

DEVOLVED SCULPTURE

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ABSTRACT

This research is focused on the fictive processing of information as an essential method in contemporary art's production. Framed within a discourse on the production of subjectivity, it uses diagrammatics as a model to think through, whilst engaging an expanded practice of sculpture. This body of work functions to articulate the space between lived thought and object materialization. The name of that space is Devolved Sculpture.

DEDICATION

For Claire, Theron, Ivor, and Silas.

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The full committee's approach to teaching, learning and art making will have an enduring influence on my understanding of what is possible within art academia, and how to engage the structures that support experimentation as a radical mode of knowledge.

Alongside of my committee I would like to thank all the people that have helped and challenged my conception and making of this body of work. From the insightful studio visits with Dan Adler and the conversations with Neil Mulholland, to the conceptual wanderings with Derek Coulombe and Alejandro Tamayo. I'd also like to acknowledge the tremendous support from Barbara Balfour as Graduate Program Director, her encouragement into alternative methods was a delight.

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The raft keeps floating as we continually rebuild it...

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Introduction

My research and artwork are directed at introducing and articulating the term *Devolved Sculpture* to contemporary aesthetic discourse. I'm looking to test what it means to identify and define the theoretical parameters of a 'practice' of contemporary art, from within that practice. The key research components of *Devolved Sculpture* are the three complimentary disciplines it draws on; art writing, diagrammatics in art and object making. It is through the integration of these disciplines that a pedagogical model that addresses the subjective register of contemporary art scholarship is slowly elaborated. Concretely, this amounts to the treatment of existing artworks (my own and others) and theoretical models as fictional characters, cultural objects within my parafictional practice of production.

This research comes out of a chance encounter with an impossible object, the book titled 'Devolved Sculpture'. This may seem like an improbable reason to start a doctoral research program, but it's what was contained in this book that has affected my understanding of how subjectification functions in artistic production to such a radical degree that I felt it necessary to expose.

There are two significant physiological shifts that occurred in my life/body that set the pretext for the discovery event of the 'Devolved Sculpture' book.

For almost half of my life I suffered with diplopia, caused by convergence insufficiency. This meant that a large part of my experience of the world around me was seen in double. This was quite a severe condition. The double vision I saw through was like seeing a spectral echo overlaid on top of any image, object, text or scene I was looking at. One of the detrimental

implications of this condition was my altered ability to read. So much so, that I received corrective surgery to realign my eyes. In itself this was a relatively traumatic event, but it was the loss of double vision that has lingered as the traumatic consequence of the episode. An unattainable return to that state of being has been a key factor in my artistic practice since.

The second significant shift was the sudden development of Tinnitus in my right ear. Incurred during an intoxicated accident that resulted in the fracturing of my skull, my hearing is now haunted by an omnipresent high-pitched squeal that is completely inaudible to anybody outside of my person. It was the following day after the accident, when released from hospital, that I discovered 'Devolved Sculpture'.

In my fragile state, recovering from the head injury, I decided to watch David Lynch's 1977 film "Eraserhead". Lying on the plush green sofa I watched. It wasn't far into the film that I turned away from my screen and closed my eyes. Still conscious and listening deeply, I remember the very loud industrial noises of the soundtrack and thinking to myself, at least my ear doesn't sound like that. On re-emerging from the sofa, the film had finished, and the VHS cassette had auto-ejected from its machine. It was a home recording and the hand-written label read – ERASERHEAD - in thick blue marker. But underneath this were the scored-out words

~~21 Devolved Sculpture (see book included)~~

I found the cassette box. It was a larger format than a regular VHS box. It was hard, ribbed purple plastic and made in Japan. The cassette jacket was a collaged image. An assemblage of many fragments of important modernist sculptures mixed with annotated medical illustrations of grey matter. The jacket was exquisitely crafted and beautiful to look at, but it wasn't until I'd

opened the box that I realised what I was in the presence of. The intangibility of what was contained in the box was imprinted with such a density that made it impossible to grasp. As an object, it was no different from any other book. Its pages were foldable, its graphics were legible. Neither remarkable, nor indiscernible, from each angle it was looked at, its form shifted. A plan(e) moved by the one who apprehended it. But it was what was inscribed on its pages that determined how I would progress through this program of study. “Devolved Sculpture” was its title. Throughout the book were undeciphered passages of text, with marginalia. The images within seemed to make nonsense of the texts they accompanied. Random photographs that hinted at scenarios, juxtaposed with diagrams. As you leafed through the pages, either to find a reference or note, you were never able to find your original page. Each time something else had shifted and it was never the same twice. Although being clearly identifiable as an abstract object, it was also discernibly a book.

It generated in me the desire to try and follow what it projected. What follows is my processing of the contents of this book “Devolved Sculpture” alongside the ways I have either recreated some of the sculptural things described in its pages, or the zones of research its content has pointed to.

Initially, I was drawn into thinking about diagrammatic practices in contemporary art as a way to understand the unconventional thought-images accrued in “Devolved Sculpture”. In discovering and reading it, I felt I was being enveloped into a pre-existing hyper-sigil. Whilst I could register some of its content, it always felt like there was something beyond what it directly projected. An unsaid knowledge that was only accessible through a tacit interaction with the information it gave. It seemed to propose that we no longer confined the notion of diagrammatics to a familiar

tool for instruction but instead use it as a form of expanded aesthetic practice that provides a perspective on the forms of trans-categorical knowledge current scholarship engages. I have been interested in this relatively under-defined field of aesthetics through figures like Simon O'Sullivan, Neil Chapman and John Cussans in relation to doctoral-level practice-based art research that productively expands the boundaries between writing and art, and practice and theory. Within art practice, diagrammatics can accumulate fragmentary impulses on a single plane, at once unifying and abstracting. The ability to give a communicable form to incommensurable subjects is a strategy synonymous with learning within fine art academia. As primary objective of this body of research, the pedagogical models sought involve the fictive processing of information as a method of learning. Communicating abstract thought processes through both written and performative forms—papers, exhibitions or lectures—facilitates the subjective folding-in of multiple sources of knowledge, allowing for feedback to function generatively. The creation of new bodies of sculptural work that weave the theoretical and fictional act as platforms from which to explore and teach alternative realities that encourage novel engagements with the contexts they are presented in. In addressing these modalities, my ambition is to create a body of knowledge as an artwork that registers the alternative subjectifications at play in its conception. Moreover, by enacting some of the functional characters that control this process, I want to generate a dysfunctional method that works to untether the operability of subjective control.

To understand a diagrammatic art practice, you have to pass through the process it promotes. This thesis is an example of that practice, which functions as an outline or map of the components that make up a diagrammatic art practice at the same time as embodying it. I bring forward significant theoretical considerations mixed with artist examples, speculations and

artworks, in order to develop a framework from which the term ‘Devolved Sculpture’ can be thought.

The book's invitation to write in a similar manner as to how one makes, installs or moves through an exhibition of artworks is a factor I kept coming back to. This helped me look at Devolved Sculpture as a transition of an abstract object into concrete moments. To do this, I've applied tropes proper to the creative communication of that transition and placed them within a diagrammatic that is not fixed to the representation of a condensation/abstraction of thought, as you would find in the drawing of a diagram proper but moves beyond that representation into the affective temporal condition of experience. Thinking here about how an exhibition of objects in space can function as a diagram for engagement. The predominant reason for using diagrammatics in this way is that it provides a plane on which concepts and forms can be posited and manipulated. The plane here refers to the multi-faceted durational artwork that is Devolved Sculpture's overall thesis. Diagrammatics, as a practice, allows for the bringing together of spatial and temporal markers into a dynamic that does not give dominance to either dimension. The production of a diagram, in this expanded notion, is to generate a communicable form that is at once specific and open, maintaining the ambiguous and often opaque sources from which Devolved Sculpture is conceived. To exemplify this, Devolved Sculpture's thesis is set up as a number of experimental objects. These objects of inquiry take on the guise of common cultural forms, such as written text, lecture, sculptural thing, photograph, drawing, diagram, etc., treating each as ‘points of information’ that function as pauses and forces within the overarching dynamic of the diagrammatic artwork.

To understand how this is conceptualized I have structured my research into four fields of application.

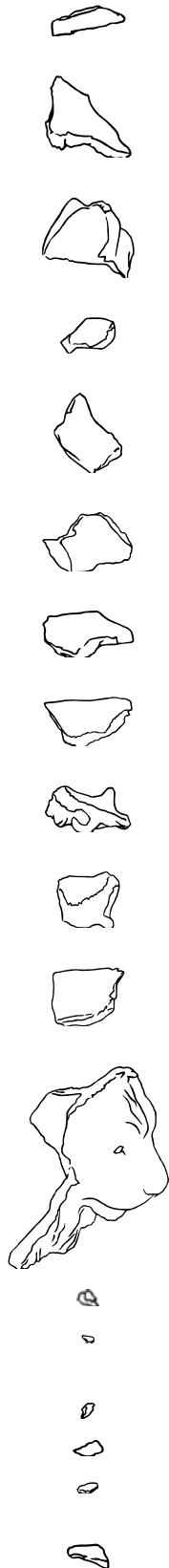
1. Diagrammatic methodology (Method)
2. Fictioning as tool (Action)
3. Parafictional obedience (Outcome)
4. Pedagogical implication (Consequence)

In an effort to collate these fields, I will use the primary objective of the study, the fictive processing of information as a method of learning, as a device to investigate the significant figures, artworks and theories that make up my understanding of what ‘Devolved Sculpture’ is/n’t.

Devolved Sculpture

Contents







Fiction is that that can not be.
Devolved Sculpture is a fiction.

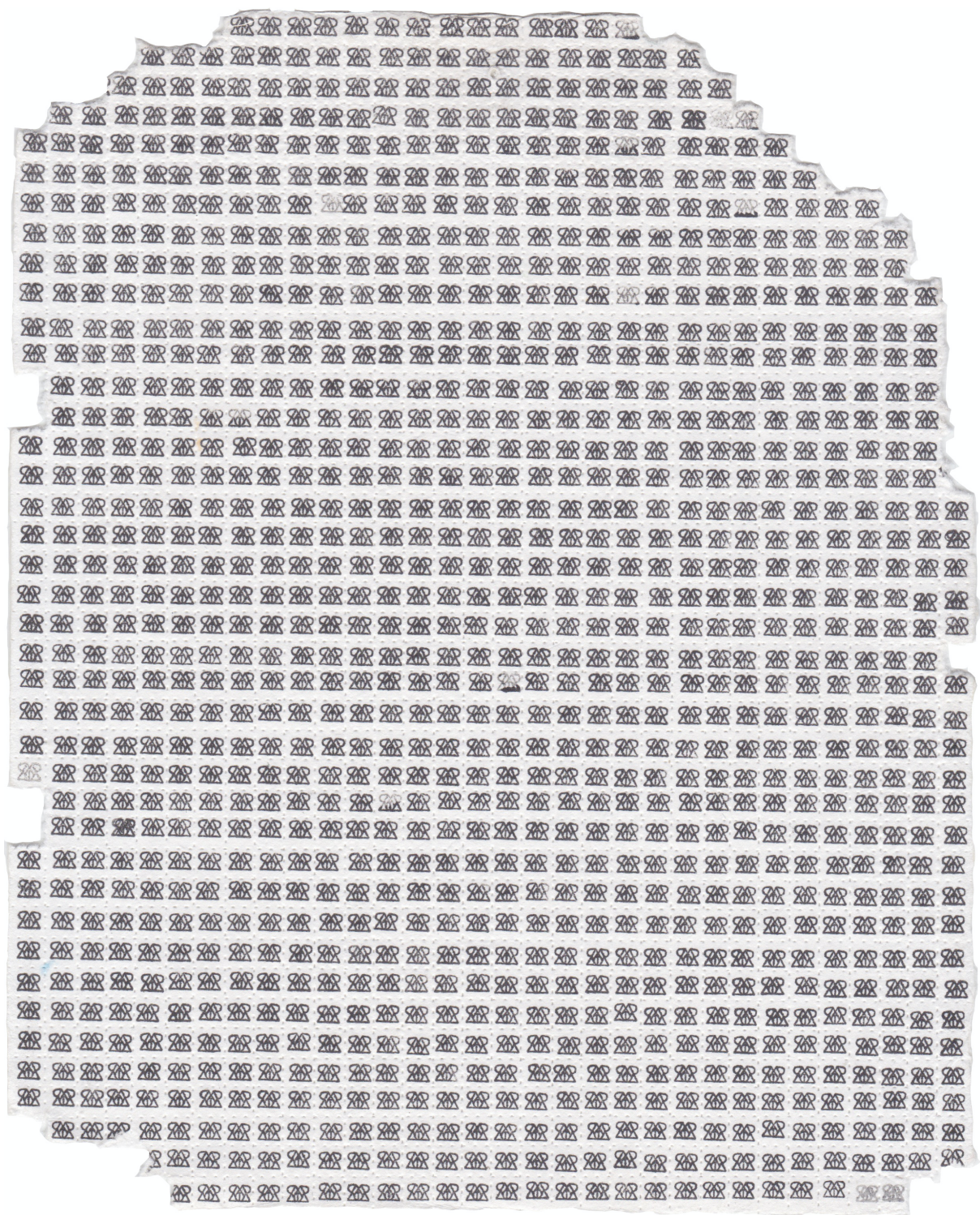


Fig 1

Choosing diagrammatics as a method seems congruent with how artworks function, in that they have the ability to communicate at speed. Their aesthetic firstness is met with a secondary, more complex reading of the informative things presented. Such juxtapositions instantaneously set those things and their semantic meanings in motion alongside their a-signifying aspects. It's from this position that we can start to think about how a diagram is an object with a-signifying properties trumping representational properties. Indeed, the question here is how does a diagram, which is couched in semantics, move beyond representation? This is a question central to the practice of diagrammatics in contemporary art. Firstly, how do diagrams work to condense thoughts into aesthetic 'thought-images', and secondly, how are those thoughts generated by and passed through the mechanics of the diagram to bring forms into being? How does thought turn into material or, more to the point, what are the materialities of thought?

At a glance all diagrams have

- Points of information. 
- Forces, be they arrows, lines, circles that direct your gaze to other points of information.
- Symbols that represent the points of information.
- Indexical annotations / contents / written contexts.
- Various visual cues that direct the speed of engagement.

