accessed 5 June 2019]

Lippard, Lucy, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: The New Press, 1997)

Marsh, Cynthia, 'Design on Drama: V.A. Simov and Chekhov', in *Russian Literature, Modernism and the Visual Arts*, ed. by Catriona Kelly and Stephen Lovell (Cambridge: Cambridge University Press, 2000)

Marter, Joan, 'The Forgotten Legacy: Happenings, Pop Art, and Fluxus at Rutgers University', in *Off Limits: Rutgers University and the Avant-Garde, 1957–1963*, ed. by Joan Marter (Newark: Newark Museum; New Brunswick: Rutgers University Press, 1999), pp. 1–47

Martin, Louis, 'The Frame of Representation and Some of its Figures', in *On Representation*, trans. by Catherine Porter (Stanford: Stanford University Press, 2001), pp. 352–72

McClain, Jeoraldean, 'Time in the Visual Arts: Lessing and Modern Criticism', *The Journal of Aesthetics and Art Criticism*, 44 (1985), 41–58  
<<http://dx.doi.org/10.2307/430538>>

McCloud, Scott, 'Time Frames', in *Understanding Comics: Invisible Art* (New York: HarperCollins Publishers; repr. 1994), pp. 94–117

McTighe, Monica E., *Framed Spaces: Photography and Memory in Contemporary Installation Art* (Hanover, NH: Dartmouth College Press, 2012)

Medina, Cuauhtémoc, *Francis Alÿs: Walking Distance from My Studio* (Mexico: Antiguo Colegio de San Ildefonso, 2006)

Meyer-Hermann, Eva, and others, eds, *Allan Kaprow: Art as Life* (London: Thames & Hudson, 2008)

Meyers, Jeffrey, 'Absolute Torture, 1880–1883', in *Impressionist Quartet: The Intimate Genius of Manet and Morisot, Degas and Cassatt* (Harpenden: Southbank Publishing, 2015), Google ebook

Mitchell, William J., *The Reconfigured Eye: Visual Truth in the Post-Photographic Era* (Cambridge, MA; London: The MIT Press, 1994; repr. 2001)

Molesworth, Charles, 'From Collage to Combine: Rauschenberg and Visual Culture', *Salmagundi*, 188/189 (2015/2016), 676–86  
 <<https://search.proquest.com/docview/1764115204/fulltextPDF/34B034AFF34741B2PQ/1?accountid=14664>> [accessed 5 May 2020]

Morson, Gary Saul, and Caryl Emerson, *Mikhail Bakhtin: Creation of a Prosaics* (Stanford: Stanford University Press, 1990)

Mundy, Jennifer, 'An Unpublished Drawing by Duchamp: Hell in Philadelphia', *Tate Papers*, 10 (2008), <<https://www.tate.org.uk/research/publications/tate-papers/10/an-unpublished-drawing-by-duchamp-hell-in-philadelphia>> [accessed 24 February 2021]

O'Doherty, Brian, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999)

Petersen, Anne Ring, *Installation Art: Between Image and Stage*, trans. by Annemette Fogh and Nicolas Atkinson (Copenhagen: Museum Tusulanum Press, 2015)

Poggi, Christine, *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage* (New Haven and London: Yale University Press, 1992)

Potts, Alex, 'Installation and Sculpture', *Oxford Art Journal*, 24.2 (2001), 5–23  
 <<https://doi.org/10.1093/oxartj/24.2.5>>

Rauschenberg, Robert, 'Robert Rauschenberg', in *Sixteen Americans*, ed. by Dorothy C. Miller (New York: The Museum of Modern Art, 1959), pp. 58–63

\_\_\_\_\_ *video interview by David A. Ross, Walter Hopps, Gary Garrels, and Peter Samis*, San Francisco Museum of Modern Art, May 6, 1999. Unpublished transcript, SFMOMA Research Library and Archives, N 6537. R27 A35 1999a, pp. 1–67 (pp. 14–15) <[https://s3-us-west-2.amazonaws.com/sfmomamedia/media/uploads/documents/research/rrp\\_sfmoma\\_rauschenberg\\_interview\\_may\\_6\\_1999.pdf](https://s3-us-west-2.amazonaws.com/sfmomamedia/media/uploads/documents/research/rrp_sfmoma_rauschenberg_interview_may_6_1999.pdf)> [accessed 20 May 2020]

Reiss, Julie H., *From Margin to Center: The Spaces of Installation Art* (Cambridge, MA: The MIT Press, 1999)

Robertson, Jean and Craig McDaniel, 'Place', in *Themes of Contemporary Art: visual art after 1980*, 3<sup>rd</sup> edn (Oxford: Oxford University Press, 2012), pp. 193–235

Rosenthal, Mark, *Understanding Installation Art: From Duchamp to Holzer* (New York: Prestel, 2003)

\_\_\_\_\_ ed., *William Kentridge: Five Themes* (New Haven: San Francisco Museum of Modern Art, Norton Museum of Art in association with Yale University Press, 2009)

Rothberg, Michael, 'Progress, Progression, Procession: William Kentridge and the Narratology of Transitional Justice', *Narrative*, 20.1 (2012), 1–24  
<<http://doi:10.1353/nar.2012.0005>>

Rowe, Colin, and Robert Slutzky, 'Transparency: Literal and Phenomenal', *Perspecta*, 8 (1963), 45–54 <<https://doi.org/10.2307/1566901>>

Rutherford, Anne, 'Space, Body and Montage in the Hybrid Installation Work of William Kentridge', *Animation: An Interdisciplinary Journal*, 9.1 (2014), 81–101  
<DOI: 10.1177/1746847713517194>

Savedoff, Barbara E., 'Frames', *Journal of Aesthetics and Art Criticism*, 57.3 (Summer, 1999), 345–56 <<https://doi.org/10.2307/432199>>

Schapiro, Meyer, 'On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image – Signs', *Simiolus: Netherlands Quarterly for the History of Art*, 6.1 (1972–1973), 9–19 <<https://doi.org/10.2307/3780400>>

Schimmel, Paul, 'Autobiography and Self-Portraiture in Rauschenberg's Combines', in *Robert Rauschenberg: Combines* (Los Angeles: The Museum of Contemporary Art, 2005), pp. 211–31

Scoggins, Rebekah, "'No living presence": Human Absence in the Early Work of Jasper Johns and Robert Rauschenberg', in *Binding the Absent Body in Medieval and Modern Art: Abject, Virtual, and Alternate Bodies*, ed. by Emily Kelley and Elizabeth Richards Rivenbark (London: Routledge, 2017), pp. 32–48

Seitz, William Chapin, *The Art of Assemblage* (New York: Museum of Modern Art, 1961)

Simmel, Georg, 'The Picture Frame: An Aesthetic Study', *Theory, Culture & Society*, 11.1 (1994), 11–17

<<https://journals.sagepub.com/doi/abs/10.1177/026327694011001003>> [accessed 21 May 2019]

Siraganian, Lisa, *Modernism's Other Work: The Art Object's Political Life* (Oxford: Oxford University Press, 2012)

Sittenfeld, Michael, ed., *William Kentrige* (New York: Harry N. Abrams, 2001)

Smethurst, Paul, 'The Chronotope as Idea, Optic and Weltanschauung', in *The Postmodern Chronotype: Reading Space and Time in Contemporary Fiction* (Amsterdam: Rodopi, 2000), pp. 65–113

Spielmann, Yvonne, 'Aesthetic Features in Digital Imaging: Collage and Morph', *Wide Angle*, 21.1 (January 1999), 131–48

<<https://doi.org/10.1353/wan.1999.0010>>

Stam, Robert, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film* (London: Johns Hopkins University Press, 1989)

\_\_\_\_\_, 'Palimpsestic Aesthetics: A Meditation on Hybridity and Garbage', in *Performing Hybridity*, ed. by May Joseph and Jennifer Fink (Minneapolis and London: University of Minnesota Press, 1999), pp. 59–78

Suderburg, Erika, 'Introduction: On Installation and Site Specificity', in *Space, Site, Intervention: Situating Installation Art*, ed. by Erika Suderburg (Minneapolis: The University of Minnesota Press, 2000), pp. 1–22

Swenson, Gene R., 'From the Archives: Robert Rauschenberg Paints a Picture, in 1963', *ARTnews* (May 2017), originally published in April 1963

<<https://www.artnews.com/art-news/retrospective/from-the-archives-robert-rauschenberg-paints-a-picture-in-1963-8388/>> [accessed 20 May 2020]

Thomas, James Merle, 'Hiccups', *Rauschenberg Research Project*, San Francisco Museum of Modern Art, (July 2013)

<<https://www.sfmoma.org/artwork/99.430.A-SSSS/essay/hiccups/>> [accessed 27 January 2021]

Todorov, Tzvetan, 'From Mikhail Bakhtin: The Dialogical Principle' in *Critical Essays on Mikhail Bakhtin*, ed. by Caryl Emerson (New York: G. K. Hall, 1999), pp. 190–201

Tomkins, Calvin, 'Robert Rauschenberg', in *The Bride and the Bachelors: Five Masters of the Avant-Garde* (New York: Penguin Books, 1980), pp. 189–237

Vasseleu, Cathyn, 'Material-Character Animation: Experiments in Life-Like Translucency', in *Carnal Knowledge: Towards a 'New Materialism' Through the Arts*, ed. by Estelle Barrett and Barbara Bolt (London: I.B. Tauris, 2012), pp.155–70

Vice, Sue, "'It's about time": The Chronotope of the Holocaust in Art Spiegelman's *Maus*', in *The Graphic Novel*, ed. by Jan Baetens (Leuven: Leuven University Press, 2001), pp. 47–60

\_\_\_\_\_'The chronotope: fleshing out time', in *Introducing Bakhtin* (Manchester: Manchester University Press, 1997), pp. 200–28

Wall, Anthony, and Clive Thomson, 'Cleaning Up Bakhtin's Carnival Act', *Diacritics*, 23.2 (1993), 47–70 <DOI: 10.2307/465316>

Zoran, Gabriel, 'Towards a Theory of Space in Narrative', *Poetry Today*, 5.2 (1984), 309–35 <DOI:10.2307/1771935>

**Plates**

This image has been removed by the author of this thesis for copyright reasons.