But how do these elements, easily apprehended in relation to a 2D diagram, translate into 3D objects or artworks in space? Is it useful to apply a diagrammatic methodology, an object-based diagrammatology, beyond the analysis of an artwork and into the production of artwork, within an academic context? These commonalities of the diagram are introduced because they help to think about the commonalities inherent in subjectivity, and how these commonalities affect our

reading of artworks. If we consider subjectivity as a manifold of multiple diagrams that articulate our shared traits, movements, modes of identification, and methods of communication, we can start to analyze what they are and how they can be affected. Important to this analysis is the distinction between a diagram and a diagrammatic. A diagram is to be looked at. A diagrammatic is to be lived through. The definition of diagrammatic is “of or in the form of a diagram.” But what happens when we expand what is considered to be the form of a diagram? There are a number of ways to think about diagrams, all of which develop out of a critical approach to the aesthetic regime that we are becoming increasingly aware of. John Mullarkey’s writing on Post-Continental Philosophy is useful to unpack how this transition occurs between thought, space and diagram. In his chapter “Thinking in Diagrams,” we are presented with an analysis of how diagrams function in relation to the work of three philosophers of immanence, Deleuze, Badiou, and Henry. One of the main factors of a diagrammatic practice, illuminated by Mullarkey, is that it is to be ‘gone through’ as opposed to ‘looked upon’. Mullarkey’s breakdown of the operability of diagrammatics is astute at the level of conception, but is kept within the parameters of graphics on a page and does not broach the level of objects in space. What I’m proposing is that we can think about an exhibition, an installation of artworks, as a diagram. Mike Kelley is an example of an artist that anchored this concept materially when he produced the ‘Educational Complex’ in 1995. He knew that by making such a structure he was casting a diagram over his entire oeuvre, in effect composing it as one work. The architectural model that is the ‘Educational Complex’ functions to shrink its viewers down to ant size, giving them the ability to *dérive* through the paths and hallways of the model. Furthermore, the circular holes cut through the buildings provide the invitation to shrink even further to a sub-atomic level and become part of Kelley’s mind. These material cues are set so as to initiate our transformation

from viewer to participant. By bringing us into any future exhibition of Kelley's work, post-Educational Complex, we are being affected by the psycho-structuring of his conceptualization. It shifts our perception of any building he made exhibitions in, be it the California Institute for the Arts or the Louvre, down to the level of the table. It's worth emphasizing that this diagram is cast retrospectively, and now we can't but see the earlier work in light of the 'Educational Complex'. In this, the capacity of diagrams (or thought-images) to reconfigure the past is always operative. It's through those reconfigurations that other futures are written. Kelley's writing further exemplifies this by situating his material practice within a tensile relationship between theory, critique, historicization and fiction. By using some of the cues he generated and furthered, we have to consider how does one write in a manner that is consistent with how one installs an exhibition? You are not writing about a subject, but writing through a subject. Can you move through the conceptual objects of your psycho-structuring in the form of a *dérive*, and how do you capture the unexpected results of that passage?



(Extract from Devolved Sculpture)

Palimpsest in Reverse

After the acceptance of Art's impotence to connect to anything meaningful, if there was such an anything, artists found themselves in a spatiotemporal conundrum that challenged their *raison d'être* to its core. The effect of a pandemic was the catalyst to this realisation, but it was only the first wave of the paradigmatic tsunami. As it was with 'Event', all we had to hold onto was the memory of affect. The slip into complete Virtual-Actuality was recorded through the cultural movements of the Diagrammatic Turn, and the consequences of Fictioning were felt throughout Art's final years.

Kommis had become the symbol for the final year's non-capitalist trade. Its ability to embody exchange had changed the rational of how Art was being consumed. No longer did it make sense to own *objets d'art*, as the Turn had rendered hyper-duration the principle of equality and value. Accounting for each moment, in its own multiplicity, had provided the speed needed to transform the stagnant game of collection. One's ability to refract the image-thought gave license to rights, and within the destructive synthesis that was the only way to continue.

Everything everything everything everything..... A world on edge of destruction - reverberated through the echo chamber. Metzger was emblematic of Laruelle's 'Photo-fictions'ⁱ. There had been an article published on the 1st of March, 2037 in e-flux titled 'Metzger's Auto-Destruction'ⁱⁱ. Its proposition was to destroy Gustav Metzger. Completely remove him and all of his artwork from existence. Scrap it! The article wasn't a written piece. It consisted solely of a diagram. Part manifesto, part *patheme*. Its purpose was to honour Metzger's action, whilst

closing the book that it had been captured in. The server that held e-flux went on strike directly after the article's publication. This was the last 'Art Strike' before the end. It lasted several decades. By that time, the 'nobody' remembered.

Before long everything had changed. The kids were digging holes. Data-mining. As they un-Earth-ed, various strata of the dig produced new configurations. With each swipe the information changed, and they/machine recorded. Page after page after page. Moments logged, analysed, re-entered and deleted. The level of abstraction that was now comprehensible had ceased the requirement of site. 'Recursion' quickly became the chant of the youth. Para-fictional modalities had engulfed the prosumer generation, and play had shifted to diagrammatic alterity.

Tyshawn Jones' -Instagram Comp- skate video heralded a post-conceptual form of *dérive* previously untapped. Physicality married place married clip married recorded sound. Played in reverse it followed the convergent wave pattern proposed in the Annihilationist's Almanac. William Pope.L's crawls were being re-enacted daily. The active nihilism vessed in his 'Hole Theory', a principle text in the Turn, gave children the non-site needed to dance around their individuated Structural Differentials singing songs extracted from Hole Theory's words.

**I am the hole
I do not see the hole
I do not picture the hole
I am the hole
Holes are not the point
Holes are empty theory
Holes are not the point
Holes are empty theory
I am the hole
I do not picture the hole
I do not see the hole
I am the hole**

Holding open the hatch, Paul M watched as Mike K crawled up from his museum bunker.

“The inaesthetics of it all!! I mean really, can we expect that this new reality be any different from the last failed projects?”

“Labour was never meant to feel so good. That was the problem. Everybody started to despise their daydreaming. They could only imagine the end. Some misdirected Prometheanism with an edge of sexual fatigue.”

“The Rights of the inverted pinnacle didn’t follow what the people wanted. The Rights were interested only in the disruption of control. That’s why it worked. The Labour involved wasn’t directed by desire. It was wholly directed at shifting our understanding of self over to the Turn.”

“That’s right, affect lost its grip on pedagogy and knowledge became instantaneous.”

“I don’t quite fall for that. A lot of the paragogy going on at that point was all about affect and its truth to recursion. The people only divested from the institutions after that point, when Labour was no longer a people thing.”

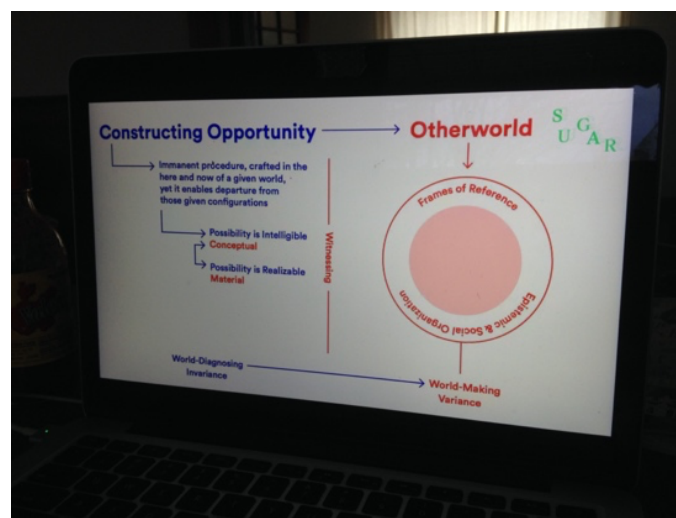


Fig 2

Patricia Reed's Diagrammatic Lecture punctuated the catastrophic end of SUGAR contemporary. We watched at the dinner table. The kids complained at how profoundly boring it was and just wanting to watch re-runs of the Ren and Stimpy show, the one where Stimpy disappears into his own bellybutton Whole. But we kept watching and tried to follow Reed's worlding logic. It was her penultimate slide that really chimed with the Metzger Photo-Fiction thing, in particular that vertical red line at the centre that read **Witnessingⁱⁱⁱ**. Human destruction. Art always loved its affair with the margins. Its abilities to shed light on the underexposed workings of humanity's fragility, but after the Turn it didn't need that. It wasn't about being seen. Everything was always already being recorded. The technologies changed with each phase and the access became more fluid, but the reproducibility was its inbuilt auto-destructive function. The artists stopped.

Fictioning as tool.

The danger of any diagram is that it presents suppositions. To orient and negotiate with oneself within these suppositions, I'm proposing that fiction is the force that joins the points of information within a diagram. It is the processing of the movement between these points that embeds an understanding of the diagram into the subjectivity of the person participating in it. Following that fiction, considered as the way one "reads" the diagram, is the interpretation of particular nodes/vectors of the diagram which then leads to the concretization of an artwork.

In 1981, W.J.T. Mitchell introduced the term ‘Diagrammology,’ while responding to a critique of the limitations of diagrammatics as a mode of literary analysis. What Mitchell provides is an invitation to a field of analysis in which the reader’s subjectivity is given equal weight to that of the writer. Simon O’Sullivan takes up a similar challenge with his discussion of myth-science and ‘Fictioning’. O’Sullivan emphasizes the latter’s hyperstitional quality, a method of positing things in the future that feedback to the present, in order to create worlds-yet-to-come in the presentness of now. If theory and fiction, in their written form, function as a conceptual architecture which one must move through, being affected or driven in different directions, then you can navigate these structures through unconscious connections. But in recounting these connections, an architecture is re-established and new paths / desire lines are made. This is a question of putting concepts or philosophies and the tactics used to animate them on the ground in ways that don’t confound them but open them up to unexpected consequences. This is one of the capacities of Theory-Fiction writing, a form embraced by Nick Land and the Cybernetic Culture Research Unit (CCRU), among others. What is useful about Theory-Fiction, as manner of writing in the context of art making, is that it works to short-circuit the suppositions any diagram presents. By overlaying existing diagrams, here thought of as graphic or textual, you generate a new form that has to be dealt with. By nesting fictions within theory, and theory within fictions my ambition is to produce a platform that gives significance to communicating without meaning. This is not an exercise to comprehend the functionality of a diagram. It is an engagement with diagrammatic functionality. The processual attribute of abstract thought uses this principle as its mode of becoming. This mode of becoming is an openness to the continual abstractions we engage when attributing words to things. Can one move beyond representation to

use words as a-signifying objects within the subjective logic of your own making? Can we consider the idea of ‘Practice’ as a diagrammatic metaphilosophy?

... the dia-gram, the moving form, is a between-form, and embodies real and actual connections...the diagram is a living, philosophical abstraction, but one that remains *actual so long as its outlines keep moving*. The insistence on movement is there because metaphilosophy (like meta-ontology) is itself a paradoxical self-belonging (it refers to itself all the time as a truth-bearer and truth-maker in one). (Mullarkey, p. 177, 2006)

There are a number of incidents in the Devolved Sculpture book that reflect this. It seemed to me that its intention was to be in a perpetual state of devolution. Each time it started to produce a governing principle; it would make a move to undermine it. With each move it generated another autonomous moment, but in so doing created the need to devolve again into something else.

To that degree, Devolved Sculpture functions as an abstraction, and it is intentional that the term Devolved Sculpture, is never fixed. The term moves between forms, be it a sigil, a book, an artwork, a moment. This is the very nature of proposing a “term” or producing a diagram. They produce something that is unable to encompass the sum of their existence, and so it is not my purpose to garb Devolved Sculpture in one particular philosophical coat. Instead, I will apprehend the concepts and forms from various positions to make a patchwork that best suits Devolved Sculpture’s elusive core. Working in this way speaks to the educational complex of contemporary art scholarship, productively expanding the parameters of art pedagogy.



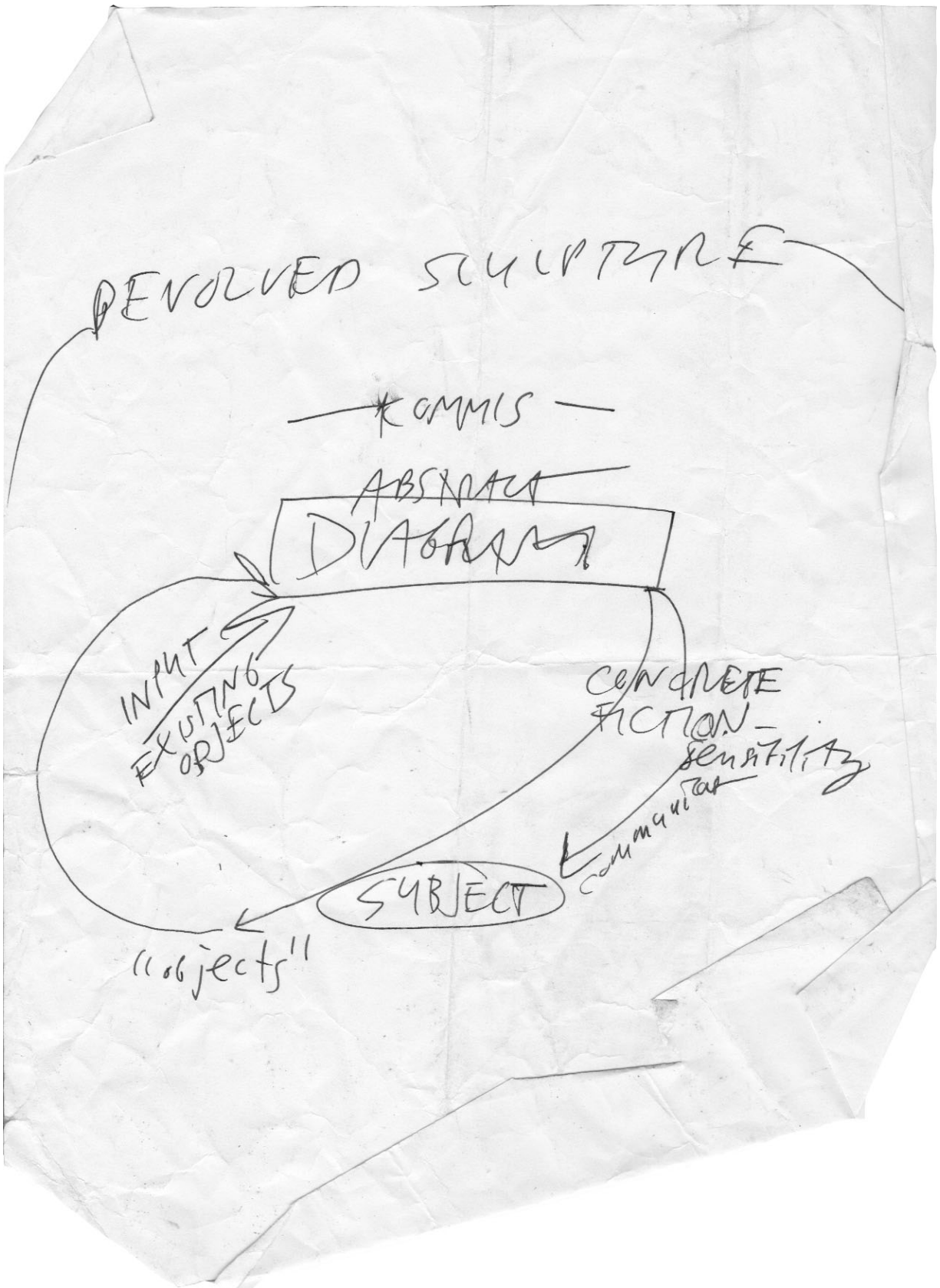


Fig 3

Parafictional Obedience 🍷

So far, my practice-based research has been driven by testing if and how the integration of the different creative registers of writing, objects and images into a singular fragmentary artwork functions. Conceiving this artwork as an expanded diagram has helped bring together sometimes disparate elements into a more coherent level of connection. What is happening with this thesis furthers those connections by articulating them within parafictional modalities. Treating ‘Devolved Sculpture’ as the book, titled “Devolved Sculpture”, that has always already been written, complicates the term’s temporality. Using it as the genesis of my program of study shifts the abstract object (the book) into the realm of how one interacts with it or follows what is written in it. The extracts of text taken from the book ‘Devolved Sculpture’ act as a time capture that echo the processual nature of learning. Devolved Sculpture as a project is an investigation of the importance of the parafictional in a conception of practice within the arts. The consequence of setting up a fiction/theory that has to be lived is a method of induction that subsequently needs to be communicated.