Plate 1. Robert Rauschenberg, *Minutiae* (1954)

© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2021

This image has been removed by the author of this thesis for copyright reasons.

Plate 2. Robert Rauschenberg, *Seven-panel and three-panel White Paintings* (1951)

© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2021

This image has been removed by the author of this thesis for copyright reasons.

Plate 3. Robert Rauschenberg, *instructions for White Paintings* (1965)  
© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2021

This image has been removed by the author of this thesis for copyright reasons.

Plate 4. Robert Rauschenberg, *Trophy II (for Teeny and Marcel Duchamp)* (1960)

© Robert Rauschenberg Foundation/VAGA at ARS, NY and DACS, London 2021

This image has been removed by the author of this thesis for copyright reasons.

Plate 5. Allan Kaprow, *Rearrangeable Panels*, 1957–1959

Assemblage: oil, leaves, lightbulbs, plastic apples and mirror and canvas on wood

Musée national d'art Moderne, Centre Georges Pompidou, Paris

© Allan Kaprow Estate. Courtesy Hauser & Wirth, Photo (C) Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian

This image has been removed by the author of this thesis for copyright reasons.

Plate 6. Allan Kaprow, *Rearrangeable Panels*  
(wall configuration with Kaprow's captions) (1957–9)

Collection credit: Allan Kaprow papers, Getty Research Institute, Los Angeles (980063)  
© Robert McElroy/ Artists Rights Society (ARS), NY

This image has been removed by the author of this thesis for copyright reasons.

Plate 7. Allan Kaprow, *Rearrangeable Panels*, 1957–1959 (kiosk configuration)

Assemblage: oil, leaves, lightbulbs, plastic apples and mirror on canvas and look

Musée national d'art moderne, Centre Georges Pompidou, Paris

© Allan Kaprow Estate. Courtesy Hauser & Wirth

Photo: Robert R. McElroy/Licensed by VAGA, New York, NY

This image has been removed by the author of this thesis for copyright reasons.

Plate 8. William Kentridge, *Drawings for Projection: City Deep* (2020)  
supplied by Goodman Gallery

This image has been removed by the author of this thesis for copyright reasons.

Plate 9. William Kentridge, *The Refusal of Time* (2012)  
supplied by Goodman Gallery

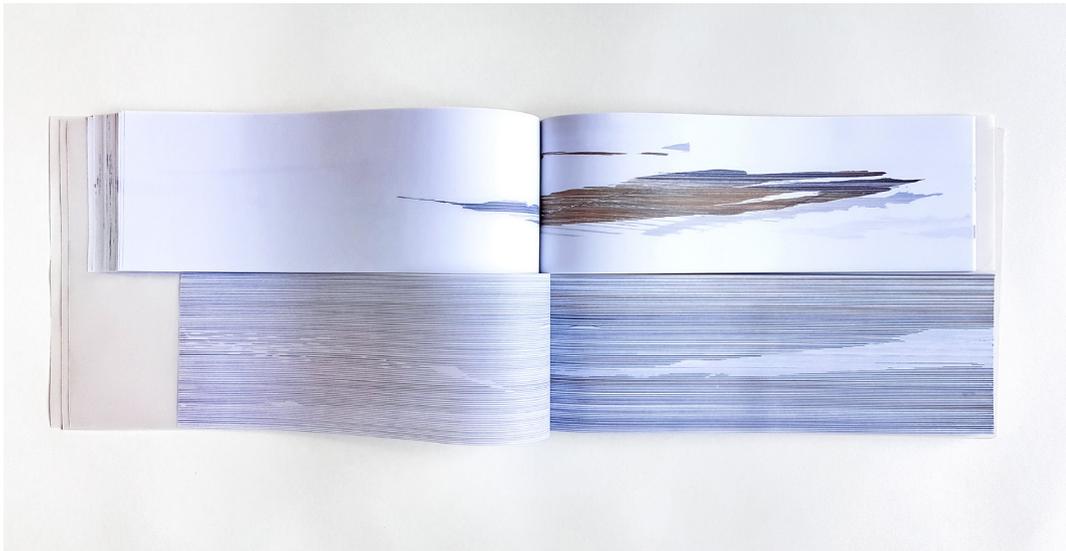


Plate 10. Sun Ju Lee, *Thread your way through* (2019)  
artist book, drafting film, digital print

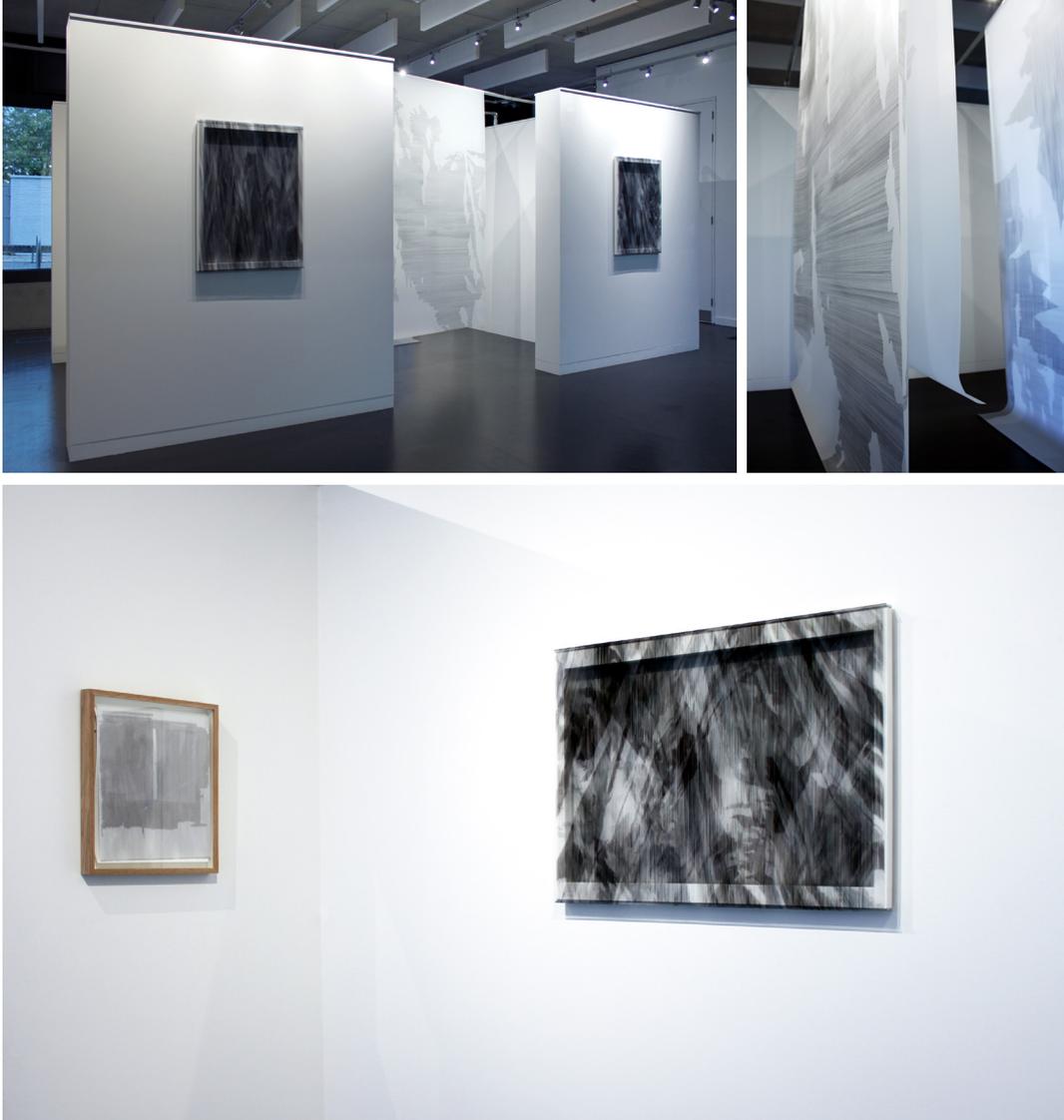


Plate 11. Sun Ju Lee, Exhibition view: *assembly passage* (2016)  
The Willesden Gallery, London



Plate 12. Sun Ju Lee, *Floating Platform* (2015)  
screenprint and drawing on drafting film, 51×54cm