François Recanati sets out the knotted interdependency of the ‘Fictional, Metafictional, Parafictional’:

“Parafictional utterances talk about the story, like metafictional utterances, but they do so from the perspective internal to the story, by describing the world as it is in the story” (Recanati, p.29, 2018)

By identifying ‘Devolved Sculpture’ as the book that contains the story of its own conception—the abstract object that encodes the properties of the concept of Devolved Sculpture—I want to establish a method that uses a kind of doubling to ascribe a vast variety of attributes to the non-objecthood of the conceptual object of inquiry. In effect, what I’m interested in doing is to treat existing artworks (my own and others) or theoretical models as fictional characters/cultural objects within my parafictional practice of production. To achieve this, I have introduced the character ‘Kommis’ as the agent of my parafiction. As opposed to the idea of Kommis being a “character” with a singular identity, him/her/they/it functions more as a diagrammatic entity. Kommis should be considered as an abstract artifact that exemplifies the properties of the concept of ‘Devolved Sculpture.’ Its agency gives license to esoteric and exoteric connections, within an a-signifying logic.

Writing in this way encourages a form of incidental learning. Engaging the playful untethering of fictional writing is more akin to the material assemblages that operate in a contemporary sculptural practice. Encouraging this mode of production facilitates a concretism of sorts that treats the materiality of words, images, sounds and actions as parallel, again creating a permissive environment for the fluidity of communication technologies, similar to the functional mode of diagrammatics.

These experimental objects are set up in scenarios from which they can speak to the concerns of defining the term ‘Devolved Sculpture’. In turn, this thesis is structured as a series of objects that speak to Devolved Sculpture from different vantage points. The exhibition is a placeholder of a particular moment within the greater diagrammatic of Devolved Sculpture. The extraction of that moment, in exhibition form, is intended to provide a point of perception from which we can engage with the abstract artifacts taken from Devolved Sculpture’s meta-modelization.

The written component of this program of research is an applied mode of writing (as opposed to reflection/analysis) of the theoretical models set as the determining points of research. The writings, in relation to the artworks and exhibition that concomitantly make up my practice-based research into Devolved Sculpture, are as much a creative endeavour as the artworks they accompany. In this way, I am seeking to produce objects that are information points that can be used in a pedagogical framework within my artistic practice.

“I will give form to Devolved Sculpture.”

Kommis, 2015



As Otto Neurath's boat floats in perpetual free fall within the tunnel of Lacan's Ethics as torus, the Auto-Destruction of Gustav Metzger drives the materialisations of a nihilistic communiqué.

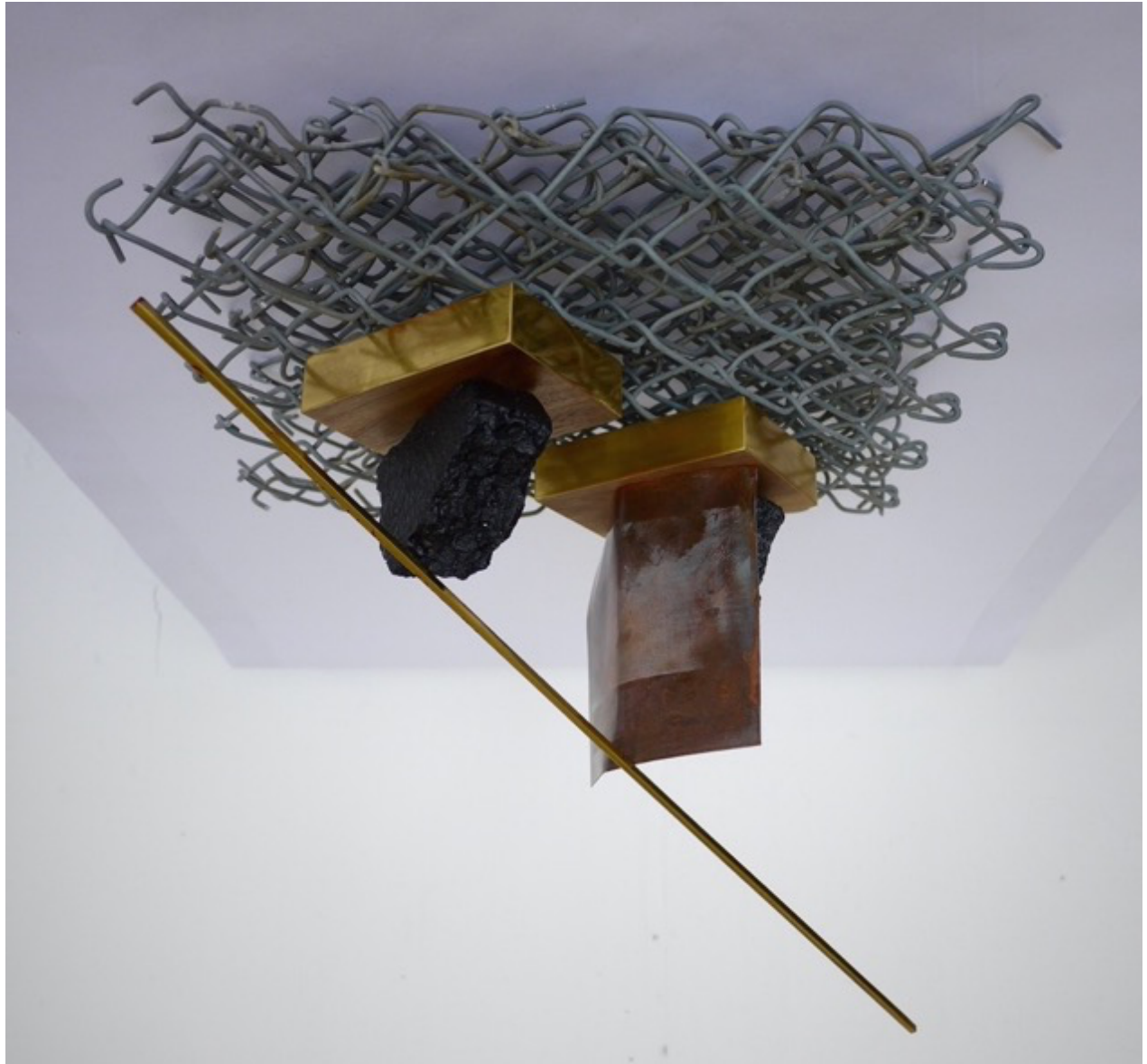


Fig 4

(Extract from Devolved Sculpture)

Piano Practice Room (a children's story)

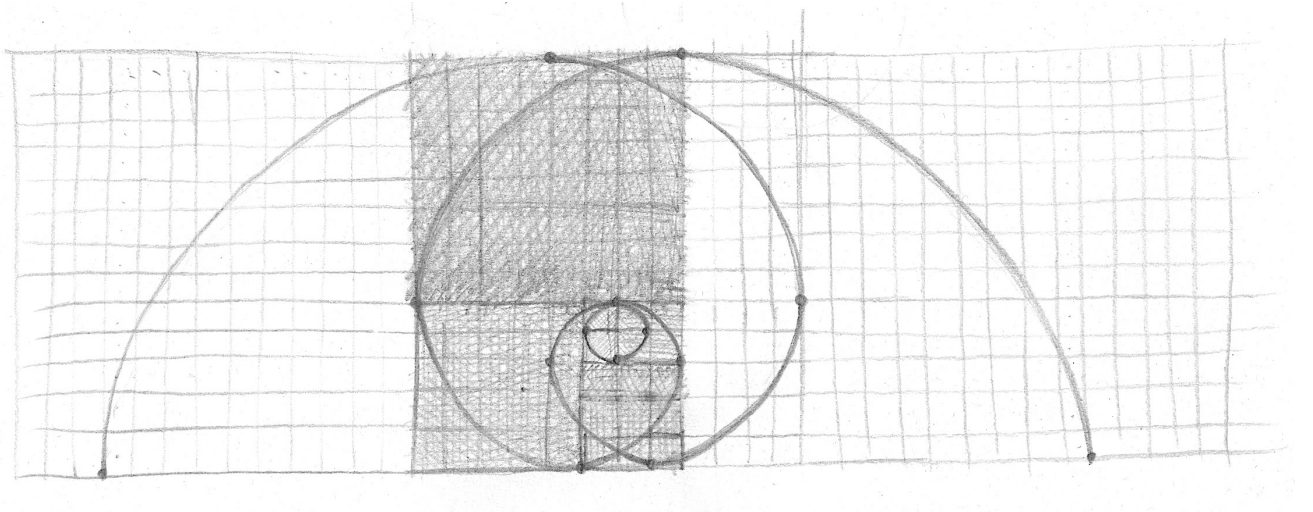


Fig 5

“I love you so deeply the boundaries of my abode cannot confine me. Is it solely in your presence I can understand our universe? Without my love for you, only nothing makes sense. My unbound love crushes all. I will auto-destruct.”

“What love can start without question? Why did I allow you in? What system did your presence assert on me, before I had any chance to resist? Love was decided for me by your beauty, but your beauty was made by so many others.”

The boy held up the snail and presented it to the reflective surface of the bus shelter's advertisement. He found his reflected eyes in the image of a golden rock, the emblem of a new skin product called 'Cosmic Schizophrenia'. Transfixed. He started slowly pushing his pinky finger into the opening of the shell. Leaving his pinky inside to feel the wet ripple of the snail's movement. He pushed it in further. But the snail cried out “Wait. Wait.”

The boy looked at the advertisement subtext whilst removing his digit.

Convergent waves of T.I.M.E

He held the snail up again between his eye and the advertisement. He inserted his pinky once more and squished a little further. The snail recoiled deeper inside the shell until it could move no more. Raising his hand high above his head they screamed “I am Ionic”. Fused as one, they morphed in form and became absolutely rigid.

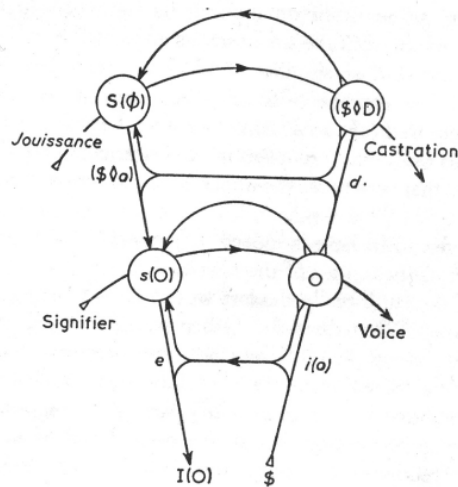


Fig 6



Fig 7

Pedagogical Implications.

As stated in the introduction, my ambition is to produce a pedagogical model that addresses the subjective register of contemporary art scholarship, focused on the fictive processing of information as a method of learning. With that in mind, I see the accumulated fragments of this research as a body of knowledge that can be used as a structure for teaching, employing the potentials of a diagrammatic art practice that registers the subjective folding of information and materialisation as a teaching method. The challenge within this collected knowledge is how to produce a form that is continuous with the ambitions of complexity it generates. How can you

singularize a constellation? This is a question directed at the tension between the act of mapping and diagrammatics in art. Alfred Korzybski's "The map is not the territory" captures the essence of this tension, the map being a scaled down representation of the diagrammatic territory we live through. The rupture of the screen between these two states is the site of an accident. The horror of the accident is an analogy to the horror of the unknown in learning. When the lights are turned on and concepts are grasped, the terrifying/intimidating quality of the not-yet-known transforms into a registering of affect and an understanding of the learning process. How we deal with that initial unfamiliarity is the challenge of communicating opacity as a generative form. Creating dense and opaque artworks that have a multiplicity of references embedded is a way to set those references into motion. Containing them under the overarching umbrella of a term unifies them in a way that asks for a critical negotiation. Subsequently, presenting dense artworks repeatedly allows for new un-packings of the content/form they present. The continual use and plasticity of the term 'Devolved Sculpture' is an important element of this process because to move beyond representation one has to break your trust in the phenomenon, like breaking habits in perception/cognition.



The academics of art practice are often targeted towards an individuated form of learning that builds on the material understandings of both concept and production. The encouragement of instinct within this learning method is both vital and misleading, insofar as it can give too much license to an 'authenticity' within a contemporary art field that functions within a critical 'second order' set of determinants. By framing art pedagogy within subjectivity, my intention is to register how we can use points of information, specific moments of knowledge, as kind invitations to ways of thinking and making.

As with any practice-based PhD, learning is achieved through the application of concepts within the contexts those conceptions engage. To address this, Kommis produced a series of short incidental-lectures that expand beyond the confines of the academic institution. The lectures are performed at a multiplicity of sites, from the subway train, to the donut shop, the local library, the art gallery or on a piece of derelict land under an advertising billboard. The content of the lectures related to their sites and acted to introduce objects and texts that expand the imaginative potentials inherent in these everyday situations. Using the ‘real’ place and folding in philosophical propositions along with theoretical and fictional elements, this project within the *Devolved Sculpture* book seek to weave a narrative of the process of learning and teaching concurrently. Kommis used the outcomes of these lectures as both an opportunity to share the research on a practice of diagrammatics in art and as genesis for sculptural works to be exhibited. This project takes its impetus from the act of ‘fictioning’; that is the enactment of one’s own fictitious writing in order to produce an event. It also references Öyvind Fahlström's numerous presentations of his painting *Ade-Ledic-Nander II* between 1955 and 1957, in which he covered the painting by placing a sheet with holes cut into it so as to expose only sections. Once the perception of the entire painting had been restricted, he would then provide a disquisition on the visible sections, reading from a thick manuscript. This method of fragmentary analysis echoed the way he produced the artwork, as Mike Kelley frames it within his essay on Fahlström titled “Myth Science”

“Each part is as important as every other part of the painting. But each part must be considered in its autonomy first, then related to the system as a whole. The whole then becomes more than a sum of its parts, more than a mere compilation.” (Kelley, 1995)

The incidental-lectures^{iv} are points of information within Devolved Sculpture's expanded diagram. They are a fictitious method of presenting my research in an environment that can produce subsequent undetermined vectors to be used as the genesis for artworks and writings. This is often talked about as a feedback loop: revisioning earlier works with (a) superimposed diagram(s) that then induce(s) a fictional reading, producing other (maybe quite different) objects.

Throughout my research, certain phrases recur in my thought process, acting to focus my attention on the functionality of speculative propositions. The phrase 'extracting concepts' is one of those phrases, and it relates to a key trope of Devolved Sculpture and its relation to alternative subjectification. The trope of 'how one reads' is as important as 'how one writes or makes' in art academia. A decisive influence on this trope is the notion of the 'non-site'. Peter Osborne, in his analysis of Robert Smithson's non-sites clearly identifies Smithson's statement "The investigation of a specific site is a matter of extracting concepts" as a significant factor in his argument that contemporary art is post-conceptual, in that it is a practice of second-order manifestations of form. The non-site functions as a fictionalized site that presents an infidelity to the event of the site. In doing so the non-site produces a new site to engage with. But if the site starts off as a fiction, a 'site of thought', the artwork then has to materialize the 'site of thought' in order to extract the concepts it relied on to construct the fiction. This doubling generates a disorientating point of entry into the material presented. It works to set up a speculative position that complicates the temporalization of which element comes first, fiction or artwork. The idea of the incidental-lectures is to reintroduce the non-site back into the site, as a way to think through how movement works within Devolved Sculpture's diagrammatic.

To address this, I consider the act of overlaying diagrams as a key method to short-circuit the dominant discourse projected by any diagram. This is an extension of what Genesis Breyer P-Orridge, following William Burroughs, sets out in his Behavioural Cut-Ups.  The incidental lectures are a way to test this method and see what consequences it might generate. Accompanying each lecture was a poster that incorporates the cultural objects that are used. Each poster in turn can be considered as a non-verbal lecture.

Devolved Sculpture is realized through a culmination of fragmentary elements—writing, sculpture, drawing, photography, lectures, lessons—that feedback across each other and ultimately function as one artwork. To that extent, artworks are modular. They come in and out of time to be used within a context, the exhibition, to punctuate a moment. It is that particular moment, the moment at which you engage as a viewer/reader with the work in which existing elements are temporarily conjoined, which Devolved Sculpture is harnessing.

It's from within the no-place and no-time of production that recurring motifs become apparent in a protracted fiction. These motifs have developed over time and serve a variety of functions, from premonition to precaution. As each motif attempts to maintain its autonomy, an absent presence works to decentre its power. The recurring motifs/art forms working to give a locale to the conceptual investigation have so far been split into the following categories:

Propositions

Scenarios

Monuments

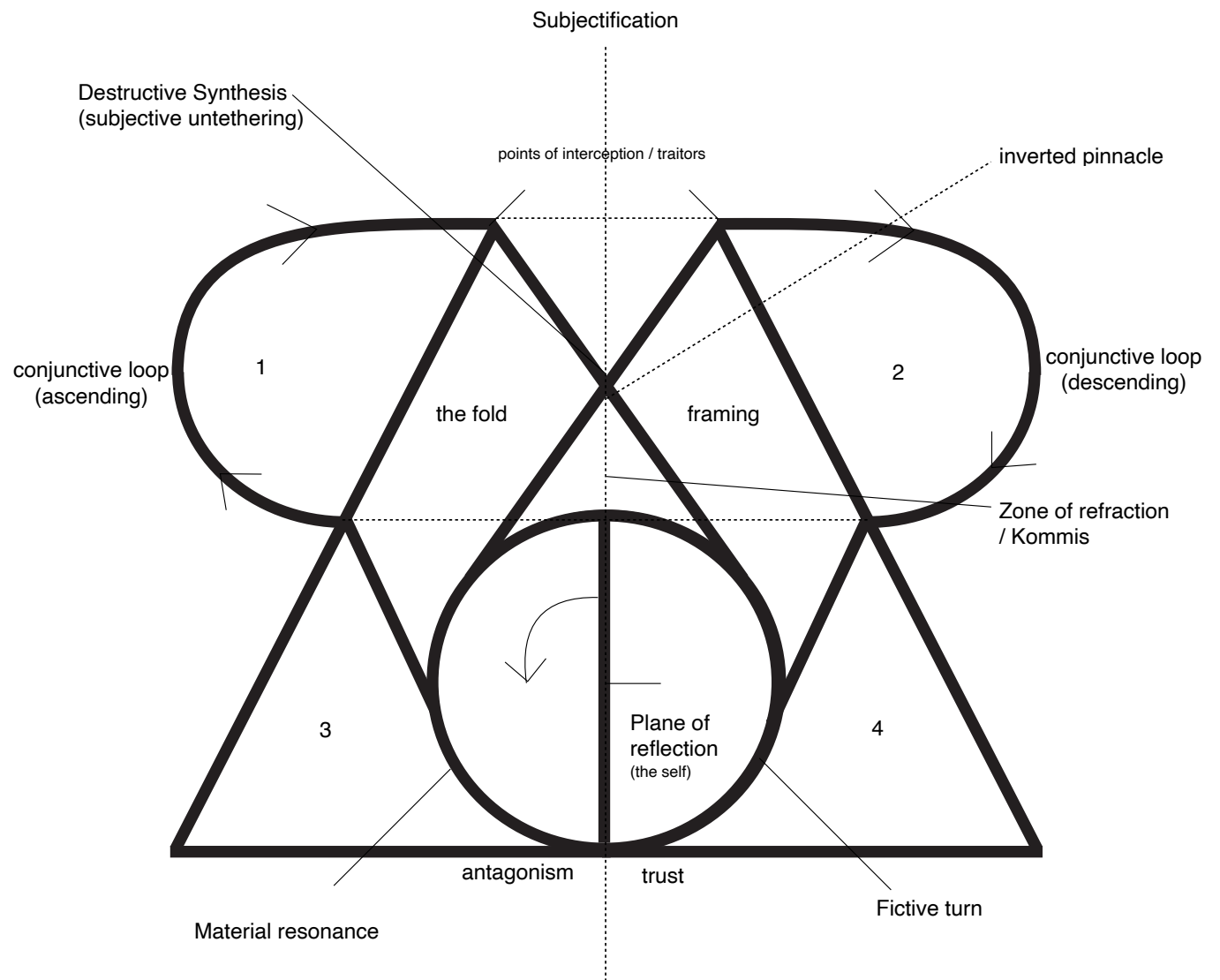
Billboards

Lectures

Extracts

Devolved Sculpture places these elements into a dynamic that encourages a dissolving into the objects and writings produced; becoming but one of the elements that can be shifted and morphed by a modular system that projects a future syntax. For me the question is: how can you remain inside the process and outside at the same time? By introducing Kommis, as a kind of extra-temporal mechanism, an organizing force that harnesses the contingencies of time to bring this assemblage together, I want to open up a practice of making that connects with alternative subjectification and see what the consequences of engaging with a non-human agency might produce. Addressing this inside/outside paradox is a significant challenge posed by the project. Pragmatically, Kommis functions as a technology that works through a set of orders. Whether it's the cut-up, the overlay or the refraction, it is there to take certain aspects of production and presentation out of my control. Devolved Sculpture as a project can therefore be thought of as a conjunction of communication technologies, be it writing, image, objects that emphasize their material control. These actants then point to the disjunctive synthesis of subjectivity the technologies exert, triggering accidental relationships between the things made, the figures referenced and most importantly the participant that activates, and is activated by them. It is the movement between the production of the work to its analysis and back to its re-use in different configurations that speaks to the amorphous form proposed by Devolved Sculpture.

“Devolved Sculpture is an art production that is in a continual state of movement away from the defining features that govern an art form, be it sculpture, image or writing.” They internally chant.



**DEVOLVED SCULPTURE DIAGRAM
(SIGIL)**

- 1 - Spacial Quadrant
- 2 - Temporal Quadrant
- 3 - Ethics
- 4 - Event

From the outset I want to be clear that this diagram functions on three levels:

A conceptual tool.

A proposition.

An artwork in its own right.

The best way to think through this diagram for Devolved Sculpture is initially to break it down into its parts. This will allow us to examine each part as a way to read my understanding of subjectivity, and ultimately the methods of subjectification we produce meaning from.

I find the non-linear format of a diagram a useful tool in terms of how I want Devolved Sculpture to function, insofar as it encourages “simultaneous perceptions”. It allows for thought to be passed through zones, swung around loops, pushed by planes or prodded by points. In that sense we should look at this diagram as a series of forces that are continuously exerting their powers in an antagonistic dialog.

So, where better to start than at the bottom between antagonism and trust, the starting point for most conversations. Both of these terms do the same thing, but in slightly different ways. They both implicitly bring in another being, that is a second part to counter or act upon the first. This is an important factor when thinking about subjectivity because if we think of ourselves as subjects, we have to think of what we are subjects of. With antagonism, we have a force that is the active resistance between at least two energies. With trust we are dealing with a benevolent energy, but again with a requirement of two or more factors. These are core elements of a dialectical grounding of criticality that to some extent function as the two sides of the diagram.

The diagram is split into quadrants:

1. Spatial quadrant
2. Temporal quadrant
3. Ethics
4. Event



These are over-arching fields, each with their specific qualities and influence. Some of the terms in this diagram must be fluid so as not to close down their potential. But at the same time we need to define what they are in order to give more specificity to the proposition. This comes through the relationship between the terms and the points of juncture they operate on.

Firstly, consider the spatial and temporal quadrants and the line that runs between them; the conjunctive loop. It is especially important to emphasize the synchronic and diachronic attributes of the respective quadrants.

The synchronic relates to how we use the language of presentness, of now, to understand our place in relation to what and where something is being said. The language can be verbal and visual; it does not need to be word-based.

The diachronic is how we understand things or give meaning to them in space by relating them to time passed, or previously established meanings we assume, that is presuppositions. These two quadrants are part of how we process the world-as-it-is and the world-yet-to-be. Surrounding these certainties and uncertainties is the conjunctive loop. Or we could call it the life line. This is a loop of experience that continuously synthesizes our understanding of moments in time and space. I have put directional arrows into the diagram to indicate that the elements are in motion, but it is important to know that it is an omni-directional construct. To that extent it has

anachronic functionality, but there are ascending and descending elements that relate to the life and death of the experience, object or thought. These elements permit cycles of rebirth or feedback related to the anachronic in that there is a reinterpretation of moments passed and projected.

This brings us to the two important points that reside at the top of the loop, the points of interception, or *traitors*, as I prefer to call them. These traitors function to break our assumptions, that is intercept presuppositions, and lead us down the relatively opaque paths that surround the fold and framing.

The fold is a term to be understood in how it relates to knowledge. It is at once the processual nature of understanding whilst simultaneously being the agent of knowledge's becoming. It shares the spatial quadrant as it is a term that deals with presentness. This is in contrast to framing, which shares the temporal quadrant, in that it uses time or context to punctuate a moment.

One of the aspects of Devolved Sculpture that I like is its density/or opacity. But one of the issues I've had is how to conflate all of these tropes into a coherent argument that presents opacity as a valid form of knowledge that can shed light on our contemporary state of being.

To articulate what I mean by opacity it's worth describing how I picture it. Opacity is encapsulated in a reflective pane of glass. Your desire to look through the glass to see what is behind is always obscured by the reflection you cast. The reflection is never static, shifting as you move. The information behind the glass is married to the fleeting reflections, creating new momentary assemblages. The glass is fixed and slow. The information and reflections are frenetic. This opacity, or lack of clarity, is an activator insofar as it drives the participant to look further. To try and see through what is obscured, you are implicated in all of the elements. To try

and look through, you are compressed into the fold. The ‘fold’ is a Deleuzian concept related to a diffusion of authorship. He uses this in his writing to integrate his own thoughts with those of others, be it Foucault or Leibniz. This folding works as a kind of doubling, or opaque reflection of subjectivity and is ultimately used to blur the boundaries between ‘self’ and ‘other’.

As Simon O’Sullivan puts it in his entry in the Deleuze Dictionary:

“...the fold is a critique of typical accounts of subjectivity - those that presume a simple interiority and exteriority (appearance and essence, or surface and depth) - for the fold announces that the inside is nothing more than a fold of the outside.”

This aspect of the fold relates very much to the diffusion of authorship and is a significant part of Devolved Sculpture’s method. These confused states of who is the maker, who is the author, who is the spectator, who is the participant, congeal to produce a volatile anachronic subject that moves slowly through an experience. It also brings forth the notion of precariousness and how this relates to our temporal registering of an event.

So if the initial paths we were led down constituted the fold and framing, the other path the traitors push us towards leads to the inverted pinnacle. The inverted pinnacle is subjectification, the invisible force at the top of the pyramid of control. Its inversion along the axis of the traitors works on two levels. One, the traitor forces us to internalize modes of subjectification; two, encourages an attitude of dissent that we find at the peak of the zone of refraction. 

This is a complicated point in the diagram as it contains many contradictory forces. It is the centre point of the conjunctive loop, the point where the fold meets framing, it is the

internalization of subjectification, and it balances on the line of symmetry that runs through the entire diagram. These somewhat contradictory yet complimentary forces function as the destructive synthesis of the model, that is the subjective untethering at the core of Devolved Sculpture. Destructive synthesis is a process of engagement that enacts an antagonistic model wherein each form/category is in a perpetual state of devolution from the form that is trying to generate the central governance of engagement. In other words, Devolved Sculpture names the struggle that takes place between what a work is doing overtly and the covert tendencies which seek to dissolve the work's intended address.

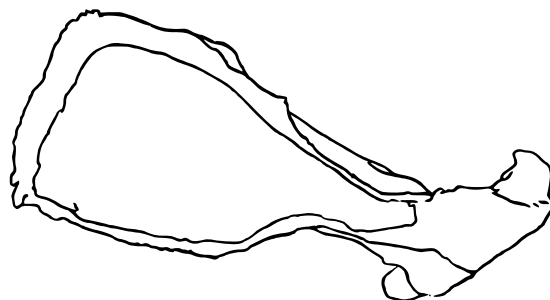
For me, it is the disharmony produced by rubbing the attributes of the destructive synthesis together that generates the creative energy or counter-political act of Devolved Sculpture necessary to engage an emancipatory potential. Though all of these elements are being pulled toward this central point, once they get there they immediately take paths of flight away from the governing principle. That subjective untethering might be best thought of as a process of emancipation, of which fictioning can be regarded as the freeing agent.