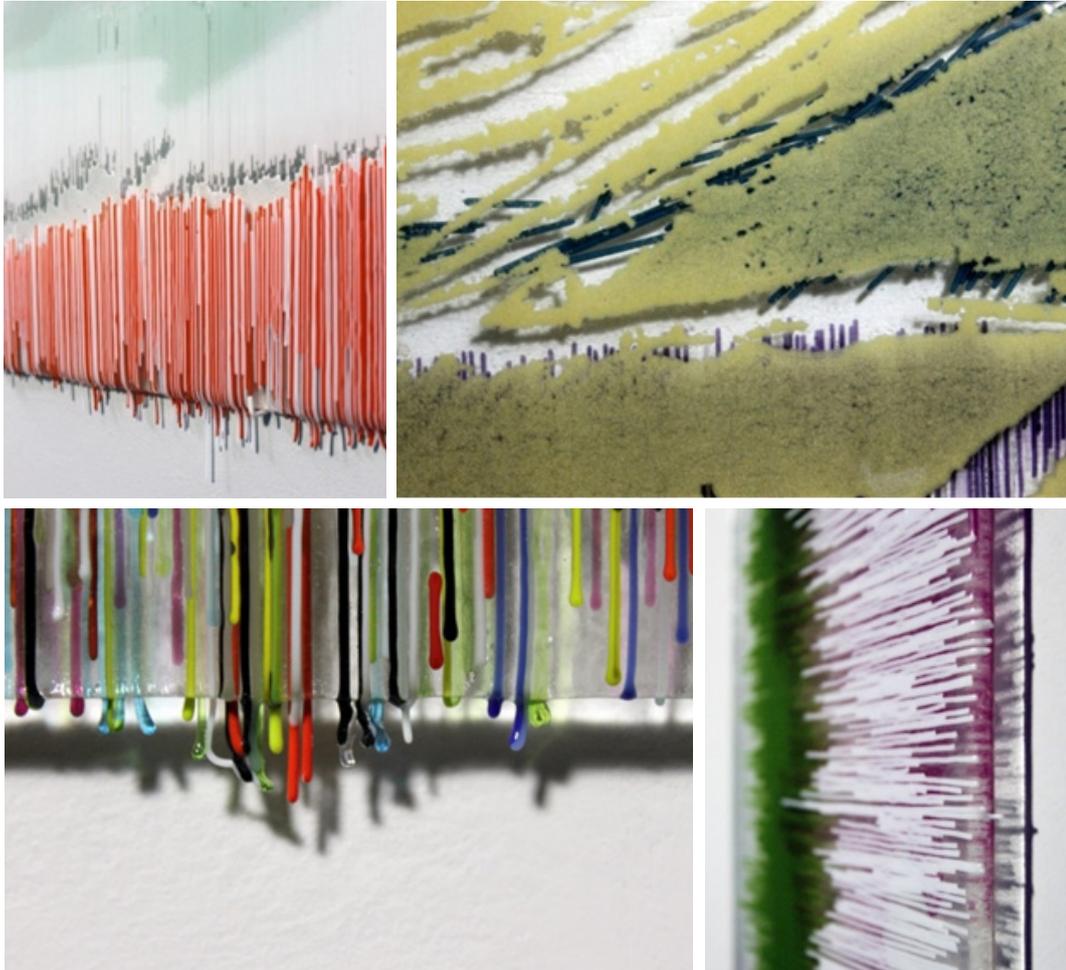


Plate 13. Sun Ju Lee, *Enfolded Surface* (2017)  
enamelled, printed and fused glass, approx. 30×30cm each, details



Plate 14. Sun Ju Lee, *assembly passage* (2016)  
painting and digital print on monofilament wire, details



Plate 15. Sun Ju Lee, *Enfolded Surface* (2018)  
drawing on drafting film, 79×61cm



Plate 16. Sun Ju Lee, *Enfolded Surface* (2018)  
drawing on drafting film, 79×61cm



Plate 17. Sun Ju Lee, *a Practiced Place* (2015–)  
drawing on drafting film, dimensions variable

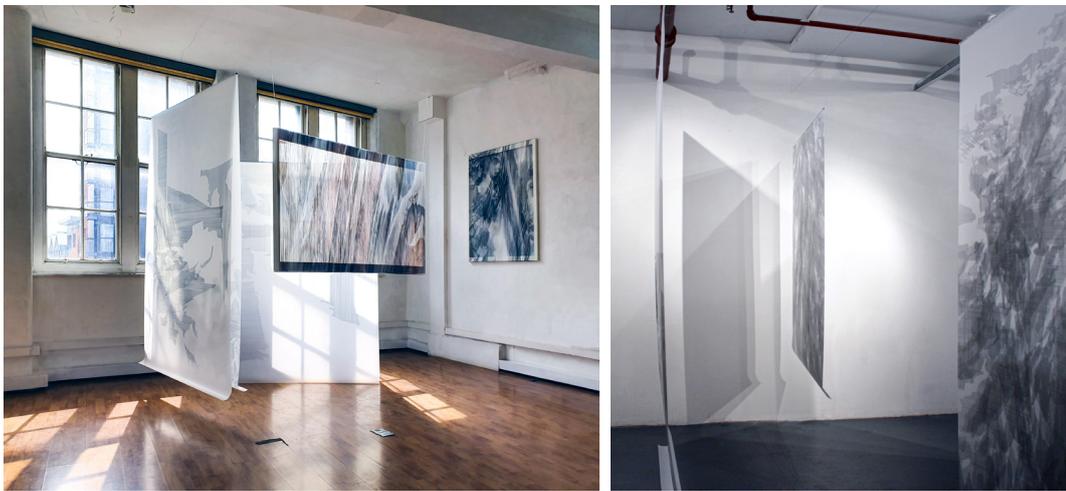


Plate 18. Sun Ju Lee, Exhibition view  
*assemblage passage* (2019), Bargehouse, London  
*a Practiced Place* (2015–), Southwark Studios, London



Plate 19. Sun Ju Lee, Exhibition view: *assembly passage* (2017)  
The Muse, London



Plate 20. Sun Ju Lee, Exhibition view: *assembly passage* (2016)  
Gallery North, Newcastle, photo by Colin Davison



Plate 21. Sun Ju Lee, Exhibition view: *Enfolded Surface* (2017)  
The Muse, London



Plate 22. Sun Ju Lee, Installation view: *Enfolded Surface* (2017)



Plate 23. Sun Ju Lee, Exhibition view: *Enfolded Surface* (2019)  
Museum Kunstpalast, Düsseldorf

This image has been removed by the author of this thesis for copyright reasons.

Plate 24. *The Bride Stripped Bare by her Bachelors, Even (The Green Box)*,  
1934, Marcel Duchamp. Purchased 2001

©Association Marcel Duchamp/ADAGP, Paris and DACS, London 2021. Photo: Tate

## Appendices

The following five appendices chronologically document the practice-led research undertaken as part of this PhD. The ongoing research work *a practiced place* (2015–) began prior to my doctoral study and has transformed during it. It is an open-ended series of artworks, which has constantly been developed with new iterations made in response to different locales. The output of *a practiced place* has been shown as four different collections, each following my participation in an artist-in-residence programme. A full analysis of each collection can be found in Chapters 3 and 4, and photographic documentation of the collections is included in Appendices 1 to 4. Appendix 5 is the publication *Sun Ju Lee: assembly passage 2015–2017*, which contains introductions to solo and group exhibitions, residencies, and extensive research material that has not been presented in the exhibitions. Each appendix lists details of the relevant artist-in-residence programme(s) and public presentations.<sup>1</sup>

---

<sup>1</sup> See also [www.sunjulee.com](http://www.sunjulee.com).

**Appendix 1: *a Practiced Place***

Residency

University of Bedfordshire, Luton, 2015

Sirius Arts Centre, Cork, Ireland, 2015

Solo Project

Cork Printmakers, Cork, Ireland, 2015

Group Exhibition

University of Bedfordshire, Luton, 2015

Midful Mindless, Seoul Olympic Museum of Art, Seoul, Korea, 2015

International Print Biennale, Gallery North, Newcastle, 2016

Floating Platform

screenprint and drawing  
on drafting film  
51×54cm  
2015



Floating Platform

screenprint and drawing  
on drafting film  
51×54cm  
2015



a Practiced Place

drawing on drafting film  
dimensions variable  
2015 –





**Appendix 2: *assembly passage***

Residency

Create Space London, London, 2016

Solo Exhibition

*assembly passage*, The Willesden Gallery, London, 2016

Group Exhibition

International Print Biennale, Gallery North, Newcastle, 2016

Arthill Gallery, London, 2017

Bargehouse, London, 2019

assembly passage

painting and digital print  
on monofilament wire  
93×141cm  
2016



assembly passage

screenprint and drawing  
on drafting film  
57×50.5cm  
2016



assembly passage

screenprint and drawing  
on drafting film  
41.5×34.6cm  
2016



assembly passage

painting and digital print  
on monofilament wire  
57×75cm  
2016



assembly passage

painting and digital print  
on monofilament wire  
100×80cm  
2015





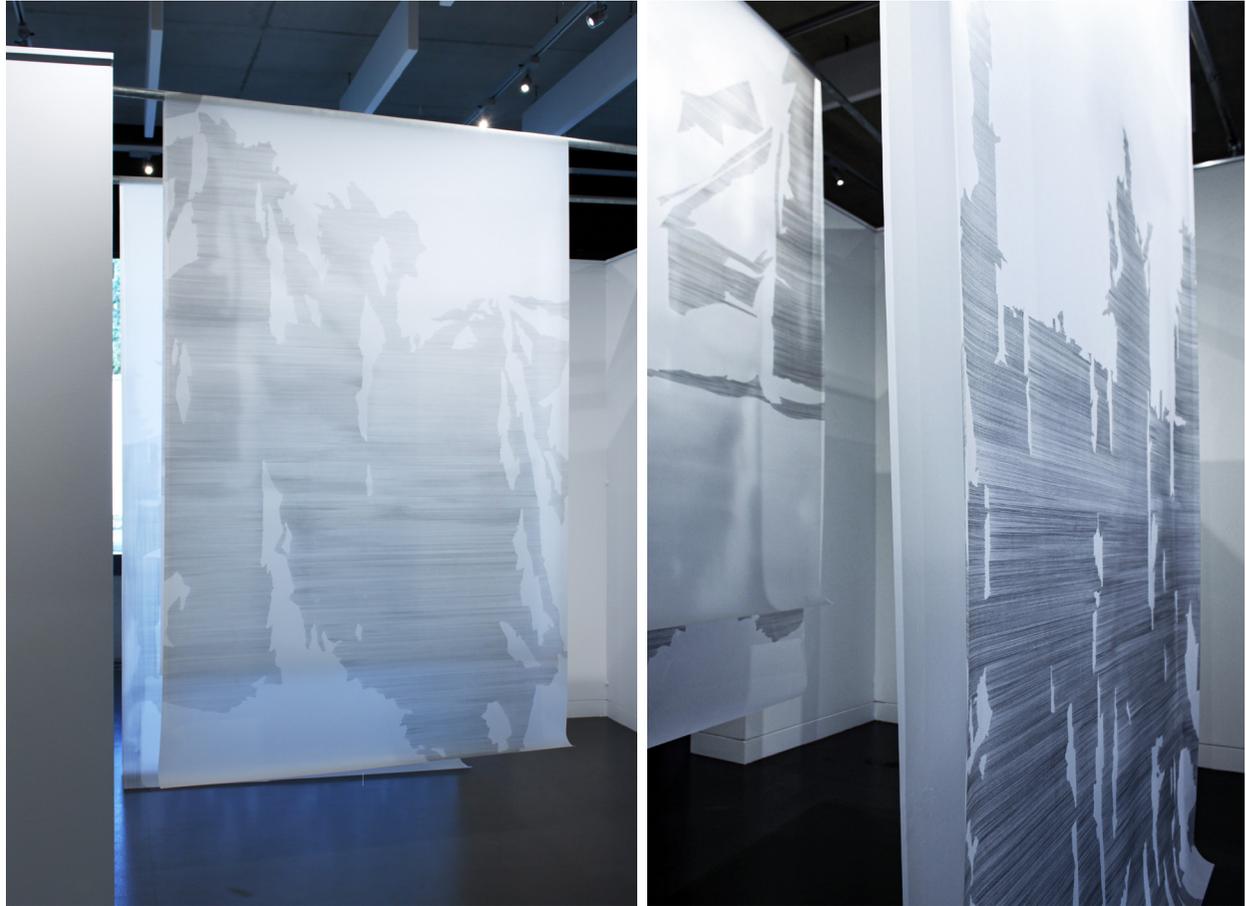
assembly passage

screenprint and drawing  
on drafting film  
49.5×69.5cm  
2016



assembly passage

drawing on drafting film  
dimensions variable  
2016



assembly passage

drawing on drafting film  
and digital print on  
monofilament wire  
dimensions variable  
2016









**a Practiced Place: BRENT**

publication  
ISBN 978-1-78808-653-0  
2017

**a Practiced Place: BRENT** | Sun Ju Lee

In the research project **assembly passage**, I examined the way we recognise the significance of place in response to Brent where I participated in the Artist-Maker Residency of Create Space London. Paying attention to the changes that accumulate through the regeneration of the city, I collated an extensive archive of images of the urban terrain by documenting my journeys around Brent. The works produced through this research examined the layers of structure and surface, proposing a new visual vocabulary to assemble a speculative narrative. As well as examining sites of Brent within a visual context, I also investigated the interaction between the changes and residents of Brent. This book, **a Practiced Place: BRENT**, features interviews with and artworks by people who have experienced the recent transitions within their immediate vicinity.





11

Małgorzata Łapsa-Malawska

[Home](#) [White](#) [Light](#) [New home](#) [Fear](#)



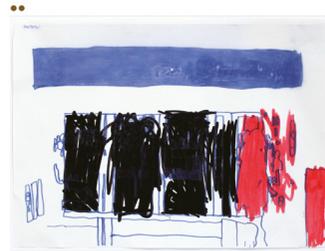
Miguel Daza Blanco

Imaginative Creative Vibrant Colourful



Amaad

- drawing on film
- drawing on photocopy



Saramie

- drawing on film
- drawing on photocopy



Text, Jackie | Tue 1 November 2016

There is a public footbridge crossing the railway lines bordering the block of flats where I live in Kenton. I have crossed it countless times; across all for seasons for 6 years now. On foot and on my bike. I know every rivet in the bridge, and every broken section in the path where water puddles when it rains. I've stood here many times watching trains rattling off into the distance. In the warmer months, the views stretched green along the tracks to the horizon in both directions. And in autumn: yellow and gold. Our own wild garden, untouched. I loved it.

Over the last few weeks, I have had to watch line side trees and shrubs being cleared indiscriminately from this area. In a letter, Network Rail explained they were removing "potentially dangerous" line side trees and plants, and were prioritising areas which posed "a sig-

nificant safety or performance risk". Vegetation management, they called it. And though I can understand to some degree the need for this, and can acknowledge that excessive leaves on the tracks can hamper acceleration and braking of trains, it was the severeness of the work that hit me. They left in their wake and utterly bleak landscape.

Watching people at work with chainsaws and wood chippers, I felt like I was tied to chair, watching a beautiful green and protective cloak being snipped slowly from a beloved. Until they stood there naked and exposed. And I could not move to stop this. My hands were tied and I was powerless. And my hands remain tied, and I have nothing to cover them. It is painful to see them like this everyday, but I am forced to. They are the sole view outside my every window. A sad, stripped

view. I never thought I would: I loved this place, and I loved them, this, the trees, the landscape, but I want to turn my back and walk away. Once I cut the ties that bind me here. Kenton, I'm sorry. What have they done to you?



Interview, Siggy | Tue 30 August 2016

|| *Would you please tell us how things have changed over the years while you've been here especially in Brent? There has been a lot of change in Brent. We are just trying to get it from your experience and what things struck you in terms of how you felt, what you saw, how people reacted out. People's behaviours are different. So that's what we are looking at.*

Ok. I came to this country in 1964 and I went to live in Ipswich. I lived in Ipswich for a couple of years before I came to London about early 66. No it was in 65. Because my first child I had in that year, I had two children at home. He was born in London in Westminster in 65. So it was 65 and I lived in MacDonald Road in Archway. And it was different, because when I came in this country, as you say it was sunny in Jamaica, it was cold and I came in November actually so I was really cold then

and for some reason the first time I went in Ipswich first time I went in the high street I had something I've been here before. It seemed so familiar to me that I thought oh... so I don't know it wasn't such as shock to me when I came here. Suddenly, the houses, I think mainly because I used to meet a lot... and you know talked about England and sort of thing so I thought I had that at the back of my mind. It was kind of a vision.

|| *So you rented in Kentish Town. From Kentish Town, then where did you go?*

From Kentish Town, I moved to Wembley.

|| *Which road in Wembley?*

Oh gosh, I can't remember. I don't know if you know

there is a dentist as you go in, there is a dentist there and next to it. I can't remember what it was for. At that time, there was a mostly white people and a few black people because there was, you know, I can't even remember... a lot of west Indians lived down in Ealing Road until they, Indians came and started opening shops and things so now mostly Asians. Yeah living there, it was ok and I moved, where did I moved to again, I moved from Ealing Road and moved to...

|| *When did you moved to Ealing Road? Was it about 69 or 70?*

No, it was before that. I moved Ealing Road before... that was 67 maybe early 67. And I lived there for a while. Then at that time, it was so difficult to get anywhere to live really, it was really difficult... and I think we moved

to Harlesden on Rucklidge Avenue. We were trying to get a council property but I couldn't get that... it's worse now but that time it was quite hard. And the thing is it was so different because at that time, it wouldn't give you 1 bedroom or 2 bedrooms depending how many children you had. But they wouldn't say, it wouldn't give you 1-bedroom flat with a child because that, you know, it was over crowded. So they'd give you the bedroom according to how many children you had. They would not give you, you know, sort of... but now they wanna put you in 1 room if you aren't careful because they've run out of properties basically. And we were trying to get somewhere to rent and we couldn't get that either. And there was this man, he lived in Richmond and he advertised in papers that he is acted like an agent or something. You had to pay him 1000 pounds in order to get you know for him to get a property for you.

What he was doing was taking the money and not doing anything. I can't remember his name but he took the money, for 1000 pounds in about 69, that was a lot of money. And he took it and then you had to, went to his house, you know, gave him a cheque and everything and waiting for him... it was a scam. But eventually we did get a council property in, we lived in Chalkhill for a good while. It was a nice 4-bedroom house. At the time it was a very new Chalkhill. And it was on Buddings Circle. It was nice. At that time, Wembley was thriving, Wembley and all the shops on the high street, Marks and Spencer's, British stores and all the nice shoe shops everything. But now it's awful. Now it's totally changed. Apart from that, I can't remember. So what else would you like to hear?

|| *How long have you been in your flat, current flat?*

16 years.

|| *So you've seen when this IKEA was built?*

Oh, Yes. And Tesco.

|| *What was it there before IKEA and Tesco? Was it just nothing?*

It was just factories there. I can't remember which ones but it was all around here. Because all of Wembley... only stadium was there but nothing else. It's just factories were there or empty land. No houses at all around here. Factories there. The shops came after. We were talking about that not too long ago what it was here.

nificantly involvement in the South Kilburn and Barham Park regeneration. The only significant issue that really needs to be justified is how you manage people who live in there.

When I was a child myself, I used to go to Tavistock youth club. Brent said they had minimum of one youth club in each ward and they have 33 wards. Now there are only a dozen youth club because of staff reduction, government cuts and funding cuts. In the past, people used to get together but because of the new technologies, such as gaming and machines, people don't interact much so I think social skills are lacking in lots of kids now in comparison to what it was like before. That's the difference I have noticed. And it's also you don't get as much support from a local authority now than you used to get. That's obvious.