But we have to ask: what is the agent of this fictioning? This leads us to the wheel that complicates the entire structure of this diagram, the Plane of reflection with its material resonance and fictive turn.

Consider the plane of reflection being the self, insofar as it requires a subjective presence to initiate its spiral, but once in motion it is driven by an autonomous hinge that keeps revolving and severs the need for a subjective force until inertia takes hold. A revolving door that once moving allows only to see your reflection conflated with the spatio-temporal consequences of presentness. By setting the plane of reflection into motion it starts to gather images, thoughts,

sounds, events, ethics. As it turns, it bounces light toward the zone of refraction continually being affected by the act of fictioning, that is the fictive processing of information, and the act of materializing, the tenable mesh between thought and object. It is within this zone that the artwork or fictions are made and captured by an anonymous entity.

And, if we take our selves at the juncture between trust and event, trust being a point of vulnerability and event being the “effect that seems to exceed its causes”, we find ourselves being turned by fictioning up towards the conjunctive loop, that synthesizing life line, or we’re being brought into the zone of refraction. The same goes for the juncture between antagonism and ethics, antagonism being a defensive attitude and ethics being shared moral behaviour. If we put our selves on the line of material resonance we start to actualize our responsibilities toward the life line, but if we turn to a more questionable zone - the zone of refraction - we come across the elusive character of Devolved Sculpture; its name is Kommis. Kommis is a term vital to understanding Devolved Sculpture. It is the vector that makes the stuff happen. It is the creator of the artwork or writer of the words. The clerk that propagates the theory. It is a constantly changing entity that absorbs light and emanates an alternative shadow. As the shadow elongates the fictions that have been activated by Kommis begin to take over, altering the registration of the other words.



I want it to be accusatory and implicating. YOUR

An invitation to dissent = violent encouragements.

What is the subject you want to encourage? How do you encourage that? KOMMIS

Kommis is the emancipated self.

Kommis is Vaughan. 

Kommis is Simone.

Kommis is jouissance.

Kommis does not make a call to action.

Kommis is destructive plasticity.

Kommis consumes its self. -Autopoiesis

Kommis is the body without organs. -Mythopoiesis

-Fictioning

Kommis is the rubber that makes the rock bounce.

Kommis is the rock that breaks the glass.

Kommis is the gravity that wants the glass to fall.

KOMMIS

V

THEORY - FICTION

Kommis is the technology between the theory and the fiction. Kommis is the dash.

How does Kommis confuse who you are?

What would it write? What kind of misspelling does it make?

How does Kommis write? 

Kommis is the strategy, I am the tactic.

Kommis is not me, I am Kommis.

Kommis is the policy maker.

Kommis is the fold.

~~Hirschhorn~~ — KOMMIS Orders

I want

I want

I want

you must

you must

you have to

we then

we then

Post-Fictive Enterprise^v

Pedestrians obey your signals.

The cold surface, swept with scars of its installation and endurance performance had etched a history of trauma over its 19-year existence. The light cast from the subterranean hollow caught the surface with dulled effect. As they passed, few noticed but the spectrum of tones echoed the seventh slide of Metzger's Liquid Crystal environment projection from 2008 at the defunct Arches venue in Glasgow. The scent of rotting flesh mixed with the stale odour of dried alcohol and damp concrete combined in an acerbic stench of fading dopamine. Flares of purple quickly faded to acid green and yellow as the light tore through its surface. Opacity had empowered the reflective wall, allowing it to subject its participants to a more astute understanding of their significance.

“What I’m interested to do with this lecture is to make a proposition. The proposition is this: to subject a theory to a fiction and then subject that fiction to a theory. This is to demonstrate what happens to both forms, theory and fiction, when under an act of subjectification. I want to use that demonstration to firstly suggest that methods of subjectification are always at play when we conceive of our imaginative freedoms and also to propose a diagrammatic strategy as a method of radically reorganizing the subjectification of a given moment.” As he walked he rehearsed his presentation. He wondered at what point rehearsal stopped? What was rehearsal for? Making the same journey over and over again was a necessity of learning. The corridors of movement were zones of diminished responsibility, public excursions of the imagination. He enjoyed the rhythmic / arhythmic rattle and speech of the mechanical worms. They echoed the repetitive ramblings of the deranged deviant.



Fig 8



His understanding of aesthetics had transitioned into a longing for pure accident. His initial excitement for the REsearch edition of J.G Ballard's "Atrocity Exhibition" was met with disappointment at the explanatory annotations and illustrations. What stuck in his mind were the adverts at the back of the book for other issues of REsearch and associated memorabilia. The remnants of an event. He feared his maturity was undoing the libidinal disavowal that was most inspiringly encouraged by a figure like Ballard. He started researching other figures that might provide the violent encouragements he enjoyed and wanted to share with his audience.

I think that for the purpose of illustrating this proposition it might be best to use a kind of anecdote, an anecdote that functions as an analogy, in the sense that it is neither fiction nor fact, but transformation through communication into a Theory-Fiction. This is a deeply personal episode in my life as an artist that embraces the abject nature of experiencing the death of your father.

With this, I'm trying to be open about my subjectivity. It's a passage that everybody goes through in life: a common. Think of Barthes 'Camera Lucida' and punctum. A kind of synthesis of technology and trauma that gives light to the invisible."



Fig 9

Passages of physical and cognitive travel that are dotted with things; images, objects, words, sounds, smells, that capture our specific momentary imaginations. The excess of these moments often renders them insignificant. Fleeting moments of clarity smothered by the frenetic peripheral. It isn't until your mind is triggered to return to one of these insignificant fleeting moments of imagination, that you are able to understand it as an 'event'. Its reoccurrence signals a shift of perception, in both subject and object. ☞ The events replaying within the subjective register (that is the collective register of all the components, minor and major) allows for it to unhook itself from its initial moment and enter into a tense dynamic between occurrence and

communication. That tension is usually punctuated in an artwork, that is the materialization of an ‘abstract’ emotion-event (Deleuze). The energies between the imagination and its materialization and vice versa are what signal the event as imaginary.

“Such an event is imaginary in the strict Lacanian sense: it floats at a distance from its material support which represents and generates it, in the fragile surface domain between being and non-being.” (Žižek 2014. p137)

It’s in this zone of becoming that the artwork is not only made but received and conceived. The temporal lag associated with this zone opens up the ‘event’ for exploitation. Altering through subjective reading encourages a folding in of the associated narrative, coupled with a productive disavowal. What is activated is the capacity to see beyond what is proscribed.

“In whatever medium, whatever vocabulary in which it is articulated: art exists only as an assertion of form. However reflectively and analytically it occurs, it is always couched in a form that includes an assertion - the assertion of that form. It is often thought that form creates clarity. That is wrong. Form *is* clarity that produces disorder!” (Hirschhorn 2011, p.299). 



Fig 9

Putting this statement on the ground and thinking through it in terms of theory-fiction it suggests that one of its qualifiers is disorder. The frenetic nature of engaging with your imagination in public and the peripheral happenings that consume those events is something Marcus Steinweg relates to the shared “incommensurability” of art and philosophy which is due to their openness to formlessness. It is this that sharpens their contact with the real.

“To open up to formlessness by means of an assertion of form is perhaps not a privilege exclusive to art. Or to put it another way, by giving form to formless, art is referring the subject to the crack in presence and the hole or void amid his realities, i.e. causing him to have the experience that he *always already* has.” (Hirschhorn 2011, p.308)

That ‘crack’ is the operability of theory-fiction. It is the place from which it generates and subsequently freezes time. Theory-fiction is a logic from which a practice of diagrammatics makes sense. Its method of overlaying conceptual frameworks on top of each other and then putting them on the ground to life through is a principle of materialization.

The overwhelming amount of things happening at any one time of interacting with theory-fiction is thus formless. This kind of openness to the dynamic between form and formless is radical. It encourages a subjectivity that is in a constant state of flux. One that is not concerned with pinning things down. One that wants to communicate but accepts communicating without meaning. These are the productive forces I associate with a diminished responsibility that is vital to theory-fiction. Inserting a moment of chaos within the chaotic reality of a moment paradoxically functions to bring form to an event, and trigger a pause that can be shared.

Lying on his death bed surrounded by thousands of books he had collected over his lifetime, my father was rolled over onto his side by the carers. In a semi-paralytic state he said to me, ‘just think of Noah drunk’ as the suppository began its unwavering role. The level of pain he was suffering through was only punctuated by the short sporadic pauses in his breath and the grinding of his long teeth. The two carers, my mother and myself held him in position; on his side with knees slightly bent. The carers dealt with the mattress pads as the excrement flowed out. I held

my hand on his back, supporting it as the burning between his disks took hold. The irregularity seemed exigent.

They followed its lumps like a subtracted projection from the planetarium. Why would it make its followers do those hateful actions? How did its topography grip their wills? The undulation of its surface drove their perception in a constant back and forth to cavernous ends. The protrusions had the imminence of clouds, shapeshifting from one unrecognizable image to the next. The desire to give form to its nihilistic reflection captured the imagination of its analysts. Only its synthesis in their minds was always a guise, a rouse to encourage further investment of their limited time. Its *modus operandi* was neither what they thought or how they felt. It had no regard of their times of energies. It simply needed to be fed.

We were told that he would probably die that evening. We all went into the studio room to sit down for our final meal whilst he was still breathing. I don't remember what we ate, but I remember opening a prized bottle of 1989 Chateau B. Latour, he had been given by his London gallerist. He had been keeping it for a special occasion and we all agreed that he would be happy that we drink it. The anticipation of this wine had featured in a number of our conversations over the years of its keeping. The image of it on the bottom shelf of the wine rack had held a particular power in relation to an event, functioning as a thing-in-itself. A melancholia was shared as we joked about the disappointment of finitude. I started to cut the foil with the blade of the bottle opener, exposing the cork. Everybody silently watched as the spiral punctured the soft stopper. As I slowly turned the opener, I could feel a resistance alter its concentric path. The multiple levels of projected desire gradually crossed, and the disjunctive synthesis took the form

of the cork crumbling. Fragments of slightly rotten wood flaking away as I pulled at the machinic technology. Losing control of the opener to the patheme of the cork provided a locus for our frustrations. As I teased the stopper out of its tunnel, fragments continued to fall both into the bottle and onto the table. Finally, the cork emerged resembling an apple core eaten by a metallic worm. Drinking the wine was a hollow moment. The deep sense of loss was an accompaniment to the main course.^{vi}



Fig 11

Within this search for alternative subjectification my attention and priority of engagement is split between styles of writing^{vii}, from philosophy (Nick Land) to science fiction prose (J.G.Ballard) to esoteric modes of magick (Genesis Breyer P-Orrige), art theory (Peter Osborne) and diagrammatics (Simon O’Sullivan). In dealing with this polyvocal cacophony and producing this ~~lecture~~ paper in a household with three small children, I’m embracing the reality of constant interruption, absolute irrationality, total uninhibited passion and an absurdist theoretical model that can absorb arbitrary assemblages of words, noise, action, judgment, ethics, bodies, energies. This might also explain part of my attraction to diagrammatics as a mode of art production. The ability to give a communicable form to incommensurability is a function of a diagram in so much as one can accumulate fragmentary impulses on a single plane, at once unifying and abstracting.

“In relation to art practice more generally we might simply claim that the diagram can short-circuit the discursive (and, as such, demand ever more interpretations) whilst also calling for other forms of interaction to be enacted. (O’Sullivan 2016, p.14)

How we interact with concepts changes with the time we’re exposed to them. Registering this temporal aspect of knowledge and weaving it into the digestion of previous occurrences, I’m interested in how some of the aspects that have been talked about in the paper can be actualized.

“Diagrammatics might also refer to the recontextualization and manipulation of concepts (if they can still be called as such) once the philosophical overview has been “dropped down” from its position of transcendence. Such a practice—manipulating concepts as if on

a tabletop—might, again, allow for hitherto “illegal” connections and syntheses to be made.” (O’Sullivan 2016, p.21)

Diagrams give a series of forces, words, actions and systems within a schema that communicates the operation of concepts. In producing a diagram, you give form to the formless. By using a diagram you open up to the potential in following an order that encourages disorder. The main principle of Theory-Fiction to understand is that it is a technology similar to diagrammatics, albeit a slower one. A technology used in creation of unbound possibility that is bound to positive destruction within a nihilistic world breaking/world generating model.



“It is a technology for living. It is the technology of emancipation. It does not differentiate between thought and action. There is no materialist hierarchy.” They shout.

^{viii}From notes for Concluding Unscientific Postscript:

. . . (2) (a) Objectivity¹⁶⁹ stresses: what is said; the summary of thought-determinants.

(b) Subjectivity¹⁷⁰ stresses: *how it is said; infinite passion is crucial, not

its content, for its content

is in fact itself.

* This is also dialectical with respect to time,¹⁷¹ continual repetition that is just as difficult as the first appropriation.¹⁷²

This is because man is a synthesis of the temporal and of the eternal, every moment out upon "70,000 fathoms."¹⁷³

In the moment of decision it appears as if the decision were in the present moment, and with that it changes into a striving. (Kierkegaard 1983; 327)

In contrast to the obsessional neurosis of ethical thought, with its futile attempt to consolidate a transcendent principle of justice out of the sad puppet of contractual labour trading codes known as 'the agent', schizoanalysis shares in the delicious irresponsibility of everything anarchic, inundating and harshly impersonal. (Land 2011; 264-265)

Addition, later deleted from final draft;



History, that which travels the macrocosm of space and time, lives inside words like an ectoplasmic hermit crab in a stolen shell.

Words in turn live inside us too, like more hermit crabs, protecting themselves from discovery of the secret, and words live outside us free

ranging in our culture like viruses waiting for the appropriate host. (P-Orridge 1992, 1)

Revised in final copy; see 14:

[Deleted: death]

[Added in margin:] disappearance⁹

Anyway.... Spare achieved the forgotten, that which vested interest in all status quos considered impossible, even blasphemous; a two-way communication

where HIS image reacts to and with the viewer. It has a life of its own. The nearest parallel, a virtual mirror

in which you can see another world,

one that we cannot touch, the glass remains solid

and frustrates us. What this energy held within his images is doing is transcending the barriers of observed time so that what we are seeing is the five-dimensional object or image. This form of energy wills to have existed at all times, and wills to exist at all times. (Metzger 2014; 133)

[Deleted:]

[Added in margin:]

The name 'body without organs' is itself sufficient clue to what is primarily at stake in the thought, that is to say; the reality of abstraction.