Church End Demolition Site © Robert Johnson



Chalkhill Redevelopment Project 1965-1971 © Robert Johnson

**Appendix 3: *Enfolded Surface***

Residency

National Glass Centre, Sunderland, 2017

Solo Exhibition

Enfolded Surface, The Muse, London, 2017

Enfolded Surface, National Glass Centre, Sunderland, 2018

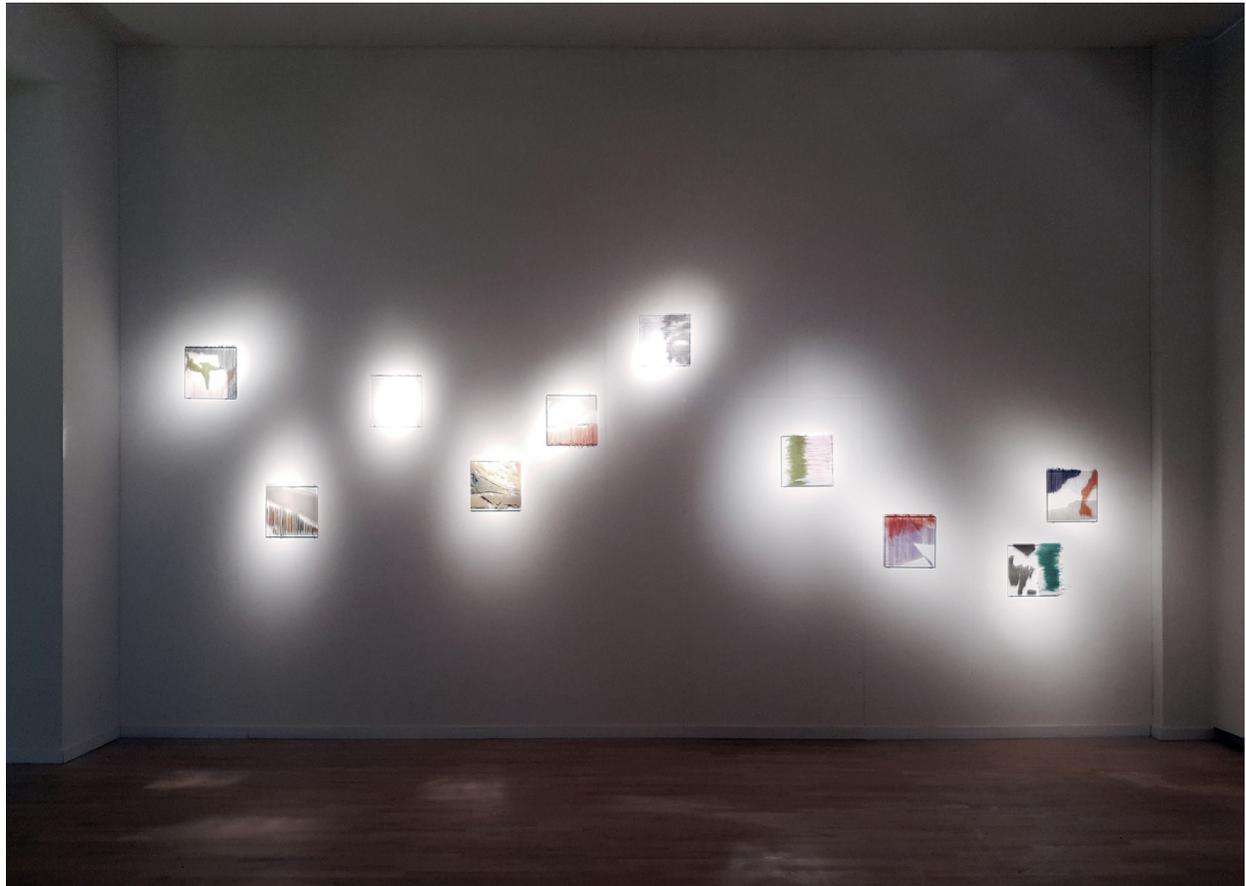
Group Exhibition

Northern Print, Newcastle, 2018

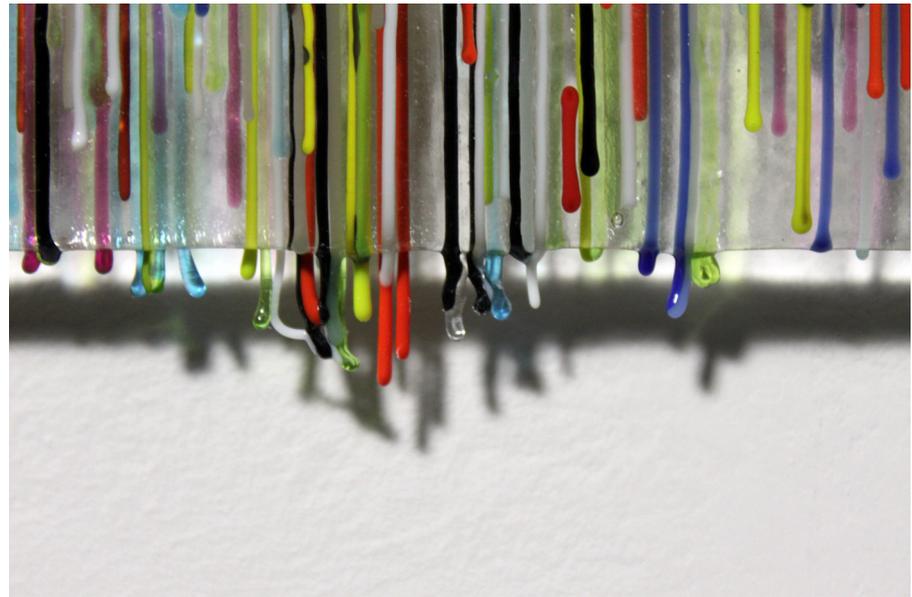
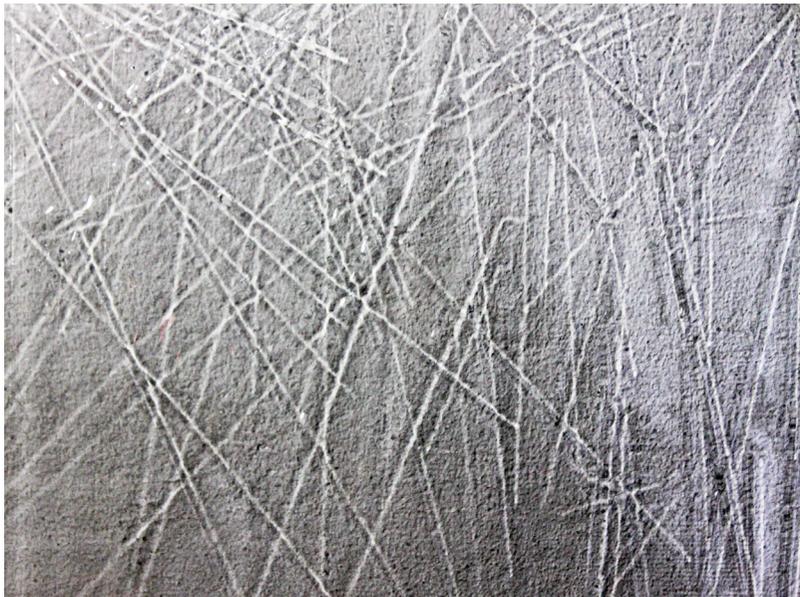
Jutta Cuny-Franz Award, Museum Kunstpalast, Düsseldorf, Germany, 2019