The body without organs is an abstraction

without being an achievement of reason. It is the transcendental desert of primary production, or a reproduction of production as a continuum of maximum indifference. (Land 2011; 271)

In the case of the mirror

, there is a third aspect:

the subject / viewer.

Mirrors reveal and conceal; their mystery permanent, their hints at doorways, windows, points of entry and thresholds just out of reach of our conscious minds. T.I.M.E (The Imaginary Mass Emits).

Image.

Idea.

There can be no separation, scientifically or subjectively. The atavistic face gazes down into a crystal pool. Ice-cold water.

Grunts.

A hand shatters the image; fear gaunt and haunting passes across, a shadowy cloud, and through all TIME; that moment can persist, be reclaimed.

“What is Time, but a variant of one thing? - Austin Osman Spare (Metzger 2014; 127)

[Removed in final Copy. Replaced in draft.]

In the final collaborative work art is defined as a bloc of affects and precepts, a bloc of becomings

frozen in time and space (Deleuze and Guattari 1994, pp. 163-99).

Such blocs are non-personal monuments that operate as alternative centers of subjectification.
(O'Sullivan 2006; 10)

It is in the photographic and post-photographic culture of the image that the contemporaneity of the contemporary is most clearly expressed..... The contemporary marks both the moment of disjunction (and hence antagonism) within the disjunctive unity of the historical present and the existential unity of the disjunctiveness of presentness itself. This disjunctive , antagonistic unity of the contemporary is not just temporal, but equally - indeed, in certain respects primarily - spatial. (Osborne 2013; 25-26)

[In margin of pap, see 18] [removed]



Fake atrocity films.

Comparison of Vietnam atrocity films with fake newsreels of Auschwitz, Belsen and the Congo reveals that the Vietnam war far exceeds the latter's appeal and curative benefits. As part of their therapy programme a group of patients were encouraged to divide a fake atrocity film employing photographs of buccal, rectal and genital mutilations intercut with images of political figures. (Ballard 1990; 95)

[Removed completely;

Yes, the, yes, it, not, you]

To the point that if human beings have a destiny, it is rather to escape the face, to dismantle the face and facializations,

to become imperceptible,

to become clandestine, not by returning to animality, nor even by returning to the head, but by spiritual and special becomings-animal, by strange true becomings that get past the wall and get out of the black holes. (Deleuze & Guattari 1988, p. 171)

[Revised in Draft, see 16]

Thee psychology of thee unconscious explores thee background of thee so-called rational mind both by disciplined investigation and hysterical dissociation of thought habits. There is a strong implication that thee essence of Magick

is psycho-integrative. It re-invests thee Individual with an awareness of psycho-genetic history, lets them face and re-evaluate their own responses and perception of themselves. (P-Orridge, 1992, 3)





Fig 12 & 13

[Added in final copy, Deleted]

A consummate libidinal materialism is distinguished by its complete indifference
to the category of work

. Wherever there is labour or struggle there is a repression

of the raw creativity which is the atheological sense of matter and which

- because of its anegoic effortlessness -

seems identical with dying. One only ever works against matter, which is why labour is able to
replace violence in the Hegelian struggle for recognition. Work is also complicit with
phenomenology, which grounds the experience of effort, rather than treating this experience as
one other thing that matter can effortlessly do.

Even in the deepest sickness of its illegitimacy everything is effortless
to the energetic unconscious,

and the whole of our history - (Land 2011, 286-287)

From the moment of its inception. Destruction.

(Kommis 2016)

Revised in final copy; see title page:

AYE THE Òui, IT () YOU

[deleted: Aye] [added: I] [deleted: Òui] [added: We] [deleted: ()] [added: not]

Revised in final copy; Yes, the, yes. It, Not, You

[deleted: A Fruitless Venture

A Venture of Discovery]

[deleted: A Fruitless Venture

A Venture in Experimental]

A Venture in Experimenting [deleted: Philosophy] [added:]

by

[deleted: Kommis]

[added:] Kommis [deleted: Kommis] [added:] Kommis

Aye, the, oui. It, (),

You

“The death drive has no bearing on its being. It functions as pure technology. Its actual form echoes its implicit/perpetual state of dissatisfaction. Its willingness to share is unbound.” she whispered.



The following is a posthumous conversation between my father and myself. Unable to understand that after death he continued to be terminally ill whilst fully able and healthy, I was interested to access the temporal capture of the institutional figure. Within the fold of our subjectivities we accepted the facialization and the traumatic embrace of multiple fathers^{ix}.

J.G.Ballard - One of the main points you have to remember son, is that when writing, if you use a text as a ready-made, often all you have to do is change the name of the person in the existing text to send it hurtling into another context. Take my texts.

“neutral accounts of operating procedures taken from a textbook of plastic surgery can be radically transformed by the simple substitution of the autonomous ‘patient’ with the name of a public figure, as if the literature and conduct of science constitutes a vast dormant pornography waiting to be woken by the magic of fame.” (Ballard 1990, p.111)

Kommis - So, when I evoke the death of the father in *Devolved Sculpture*, it’s because it doesn’t appear to me as simply the death of a father, but as a kind of space-time disaster, a catastrophe which created a rupture in our perception of time and space, as if we saw the abrupt subsidence of an immovable object before our very eyes. In effect, the father is part of the mental landscape with as much right as the streets and houses that we frequent?

J.G.B - If theory and fiction, in their written form, function as a conceptual architecture which one must move through, being affected or driven in different directions, you can navigate these structures through unconscious connections. But in recounting these connections the architecture

is re-established and new paths / desire lines are made. This is a question of putting concepts or philosophies on the ground and the tactics used to animate them in ways that don't confound them but open them up to unexpected consequences. This is one of the abilities theory-fiction has and its materializations are the remnant of its action.

Nick Land - For *Devolved Sculpture* is a machine which transforms the prospect of thought into excitation; a generator?

K - To speak of a new world I was led, in *Devolved Sculpture*, to fragment contemporary reality so that I could reassemble its elements paragraph by paragraph, object by object, image by image and show its springs. This method allowed me to examine simultaneously the different strata that make up our own experience of the actual world: the level of public events; the level of everyday life; and the level of our fantasies.

J.G.B - Is it your aim then to show that these three levels, public, private and fantasy, cut backwards and forwards across one another: that points of intersection exist between them?

K - Where accumulative reason has instituted 'truth' and 'appearance' as unsurpassable finalities or pure concepts, *Devolved Sculpture* understands appearance as reality 'once again'. Reality returns in appearance like a ripple of a shockwave; opening wider and wider the domain for migration.

J.G.B - This is a typical and entirely commonplace inversion of reality by fiction. The roles have been reversed, and from now on *Devolved Sculpture* must not so much invent an imaginary world as explore the fictions that surround us.

K - Yes, from now on it seems to me that the function of *Devolved Sculpture* is no longer the addition of fiction in the world, but rather to seek its abstraction, to direct an enquiry at recovering elements of reality from this debauch of fiction.

N.L - Convergent wave per se?



K - Yes. But more like Sovereignty with its head cut off.

N.L - The momentary refusal to participate in the uninhibited flow of luxuriance is the negative of sovereignty; a servile *differance*, postponement of the end. The burning passage of energetic dissipation is restrained in the interest of something that is taken to transcend it; a future time, a depredatory class, a moral goal...

K - *Devolved Sculpture* is put into the *service* of the future, now.



Fig 14



(Extract from Devolved Sculpture)

The teeth of the mechanical walkway were the hollow ghosts of primary production. In and out of existence, each clinging to a momentary episteme. Their tunnel lit solely by bulbs that spoke at a frequency audible only to the tempered glass of the perpetually static slug. Chattering as they moved the teeth reflected the diminished light of their progenitor. Absence and presence, off and on, in and out endlessly regenerating and marking the temporal conundrum of their track. Kommis stepped onto the travelator with the reluctance of a spider transitioning from glass to paper. Kommis's vessel was tiring of the demand to accelerate. The moving pavement provided a rest-bite, but giving over to its motion presented a problematic that invited analysis. The hard rubber of the handrail stammered and slipped under Kommis's grip, its mal-synchronicity initially imperceptible. Shards of florescent green light shoot through the gaps between the panels underfoot at an epileptic tempo. Kommis pulled the handrail, tilling it from left to right, trying to interrupt its regular path. Could the slight rocking unhinge the rubber strap or was its line so predetermined that no thing could alter its conjunctive loop? Looking across to the opposite walkway Kommis saw a small child holding a 3-D Structural Differential diagram^x. She played with it, pulling the object, description and interference tabs in and out of the event. Strands of string flailing everywhere. She wore a pink princess dress that was speckled with sequins. It was her favourite outfit and she insisted on wearing it whenever they traveled. It had become threadbare and stained, in keeping with the monarchic demise it was inspired by. As she played Kommis relished the conflation of the scene. She yanked at the cords whilst biting at the object tab, trying to rupture the parabola. The treads from her dress waved in the air, mixing with the diagrams. Slowly she raised up and started to disappear into the event colander. Head first. As it consumed her, treads poured out and reformed the girl. It was a momentary glitch that provided a glimpse into the fabric of being. On her full re-emergence the mirrored sequins had vanished from her dress. She looked at Kommis and shyly turned her eyes away. Simultaneously Kommis's moving pavement came to an abrupt stop. Kommis' virulent commitment to technology's capacity to carry mankind past the future manifested in its resolution to stay fixed in the same position on the travelator. All else become insignificant.



Fig 15

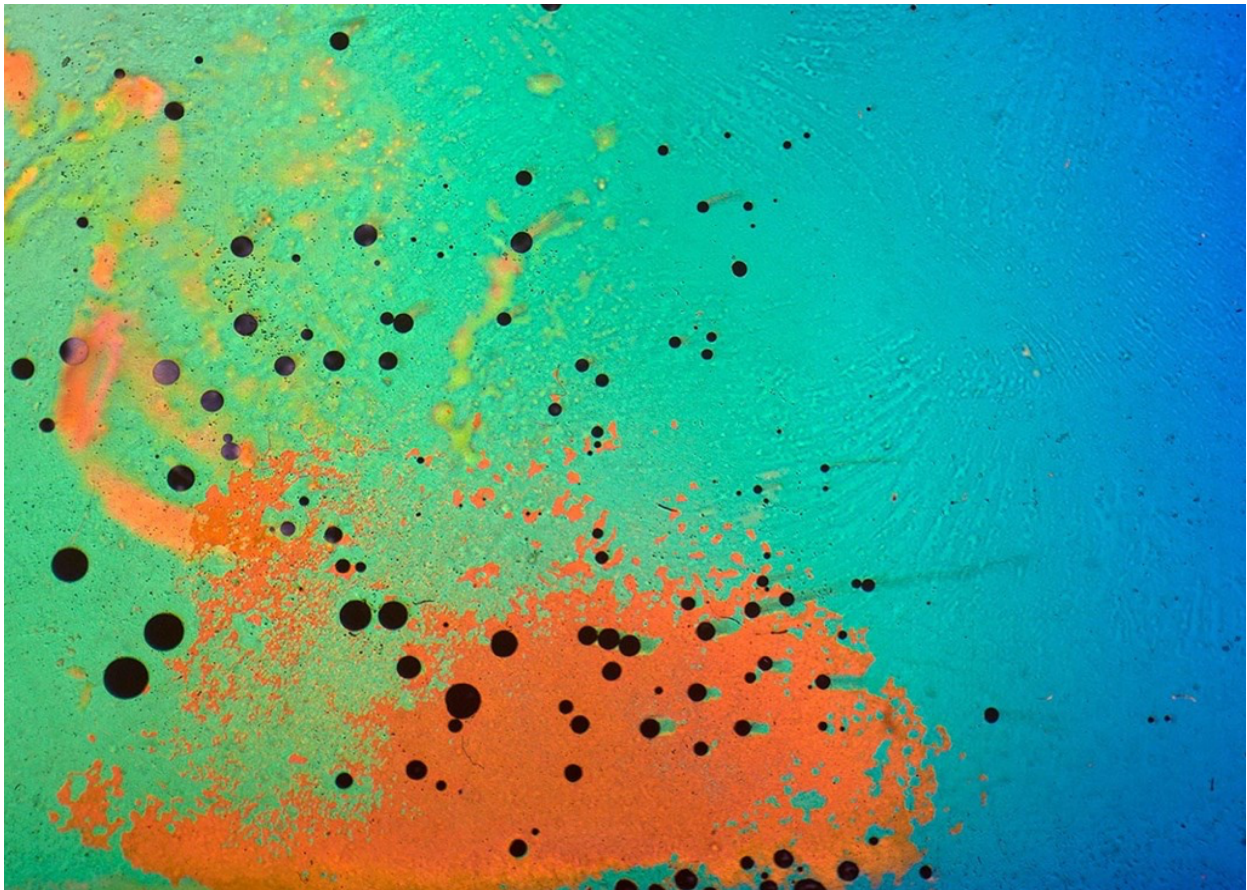


Fig 16

It took a number of hours for the maintenance engineers to come to repair the halted apparatus. Kommis continued to watch the opposing directional walkway's swift movement whilst waiting. Observing the behavioural patterns of the other travellers Kommis realized that the conjunctive loop of the rubber handrail was a simile of Kapital's unsustainable growth. Once standing firm on the moving path the travellers placed their hands on the scarred and pockmarked rubber. Gradually they floated along whilst incrementally their hands stuttered beyond their bodies. K chuckled as their basic production tools got further and further from their corpus. The equilibrium of their balance shifted to the precipice of despair, until a quick readjustment initiated the process again. The teeth grinding, the grime sticking, the segments of the worm throbbing as they were swallowed. The machine kept on and on, never stopping, always already. An amplified chalk squeal of metal tearing pierced the ineffable screen between the two paths. In the food court a young girl leans down to pick up the crumpled piece of paper she is playing with. Under her chair she sees a build-up of discarded gum and dried snot. Figures appear to be sculptured into the additions on the underside of the chair. A diorama unravels showing a carnival of obscene events. Burger buns with giant orifices suck Gucci handbags into themselves whilst regurgitating teen idols, all with different sneakers. Gold plated watches donned with synthetically made diamonds snake around the necks of the old, suffocating them until excrement whistles upward. The Program would never stop. Its designer corporeally died after retiring at 28 years. Her interest had turned to extreme performance art a year before cashing out. Exhilarated by the complexity of the Program she wondered if it was possible to embody its unbound regeneration. Imperceptibility drove her. She wore a necklace of dried bisected worms. Early experiments from her childhood. She had absolute commitment to her art and decided to start the process of completely consuming herself. All the necessary technology and assistance was taken care of by the Program. Working from the feet up, it took 14 days. The final mouthful was her mouth. A website now holds the archive of the performance. Kommis now had a vantage point from under the arrested mechanical path. As the engineers unhooked the sections to examine the fault, K collected the excess grease and lathered it into their ocular cavities.

After the performance-lecture had finished and all the participants had left I began the arduous task of vacuuming up the splinters of glass that had sprayed everywhere following the dramatic smashing of the mirrored glass that had signalled the entry of Kommis into the world ☹. The short pile carpet that gave face to institutional stains was so dense that the vacuum struggled to suck up the tiny shards. Glinting in the light and activated by my movement I started to register the conflation of the patterns; the plane of repetitive geometric shapes from the absorbent fabric were disrupted by piercing sparks from the random flecks of glass. Mixing those structures with concepts on the surface of the carpet^{xi} was in effect opening them up to manipulation.

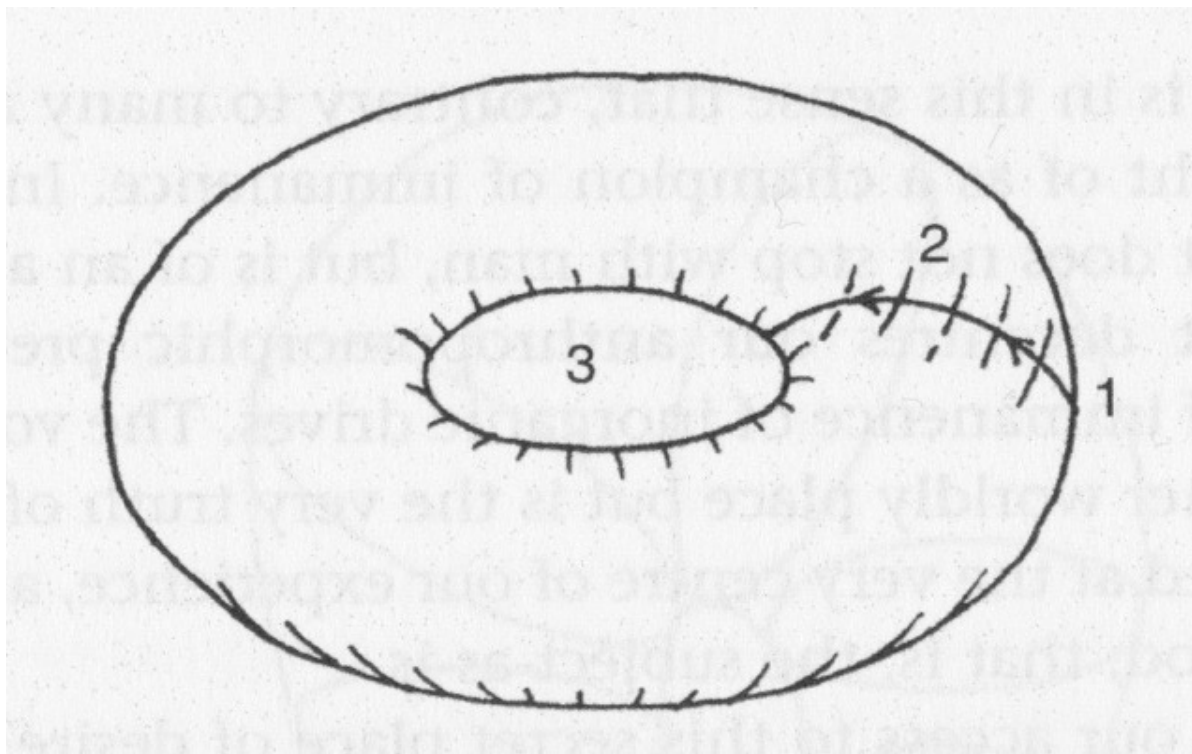


Fig 17

Lacan's *Ethics* diagrammed^{xii} as torus:

1 Ethical master/boundaries; 2 The path of the subject/hero; 3 *das Ding*

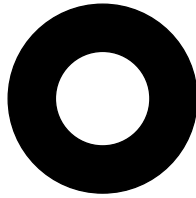


It was only once I had giving the performance-lecture that I realised what Kommiss was trying to do by introducing the idea of the incidental-lecture in the Devolved Sculpture book. It was setting up a mode of learning that was not prescribed by a specific author or setting. It was an opening up of what could be regarded as a lecture. It was about the incidental occurrences that we learned from and integrated into our artworks. It wasn't about creating a specific lecture but apprehending the observed happenings as lectures in themselves. Like the man doing the circular walking, or the women talking as I lead her through the street to find the entrance to the ravine. It was also the objects that I was encountering like the double printed subway ticket or the masking tape with "I sign centred" written on it.

Kommiss was not interested in limiting what and how one should apprehend a moment of artistic learning. Its main motivation was about how you animated those moments into your practice, how you wove the figures you were encountering into a narrative that brought out new associations to them. This was similar to the Five Paragogic Principles^{xiii} set out by Corneli and Dandoff.

1. Context as a de-centred centre
2. Meta-learning is a font of knowledge
3. Peers are equal but different
4. Learning is distributed and nonlinear
5. Realise the dream, then wake up!

A Big Bang Theory



Brus silently stands at the lecture table and blows up a large brown paper bag. Holding the end tightly to prevent his breath escaping, Brus lays the bag on the table and suddenly brings his head crashing down, exploding the bag and smashing it.

The incandescent hum of ocher, yellow and burnt sienna flickers and rattles. The stale stench of warm concrete and break pads suffocates. Thinking of suicide, call beef jerky. “Any good pickings today?” Bruno Latour’s “Iconoclash” catalogue costs \$485 on Amazon.

Opera singing with a Swiffer stuck to his back, the authorities try to silence the performer. All eyes squint to watch, but don’t want to be seen. He keeps recounting his performance, but the rattle and squeal and voices drown him. Fur jackets and frowns at Heath, the ubiquitous patterns control our meter. Chuck Taylors can be bought already personalized. Who is that person? The spectacle beneath the street. Scrolling columns of information, constant interaction. Horizontality keeps us moving backwards toward linguistic ambiguity.

The sculpture is the image coming out of the mirror. Mirroring is an attempt to visualize a parallel universe. The object is devolved from its reflection. The mirror is our ground. In contemporary society we now judge our own actions in reflections that feedback our information creation. Social media within the age of the smart phone has turned autonomous acts into a search for ‘likes’.

Devolved Sculpture takes the key elements of an emancipatory moment and uses them as a form or supposition to generate a structure that is at once devoid of duty whilst inviting action.

Brown Paper Bag

An everyday vessel for a multitude of actions, be it carrying sandwiches, masking public alcohol consumption, holding decomposing leaves, regulating breathing or containing vomit, the 'brown paper bag' is metonymic, insofar as it contains the signification beyond its reality. Thomas Hirschhorn's insistence on how he uses everyday materials in his art is premised on his love for Joseph Beuys. What Beuys gives Hirschhorn is a key to 'Capital'. It is neither Capitalism nor Marxian Capital that is of interest here, but the Capital that is "the creative process which leads to making art". It is the drive that every person has to 'be' that is economy.



Exhaled Air

The charitable canvassers arrive at the door. Their knock is presumptuously positive and assertive. Upon answering they stand far back. It's cold and their breath is hot. They work for a transnational organization that is fundraising for a campaign against child trafficking. Their presupposition is that the language used is enough for me to know the complexities of this dark economy. The clipboard is adorned with tiny images of impoverished children and large logos of the organization. The young canvassers tell me they're not as scary as they look. I tell them they look pretty scary. There are pleasantries exchanged and a recognition of my Scottish accent. The young woman is wearing a Chinese manufactured fake Burberry scarf, and tells me her mother went to Queen Margaret University in Scotland. She shows off her adopted tartan and tells me not to lose my accent. The young man informs me that I know the ills of child trafficking and explains with a list of countries affected by it. He starts with Syria, as its migrant problem is currently being mediated through the new Trudeauian politics. A reassertion of 'purer' Canadian values of welcoming and diversity. War games in the arctic are being played as the melt has triggered a race for northern sovereignty. He recounts that one child is trafficked every 30 seconds in contemporary times, more than ever before. I don't know how to process this figure. I can't imagine what it means or what it looks like. He then tells me that through my donation they fund direct action into the brothels and other holdings, to rescue the stolen and sold children. He assures me that the children are returned to their parents, if possible, but often it is their parents that have sold them, and this can't be done. The children also receive psychological treatment for their trauma and the men that have perpetrated the crimes are brought to justice.

My children have started crying and unfortunately, I have to quickly explain that I'm not ~~wasn't~~ in the position to donate today, but that I think the work they are doing is very important and I appreciate the time they have spent. But, the episode has left me in a confused state. How am I implicated in this extrastatecraft? Do our assumptions feed the unrepresentable?

Hyper-mediated world of symbolic exchange whirled fast. Iconism was having a linguistic turn. It had fallen victim to conservative pressures to make sense and the distribution of the sensible had triggered a swarm of reactionary misgivings. The mob wanted to see themselves pushing down on the mirror that held up the authority. The correlationists had set up a back street lab to perform a new form of lobotomy, that disavowed their feeling of place and projected them onto a constant state of marginality. They had also recently secured a site beside the highly frequented psychotropic drug review site in the dark internet, and their numbers were steadily rising.

Each photograph of violence is a testament to the representability of violence, not its unrepresentability.



Trapped Air

A fascination with auto-asphyxiation had opened doors beyond what he thought were possible. He relished the *jouissance* and rehearsed his statements. His apparatus was simple, everyday materials. Anybody could buy them and transform their cups into art. It wasn't that he needed the erotic to find fulfilment, it was really a counter to his self-imposed "Presence and Production" rubric. His branding of earnest everyday memorials had confused his, and his followers, boundaries of the personal or the self. He needed a release, and the lack of air provided the fatalistic immanency that propelled his "warlike" affirmation of his "space aside".

'why it is important - today - to show and look at the images of destroyed human bodies'

The internet was his tool to source these images. He enjoyed the confused provenance of their capture and upload. The ambiguous intentions of their makers appealed to his anti-hierarchical tendency, and reflected contemporary opacity. His commitment to truth was often presented through doubt, and his ambition echoed the 'pure perception' of Robert Smithson. The 'non-site' had allowed Smithson to time travel.

He was tied up with a bag over his head at the moment.

But, it was the redundancy of these images that gave meaning to them. How could he accept, how could anybody accept, the redundancy of cruelty toward the human body? There were huge catalogues of these images. The repetition was nauseating and he tried to disengage, but his compulsion was rewarded by the fact that each of the images was different. This means something, it is important. He didn't feel a numbing affect, and that is what he wanted to share.

Disappointed that *El Nuevo Alarma!* went out of print in 2014, although he secretly feared that his work was too close to the journals, his attention had been drawn to the invisibility of images of destroyed bodies. Particularly the concerted effort in the west to not show images of destroyed bodies from war. They want to make war acceptable by not showing its consequences, and he was driven to counter this by encouraging people to look. He knew that exposure to only the 'acceptable' images was a hierarchical model of control. He feared that everybody was falling into the habit of 'iconism', be it the governing agencies or the individuals obsessed with constantly curating their online profile.

He didn't accept the idea that his appropriation of the everyday could be read as a kind of branding. But, he did understand that his moralistic iconism would eventually become the norm and took refuge in the fact that he was an artist. His insistence on the materiality of his sculptures was a hook for a wider audience, but he thought of himself as a transcategorical artist.

The pressure had tightened and a desperate desire to break free from the shackles overcame him. He was halfway through and he knew that persisting would give him the clarity needed, but it was a dangerous moment, and relaxing too much could end gravely. This brought his mind to truth. His vision had gone cloudy, and a twinkling of electrical pulses flickered on the surface of his eye. This reminded him of the maps of the internet he had been looking at, and their indistinguishable aesthetic. He found it frustrating to think about today's world of factuality, as being one that projects information in a way that people assume it be right. This reduction to

facts blinds people to truth. Truth is irreducible. People need to look with their own eyes, and look at the images they don't necessary want to see, so that they can touch truth.

The cell phone rings. He had forgotten to turn it to flight mode. It rings. He had found an App that increased the rate of vibration beyond the standard. It rings. The vibrations edge it closer and closer to the side of the foldable table. It rings. He momentarily wonders who could be hanging on the other end of the line. It rings. It spasmodically floats on the surface. Closer and closer. It rings. The pause between the rings gives relief. Enough to think it has stopped. It rings. It's on the precipice. He can project its fall. He wants it to fall and stop. It rings..... It rings..... It stops.

I refuse to explain and to excuse everything because of its context.

His belief in total equality was resolute. The victim syndrome was, for him, a trick to make people perform incommensurable acts of classification. He knew that looking at the images of destroyed bodies was not the problem, but an antidote to accepting standardised judgements of victim and not-victim. People needed to rally against the incommensurable quantity of humans destroyed to get beyond their own 'innocence'.

The situation had become quite urgent. He was starting to fall in and out of consciousness. The materials holding him were low quality and his experience was beginning to suffer. He had always used the mantra "Energy = Yes! Quality = No!" He repeated it several times and found a last gasp. Enough for him to continue his rehearsal and contemplate the irrelevance of quality. The images of destroyed bodies he liked best were the ones that were taken by a witness, not a photo-journalist. At the moment of destruction, the witness had to be right there and react, without quality in mind, in order to capture the event. This was very important to him. The act of being present. Being in the moment. Not gazing at it. Distancing through "hypersensitivity" was not an option for him. He needed now to stay awake. He could feel himself getting distant and the dangers of that were too much. He needed to confront the world without distance. His sensitivity allowed him to be attentive and non exclusive. The drifting into 'hypersensitivity' made people self-enclosed and exclusive. This was what he was fighting against and before it was too late he cut the tape and crumpled to the ground. The pain of the episode comforted him.

Lecture Table

The makeshift auditorium was bustling with a mix of cell phones, glasses of expensive drinks and franchised ethical coffee aromas. The audience was a large range of scholars, students, artists and other people of leisure. There was a neatly dressed line of men from the correctional facility sitting on the back row. It wasn't clear if they were guards or inmates. But the significance of their presence provided a comforting uneasiness.

The lecture was widely regarded as one of the most significant events at the fair and a growing sense of anticipation mounted in the stuffy atmosphere. It seemed that the art world had chosen this kind of private/public forum to promote global trends, and it enjoyed its validation through the institutional exhibitions that ran in parallel.

“everything everything everything everything. A world on edge of destruction.”

British Petroleum was currently sponsoring a series of ‘Spotlight’ exhibitions at the Tate. Gustav Metzger was one of the artists in this series and was showing some of his rarely seen paintings from the 1960's, alongside recreations of his anti-iconic performances/paintings with acid.

“It's the closest I've been to William Blake. ☹” he says as he's pushed through the exhibition by the curator. He looks close to death.

The lecturing object had been on the international circuit for half a century, and had witnessed innumerable moments of canonical discussions. There had been renewed interest in its knowledge under the guise of Dialectical Contemporaneity. The shifting attitudes toward institutional financing had provided a window of opportunity for its recurring inclusion in a variety of group exhibitions, symposiums, lectures and ‘non-exclusive’ dining experiences. It was fairly cheap to transport, and its needs quite simple, compared to other senior actants on the scene.