## Enfolded Surface

enamelled, printed and  
fused glass  
dimensions variable  
2017









Enfolded Surface

drawing on drafting film  
79×61cm  
2018



Enfolded Surface

drawing on drafting film  
79×61cm  
2018





**Appendix 4: *Thread your way through***

Residency

London Creative Network, SPACE, London, 2018

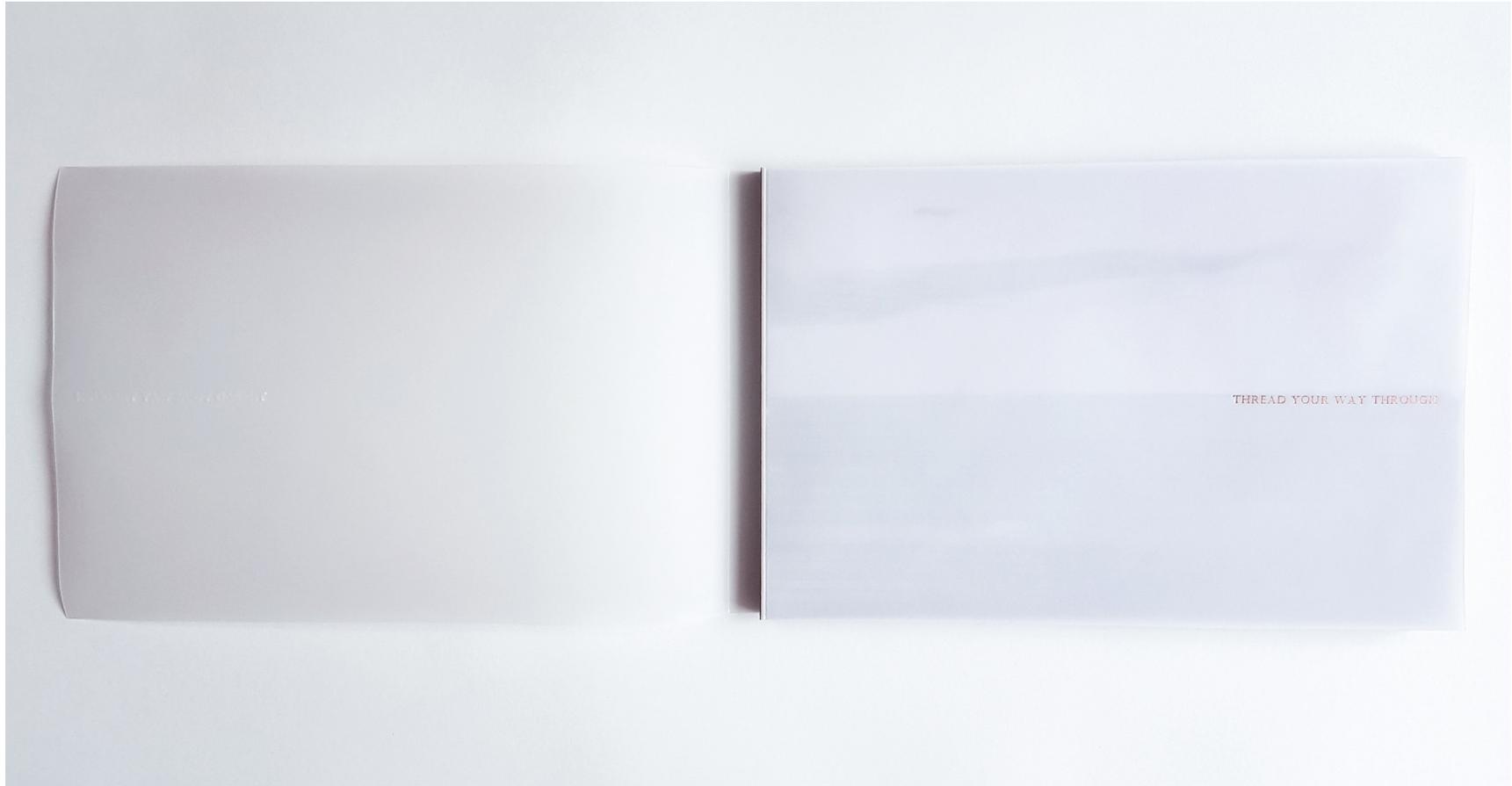
Group Exhibition

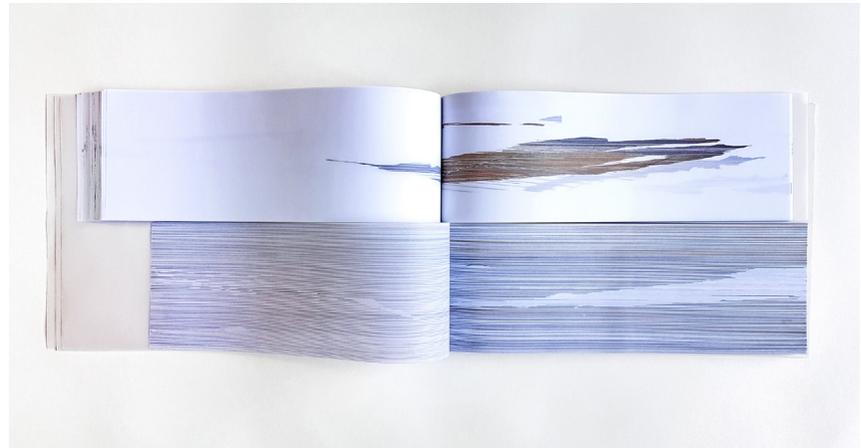
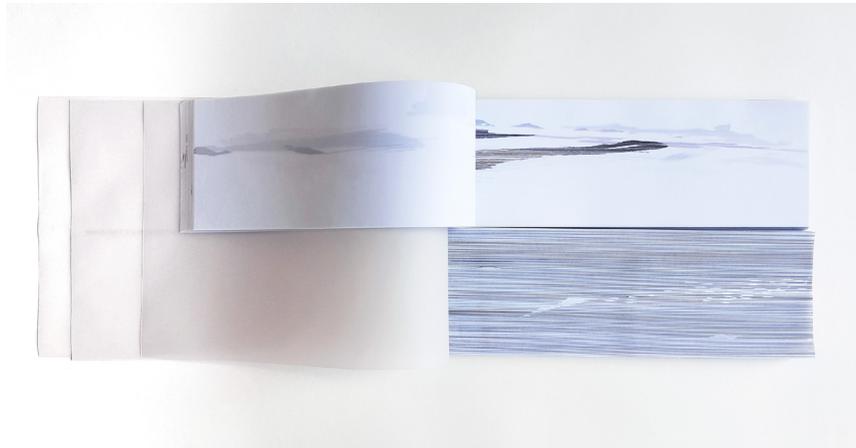
SPACE, London, 2018

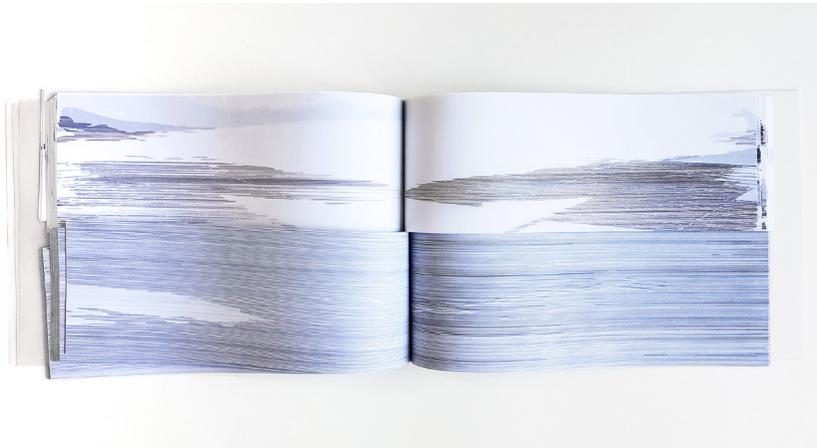
Thread Your Way  
Through

dimensions variable  
2018

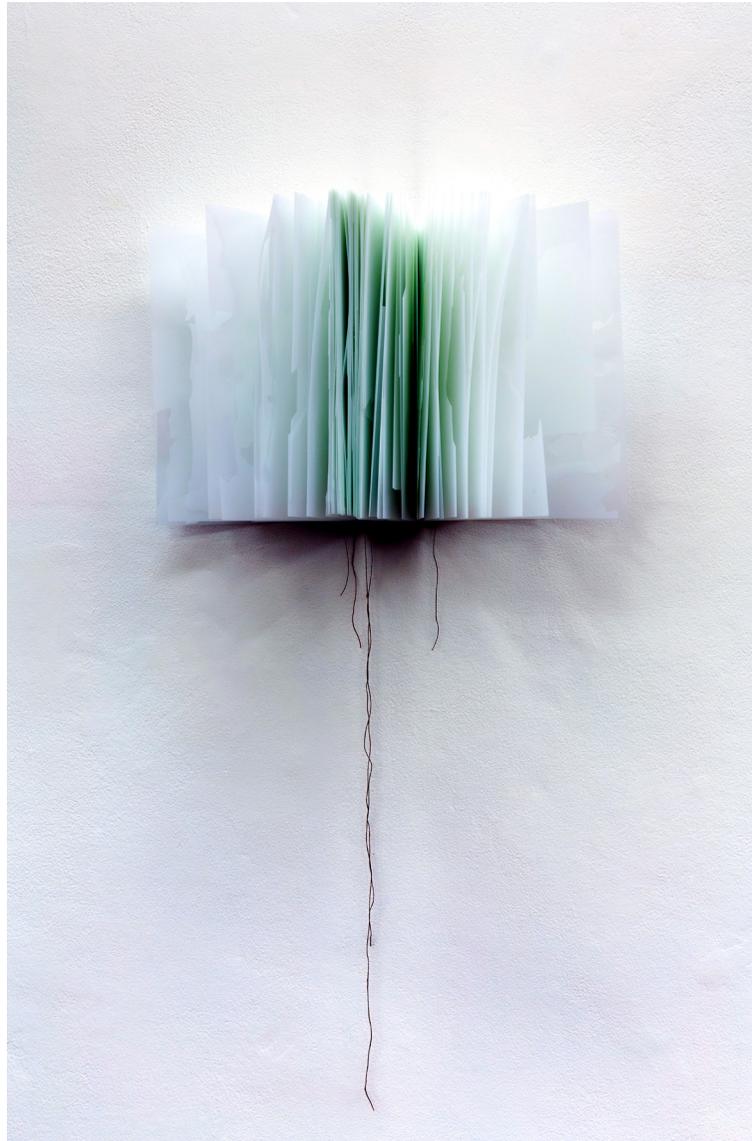
















**Appendix 5. publication *assembly passage***

The following essay and images are extracted from *Sun Ju Lee: assembly passage 2015–2017* (ISBN: 978-1-5272-1989-2, 2018).

## Essay

*Everyday Life* \_Yates Norton

Sun Ju Lee's works compel us to move. Hundreds of monofilament wires wound around a frame glisten with shapes that emerge and disappear, promising, but never delivering, legible images. Back and forth we walk around, near and beside her works. Large scale drawings, screen prints and innovative glass works produce a similar effect and are often arranged in groups, unified by one title (for example, 'Assembly Passage'). Together the works create scenes which encourage us to move from piece to piece, resisting a static relationship between viewer and work.

This evokes Lee's own practice of research. During a residency in Brent, for example, the artist interviewed residents and passers-by, photographed spaces and walked through the rapidly changing urban area. She collated thousands of photographs, most often of shadows of people and objects, which she compiled together and merged in photoshop. The resultant images of strange dark masses were printed on monofilament wires, and the final work touched with paint in various hues. The works thus compress an accumulation of experiences and notations, but in their shifting state as we move before them, re-establish the sense of movement and duration that the artist felt and explored in the works' research and making. Lee both compresses time and place, and then activates it in the mobile experience the works provoke.

## Essay

Movement is fundamental to her practice. Her research into any work involves constant walking and exploration. This dynamic interrelation between subject and place disrupts the developers' view of urban space as sites of productivity and profit, with areas divided in computerised plans and negotiated in off-site meetings. In the developers' view, an area is a site of division and clarity, with spaces, movements and activities accounted for, administered and controlled.

But movement disrupts this. As Michel de Certeau explored in a seminal work, *The Practice of Everyday Life* (1984), dominant ordering systems, whether architectural, urban or linguistic, are always rendered pliable by everyday lived experiences. Even in the banalities of our everyday movements, we actively and creatively appropriate dominant orders by introducing shifts and changes into them. This may be as simple as taking a walk off prescribed pathways, or making little interventions into corners of built up plots so that we act like weeds growing unaccounted for, unauthorised in the interstices of brick and mortar. And it is thus that our innumerable and proliferating movements eschew subordination to a totalising system of clear structuration, because such trajectories can neither be quantified nor organised: 'Their intertwined paths give their shape to spaces. They weave places together' as de Certeau notes.

And it is here that Sun Ju Lee's work enacts a form of political praxis that is central to de Certeau's politics of walking. In her assemblage of experiences and memories exhibited in gleaming filaments and

## Essay

strange shifting shapes before which we have to move and which we look at again and again, we are reminded of the need to experience our environment dynamically and reciprocally. Lee's works assert that such experience cannot be contained in terms of productivity and organised leisure and work time, but in terms of a creative embrace of our environment's forms and affective dimensions. It is thus that Sun Ju Lee affords a space of contemplation and awareness not tethered to a specific proactive end or narrative (in the terms of Brent's developers 'Economic Regeneration!' 'Recreation!' 'Work!'). Rather, her environments and assemblages ask us to inhabit multiple perspectives that do not cohere into a comprehensive, communicative story or experience available for easy summary, reproduction and commodification. Both her own experiences of the overlooked corners of Brent and those of the many people she spoke to are assembled here as a reminder of how we 'weave spaces together' thus resisting, at least momentarily (but with promise of further possibilities of change), the structured, surveyed landscapes of our city.

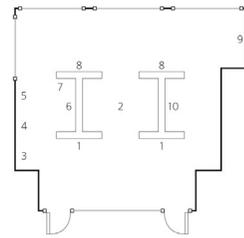


## Solo Shows

assembly passage

14 October – 30 November 2016

The Gallery at The Library at Willesden Green, London



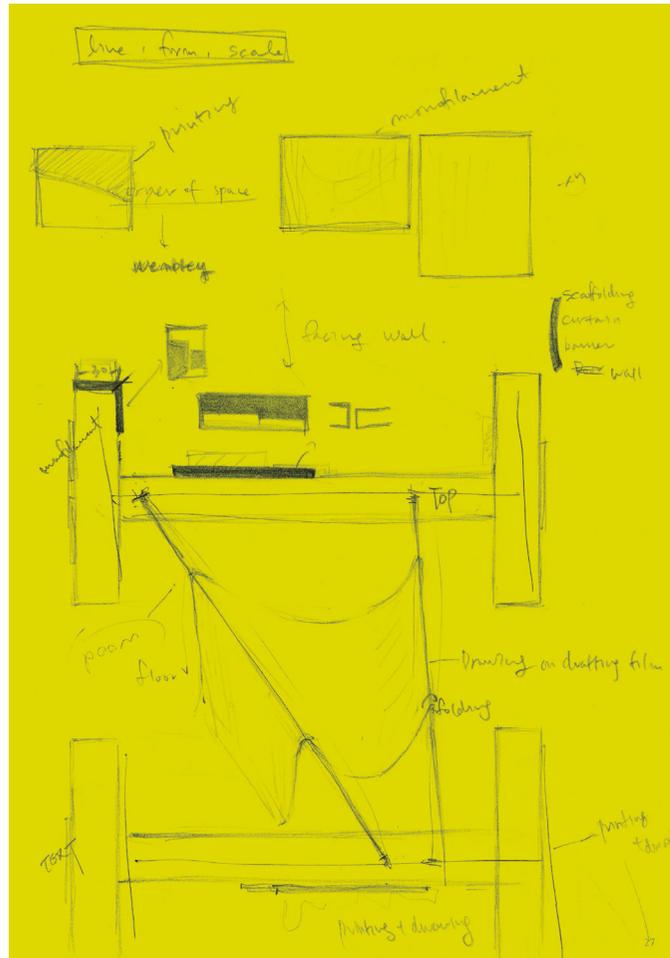
1. painting and digital printing on monofilament wire, 93×70cm each 2016
2. drawing on drafting film, dimensions variable 2016
3. screenprint and drawing on drafting film, 57×50.5cm 2016
4. screenprint and drawing on drafting film, 49.5×69.5cm 2016
5. screenprint and drawing on drafting film, 49.5×69.5cm 2016
6. painting and digital printing on monofilament wire, 57×75cm 2016
7. screenprint and drawing on drafting film, 41.5×34.6cm 2016
8. screenprint and drawing on drafting film, 51×65cm each 2015
9. painting and digital printing on monofilament wire, 100×80cm 2015
10. screenprint and drawing on drafting film, 63×87.5cm 2016

Drawing on interpretations of the spaces in which we live, Sun Ju Lee's work explores how people and space interact to create a place, thereby demonstrating how places reflect a variety of occurrences. By altering the experience of environment and the visual evidence of time into a form of image that speculates on the situations depicted, her work generates a sense of spatial fluidity of a place.

In the exhibition <assembly passage>, Lee develops her ongoing research **a practiced place**, which examines the way we recognise the significance of place, in response to Brent where she has participated in the Artist Maker Residency of Create Space London. In documenting her journeys around Brent,

이선주 작가는 우리가 사는 공간space을 해석하여 사람과 공간의 상호작용이 장소place를 어떻게 만들어내고 장소에 어떻게 반영되는지를 찾는다. 그의 작품은 주변에 대한 경험과 시간이 만들어 낸 시각적인 증거들을 이미지로 변환하여 한 장소가 지닌 공간적 유동성을 인지시킨다.

작가는 프로젝트 **실천된 장소 a Practiced Place**를 통해 사람들이 장소의 의미를 인식하는 방식을 조사해왔다. 전시 <assembly passage>는 작가가 참여했던 크리에이티브스페이스런던Create Space London의 아티스트 메이커 레지던시Artist Maker Residency가 있는 런던 북서부의 브렌트Brent 지역 재개발을 체험한 타지인과



Drawing for <assembly passage> installation, pencil on paper 2016

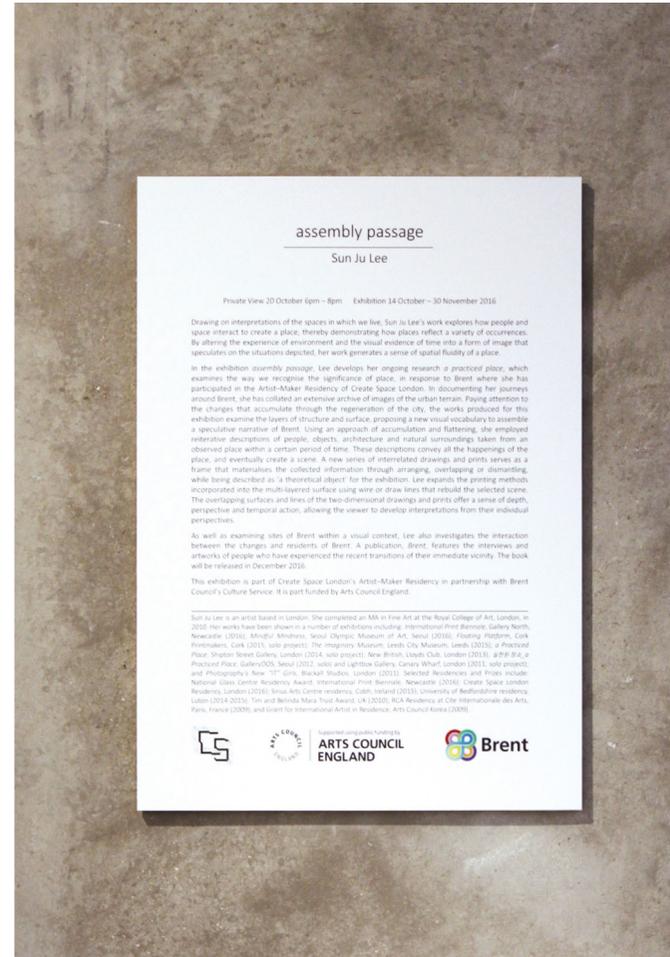
#### Installation View of <assembly passage> 2016

The exhibition <assembly passage> is installed in a way that reveals the structure of my passing through as I investigated Brent from a non-local perspective. As viewers walk into the gallery, they would consider the places around their lives within artworks. No individual work has been given a title, because all of the pieces work together to complete <assembly passage> as 'a theoretical object' in the gallery. The order of photos presented sets out the way for people walking through the gallery (See research project Create Space London, London, page 52 for full context).

전시 <assembly passage>는 크리에이티브스페이스런던 레지던시 참여 당시 작성한 기록과 주민 인터뷰 및 워크숍을 통해 수집한 이야기를 시각화한 드로잉과 프린트, 설치작업으로 구성된다. 작품들은 개별적인 제목 없이 <assembly passage>라는 전시 제목 아래에서 관람객의 시선 속에서 겹치고 해체되는 과정을 가지며 서로 간에 연관된 프레임으로 역할을 한다. 이 책에 실린 사진의 순서는 전시장에서 관람객 동선을 따른다(크리에이티브스페이스런던 레지던시 기간 동안 진행된 리서치 프로젝트의 전체 내용은 이 책의 52페이지를 참조하기 바란다).



assembly passage



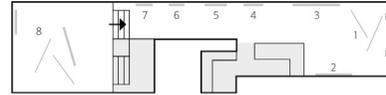


### Solo Shows

#### Enfolded Surface

30 November – 24 December 2017  
The Muse, London

The exhibition <Enfolded Surface> shows my current work between 2016 and 2017, in addition to new glass pieces, which I created during the residency at the National Glass Centre in 2017.



1. drawings on drafting film (230×152cm, 200×152cm), dimensions variable 2016
2. enamelled, printed and fused glass, 70×125cm (30×30cm each) 2017
3. enamelled, printed and fused glass, 70×180cm (30×30cm each) 2017
4. screenprint and drawing on drafting film, 49.5×69.5cm 2016
5. screenprint and drawing on drafting film, 49.5×69.5cm 2016
6. screenprint and drawing on drafting film, 41.5×34.6cm 2016
7. screenprint and drawing on drafting film, 57×50.5cm 2016
8. drawing on drafting film (220×145cm, 210×152cm), painting and digital printing on monofilament wire (80×130cm, 100×80cm), dimensions variable 2016

전시 <Enfolded Surface>에는 2016년부터 2017년에 걸쳐 완성한 작품과 2017년 선덜랜드Sunderland의 영국 국립유리센터National Glass Centre 레지던시 참여 기간에 작업한 작품이 포함되었다.





Selected Group Shows

44  
assembly passage

*Installation View at University of Bedfordshire, Luton, UK, 2015*  
*Platform drawing on drafting film (80x120cm, 200x140cm, 160x160cm, 160x160cm), screenprint and drawing on drafting film (51x65cm each) 2015*

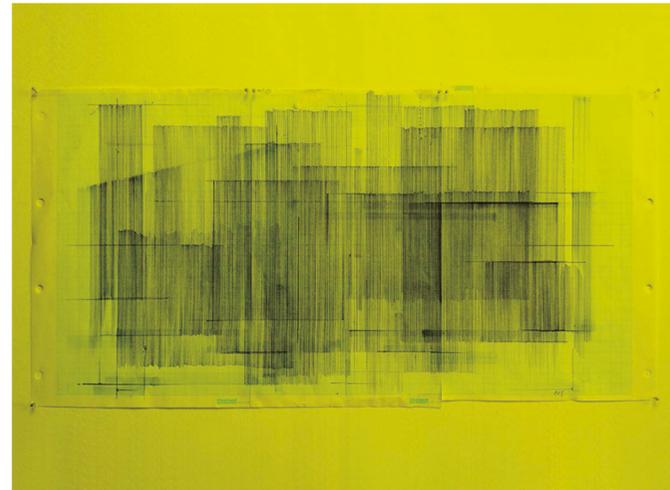


45  
assembly passage

The work **a Practiced Place** is a reconstructed image of the place using a range of shadows created by the people, architecture and objects which once occupied the place.

드로잉 설치 **a Practiced Place**는 한 장소의 변화를 오랫동안 관찰하며 그곳에 잠시라도 머물렀던 사람, 사물 그리고 건축물의 변화가 만들어낸 움직임을 수집하여 장소를 재구성하였다.

*Drawing for a Practiced Place installation, pencil on paper, 2015*





*Floating Platform screenshot and drawing on drafting film. Web printing: 100x225cm, 2015*

From a non-local perspective

As a stranger, I searched for scenes of Brent's regeneration/redevelopment projects by taking photos of the immediate vicinity, or observing the local context. The collected information was used for a series of large-scale drawings and prints, which showed in the exhibition <assembly passage>.

Extract from Brent regeneration/redevelopment image archive 2016



타지인의 시선

재개발사업을 통해 변화되는 브렌트의 모습을 타지인의 시선에서 관찰하고 사진으로 남겼다. 이렇게 수집한 자료들은 개인전 <assembly passage>의 드로잉과 프린트 작업의 출발점이 되었다.





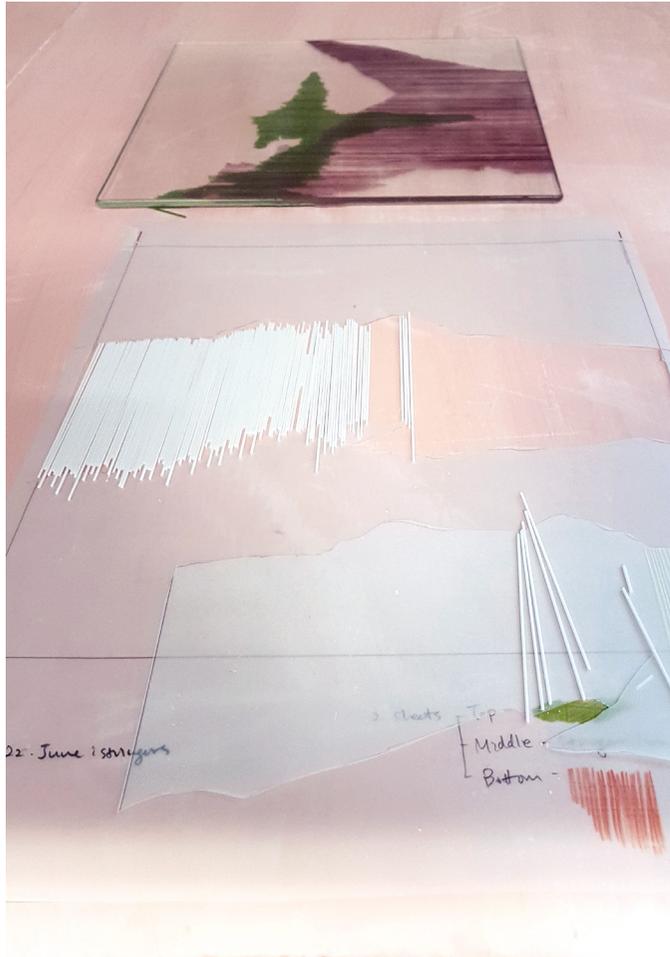
### Research Project

May – June 2017

National Glass Centre, Sunderland

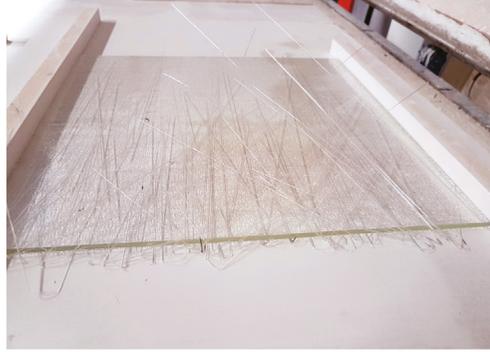
Rather than focusing on making a piece of glass work, I tried to extend my current practice to include the use of glass materials. I tested several ways of glass-making, such as folding, fusing, firing, screenprinting with assorted colours and thicknesses of glass sheets, powders, enamels and stringers.

2017년 영국 국립유리센터 레지던시에서는 프로젝트 **assembly passage**의 드로잉과 프린트 작업의 연장선상에서 유리를 하나의 재료로서 활용할 수 있는 방법을 찾았다. 그 결과, 여러 가지 색과 두께의 유리판과 유리 막대 등을 접거나 녹여 붙이거나, 유리가루와 물감을 이용한 프린팅 방법을 현재의 작업에 적용할 수 있었다.



Study of Glass :  
fusing, bending and firing of glass stringer



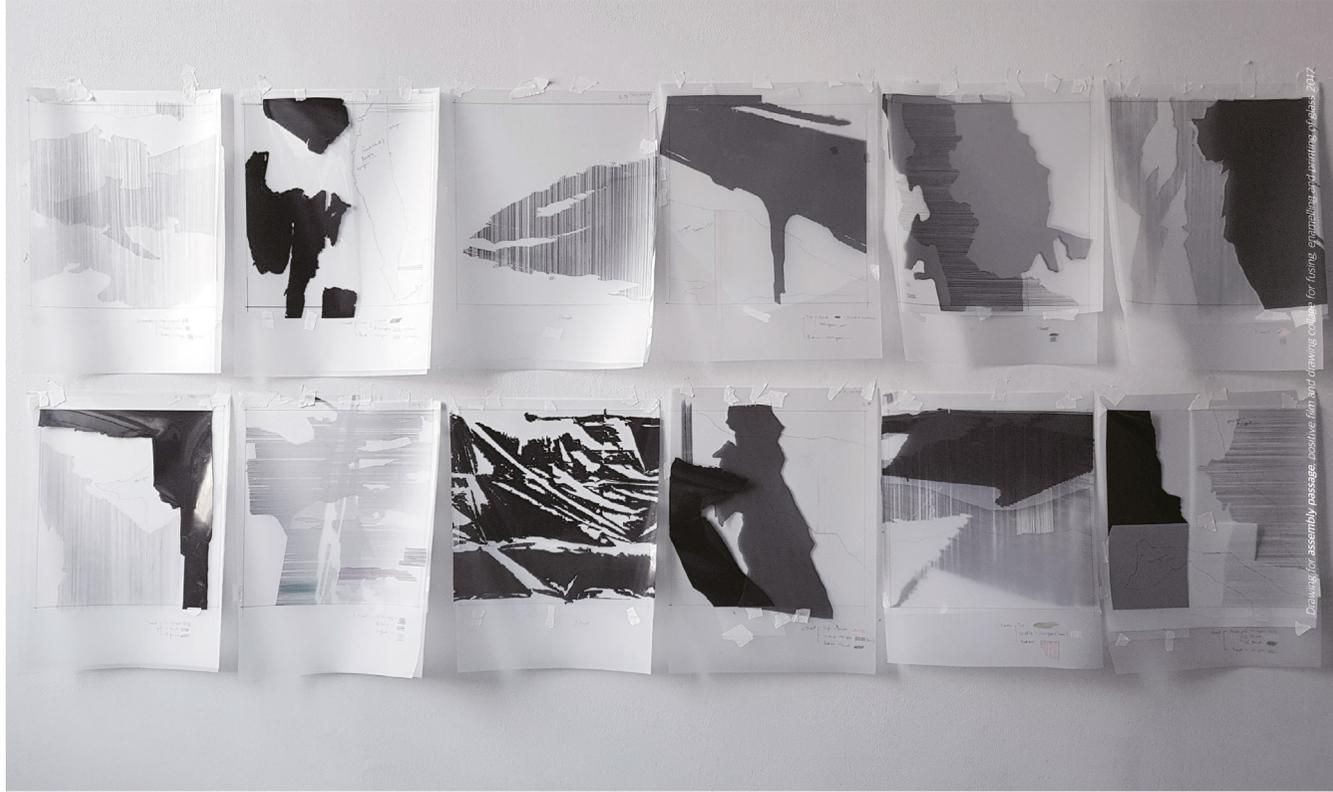


110  
www.researchgate.net

Study of Glass :  
printing and firing of glass powder



111  
www.researchgate.net



All images are based on the scenes that I found on the streets of Sunderland while working at the National Glass Centre. I extracted the images to enfold descriptions of people, objects, architecture and natural surroundings with various colours of glass enamels, powders and stringers in line with my large-scale drawings and screenprints on drafting film.

선덜랜드에서 수집한 레지던시 주변의 이미지를 다양한 과정을 통해 연구된 유리 작업으로 확장시켰다.

*Drawing for assembly passage, coloured pencils on paper, 2017*