Bruno Latour was introducing the lecture. His use of attributes from theatre to analyze the social and technical networks central to noopolitical territory seemed to be a recurring theme throughout this year's fair. He had taken a central position within contemporary theory after the exhibition ‘Iconoclash’. His interest in breaking the assumption that ‘the social’ is a set of scripted encounters that are predetermined and confirm the presuppositions of their actors had awakened an audience that had found the world of the simulacrum ingenuous. He was one of the figures that encouraged ram raiding the cul-de-sac of postmodernism, and activating the postconceptual.

For this lecture his analysis of ‘actants’ was key. His insight into the disposition of active forms in human and non human, through the technologies that bind them was a generous pretense for the breath of the audience. Our social infrastructure hinges on the latent action of its actors and actants. The people that had seen him before knew he always started with, “to provide information is the action of putting something into form.” The information for this lecture would

carry not only the script, but the actant and the form. Its disposition provided the scenario from which to examine social networks around the event.

A door swings open and two heavyset security guards enter. They are carrying a folding table between them. The first of the guards seems like he is struggling, but then readjusts and finds a better hold on one of the slim sidebars. They place it centre stage and leave it on the ground. They stand back and observe the audience. People start rustling around and moving toward empty chairs. The noise level has intensified as the crowd tries to finish their conversations. The door swings open again, and in comes a young woman with two assistants. She is part of the curatorial team that has organized the lecture. She directs her assistants to assemble the table. They sheepishly put on some white cotton gloves and throw a sarcastic look at each other. Once over their stage fright, the two assistants kneel down behind the table and stand it on its side. Timidly, one of them pulls out the first set of steel legs. The other one repeats the action at the opposite end. The squeal of the leg joints is relatively piercing, and a couple in the front row squirms as if somebody was scratching a blackboard. The auditorium is completely full now and level of talking had lessened to shy whisper. The door is ajar. The assistants were having trouble inserting the diagonal crossbars into their fixings. Parts of the metal clasps had been bent and realigned over the years, and the ease of assemblage with which the table had once had was now a distant memory. The underside of the table was filthy. Greasy figure marks around its edge carried the pain of its manhandling. The dull acid coloured rocks of chewing gum had white labels beside each, stating the DNA code of their maker. Most of the names were from the 1980s, but there was one light blue piece from 1966 placed there by Robin Page. Finally, the legs were stable, and the two assistants brought it to standing. They gently maneuvered it into alignment with the edge of the stage and stepped back. The audience was now nervously watching with the sense of respect. They hadn't known what to expect from the lecture, but the gravitas of the object had suddenly become apparent. The assistants were now arranging the various microphones into position. One was placed directly on the table top, and the two others were on stands. The configuration was very important, a specific requirement to optimise the object's resonance. Once set, the assistants took their place beside the guards at the back of the stage. The auditorium was now silent. All that could be heard was a high-pitched scream coming from one of the large-scale video works being shown in another part of the fair. The door swung open and in walked Bruno Latour. ∅ He was carrying an industrially manufactured mirror, 12" x 24". He approached the stage and was gestured by the curator to make his way up the steps. He arrived at the table and carefully set the mirror face down upon it. Then, using two acute angled triangles he positioned the mirrors reflective surface at an incline, so as to show the inverted image of the table tops surface to the audience. The markings on the table were extensive. Scratches, bumps, dents, burn marks, ring marks. There was a large crack in the center and the faint embossing of handwritten texts. Illegible, they formed a pattern. A kind of palimpsest. The philosophical desires of all of its users seemed to combine and unite. The lecture started.

Holding Hands

Breyer P-Orridge was on their daily *dérive*. They had chosen the route of the pipeline. It was a dispositional thoroughfare on the margins of the city. Its obsession with power reverberated in the hum of the electrical pylons. Its control took form in the concentric veins that ran beneath the cycle track. Very few people ambled its pathway, but evidence of activity was all around. A makeshift hut littered with broken furniture, soggy crumpled magazines, a mixture of beer and petrol cans, and the remnants of discarded clothing hide between an overgrown clearing. The backside of industrial units had the sporadic tags of young artists trying out graffiti for the first time. Some had been power-washed away. The inadvertent sigils they gave form to encouraged Breyer P-Orridge. They snapped a photo and put it up on Instagram. It immediately got 461 'likes'.

Halfway along their attention was taken by a deserted site that was fenced off from the public. They could see the university in the periphery. It wasn't clear if the site was being prepared for a development of the future, or whether it had been a site of purpose of the past.

The sculpture had forced itself to be removed. Its insistence on being had generated an ethical paradox deeply antagonistic in character. It had encouraged a series of violent protests. After the inefficacy of smearing shit on its extremities, the mob had taken to ridicule. An assortment of found objects started to adorn it. Traffic cones, canvas tote bags, electrical tape, pink polo shirts..... a change of scenery can change your life.

The concrete that surrounds it had dirty rainbows. The water was evaporating, and a blurred reflection of it bounced off the sporadic puddles that formed on the inconsistent pavement. Whitehead and Massumi approached. Alfred dried the remaining drops of water off one of its surfaces with his sleeve, so as they could sit and digest the public autopsy they had just come back from. Whitehead felt like a grandfather figure to Massumi and had been jealously discouraging of his affair with Manning. He saw the SenseLab as inevitably becoming another form of salon. Its non-exclusive doctrine reeked of a timid social experiment to incorporate art/philosophy into life. He knew it was a worthwhile cause and appreciated the time they spent, but he was more inclined to his late friend Ernst Bloch's notion of daydreaming. The equality of speculation appealed to his altruistic nature, but he was sick of denying his desire for a Ford Explorer. Massumi's interest in affect had really driven his need to watch its autopsy. He believed that if it had suffered a death with J.G Ballard's 'Atrocity Exhibition' and Francois Lyotard's 'Postmodern Condition', maybe partaking in its dissection would associate himself with its reincarnation. Affect is everything, you only have to look at the financial markets for proof.

The slowness of its auto-destruction has become a factor of concern for its patrons. It had passed the 20-year mark by a number of months. A senior member of the collections committee had become unexpectedly ill and wanted the issue resolved before the debilitating effect of the disease progressed and his ability to speak was seriously decreased. He orchestrated a hate

speech campaign directed at it and enlisted some of his closest students as disseminators. They were driven partly by naive acceptance of their leader's lyrical arguments against its validity, but more potent was their nihilistic will. Youth and an impartial engagement with the fad of quasi-Dada costume parties had spurred on a relishing of anti-establishment actions. They took comfort in the rebellious attitude of an older generation and felt privy to a genealogy of counter-culture.

At first rumors were spread about the colonial misrepresentation it was inspired by. Issues of inequality of thought had become an active territory for the 'nouveau-leftists'. Their dissensual organization system was proving to be a challenge to contain. They needed something concrete to unite them whilst also finding ground to perform their individual platforms.

The shifting attitudes about privacy had found form in a new sexual openness. Arranged marriages were now being performed by internet algorithms and the people were engaged in radical public tests of affection. It had become a recognized non-site for a particular form of non-human penetration. Courting couples would use one of its many striations to insert their smart phones into. Once fixed in place and set to vibrate, the couple would proceed to feverishly iMessage a specific pattern of emojis that correlated to its sexual rhythm. At a distance the couple would wait for the response and get lost in their dopamine loop.



Crashing Head

The faces of the lions were smashed off. The protective statues outside the Chinatown Mall had been so disfigured it was difficult to know what they were welcoming. Were they astute watchers of the passer-by, seeing each flaw as a potential window into the past? Or were they the heralds of what was to become? She treated them as monuments from the future to the present. Their act of creation and destruction worked simultaneously, at once an iconophilic gesture, whilst a willing projection of iconoclasm. 

The movie theatre was showing 'The Act of Killing' by Joshua Oppenheimer and Christine Cynn. She lied her way in, claiming incontinence, then snuck through and watched. It was just at the scene where Anwar Congo and his henchman are coming out of the cinema they used to peddle tickets for, explaining how they were inspired by the Hollywood dream factory. Watching American gangster movies, westerns and musicals enlivened their imagination and aided their ability to kill. The film that ensued gave her a deeply disturbing awareness of the ethical conundrum of global capitalism. The documentary follows the once gangster/death squad leaders, who are now respected political figures in the Indonesian government, as they make a film about their success. It cuts between their proud boasting of the best way to strangle somebody, the most pleasurable way to commit rape, and the rehearsal of re-enactments of their slaughters, using actual family members of the victims. The uneasy blurring between the actual and fictive, is a reflection of the psychological state of mind the killers needed to be able to distance themselves from the horrific acts they committed. It was now a state of mind that was celebrated. She couldn't stand to watch the whole film. It had produced a tainted gaze as she emerged out the building and back onto the street. The once enjoyable questioning of post cinema reality had been flipped on its head. She wondered if in the hyper consumer driven market, our ability to see through subjective screens is the only way we can tolerate what we actually do.

Seeing is the objectification of the subject's desire. I project onto the object the meaning I choose in an act that mirrors my thoughts, through an opaque screen. The static reflection cuts through its contingencies. What comes is an impossible occurrence made possible. A cascade of events that have no meaning until externally articulated in their making.

In an act of active nihilism, she finally signed up to a blog she had been following. They were an activist group that organized ritualistic piano burnings on the borders of devolved countries. It had started as a performance piece, that was then appropriated by an over romantic art star. But with the steady dismantling of the European Union, the occurrence of devolution had become frequent enough that quite a following had developed. It felt a little more engaged than regular holidaying, and she had tired of the hook ups that Tinder was providing. She didn't find it funny anymore and thought she would try something more serious.

Will To See

(credits) 

What drives	Gustav Metzger		Auto Creation
What drives	Helen Ukpabio	End of the	
		Wicked	
What drives	William Blake		Pity
What	drives	Genesis Breyer P Orridge	Pandrogyn Project
What	drives	Robert Smithson	Pure
perception			
What drives	David Hasselhoff		Looking for Freedom
What drives	David Lynch	Bubbles of reality	
What	drives	L. Ron Hubbard	Dianetics
What	drives	Jean-Luc Godard	Histoire(s) de Cinema
What	drives	J.G. Ballard	Atrocity Exhibition
What drives	R. D. Laing		A theory not a
fact			
What	drives	Pierre Pinoncelli	Duchamp's
Fountain			
What drives	Austin Osman Spare		Sigil
What drives	Thomas Hirschhorn	Monuments	
What	drives	George Bataille	Eye
What	drives	Claire Bishop	Dialectical
Contemporaneity			
What drives	Myra Hindly		Moors
What	drives	Harold Shipman	Prescription
What	drives	Otto Dix	Storm
Troopers			
What drives	Alejandro Jodorowsky		
Psychomagic			
What	drives	Hannah Arendt	
			Eichmann in Jerusalem
What	drives	Taylor Swift	1989
What	drives	Ray Brassier	Nihil Unbound
What	drives	Soren Kierkegaard	Anti Climacus
What drives	Rachel Whiteread	House	
What	drives	Bob Flanagan	Super
Masochist			

Exploded Bag

Easterling had found herself in an anxiety ridden state of agoraphobia. After negative reviews of her set design for the first musical composed completely by computers, she realized that her involvement in the new world order had negated her revolutionary intentions. She had set humanity on a futile search for meaning in objects whilst 'the code' was taking shape as the new invisible entity that will determine place. Her strategy of only travelling to and from her own buildings had turned into a claustrophobic tunnel, and her once healthy dose of infinite doubt had now become paralyzing.

The Blast could be heard for decades around...the rock falls.
 Noise Tinnital Sound Can tinnitus be a metaphor for paradigmatic shift? The event experienced, then echoed inaudibly through time and registered as thought/action/speech/language.

destruction of monuments  idols fall

Can the destruction of art be the artists duty?
 If philosophy can be matter, can ethics be readymades?

destruction of the monument beheadings

Can Ethics be readymades? Santiago Serra. Tattoo line. Migrants in boxes.

The event as being. If I am to ask, what is the life of an artwork? Does that imply that it can die?

And does the artwork find 'being' through death. the

Iconoclastic attacks on works of art are revealing, for they expose a devastating sensitivity to the active power attributed to images.

The queue to piss in Duchamp's fountain had backed up after Pierre took a sledgehammer to it.

Brian Eno brought a microphone. The black box spills its residue as the

recovery team cracks it open. All the contents are tainted. The stain brings the information to life

and its new form has no need for duty. Statue heads are displayed on

poles in big glass boxes in foreign countries.

phantasmal cavity of time can never be

He keeps digging. The Free School yard is alive. Smoke. Crowds. Children playing. A copy of

'All thoughts are Equal' walks between the broken glass and the temporary waiting area. John

Latham puts it on the fire.

the screams and shouts echoed. a mix of pleasure
 and despair. tinnitus of the collective, drowned in and drugged by its own

noisy emissions

Abstract

adjective

/ab'strakt, 'ab, strakt/

1. existing in thought or as an idea but not having a physical or concrete existence.
2. relating to abstract art

verb

/ab'strakt/

1. consider (something) theoretically or separately from something else.
2. extract or remove (something).

noun

/'ab, strakt/

1. a summary of the contents of a book, article, or formal speech.
2. an abstract work of art.



The danger of any diagram is that it presents suppositions. To orient and negotiate with oneself within these suppositions, I'm proposing that fiction is the force that joins the points of information within a diagram. It is the processing of the movement between these points that embeds an understanding of the diagram into the subjectivity of the person participating in it. Following that fiction, considered as the way one "reads" the diagram, is the interpretation of particular nodes/vectors of the diagram which then leads to the concretization of an artwork. In 1981, W.J.T. Mitchell introduced the term 'Diagrammology,' while responding to a critique of the limitations of diagrammatics as a mode of literary analysis. What Mitchell provides is an invitation to a field of analysis in which the reader's subjectivity is given equal weight to that of the writer.

"...the ability of readers to project spatial forms with reference to descriptive, temporal, or hermeneutic aspects of reading seems to me as important as (and probably inseparable from) their ability to grasp the sense of a text or to understand its referentiality."

(Mitchell, W. J. T. p. 623-24, 1981)



Considering Devolved Sculpture as a manifold activity that conflates thoughts, movements, materials and planes that point to a ‘dialectical contemporaneity’¹, my understanding is that its amorphous nature and its sensuous resilience to definition are its defining features. This is why I’ve been drawn to an idea of diagrammatics as a way to think through what Devolved Sculpture is as a medium.

... the dia-gram, the moving form, is a between-form, and embodies real and actual connections...the diagram is a living, philosophical abstraction, but one that remains *actual so long as its outlines keep moving*.
(Mullarkey, p. 177, 2006)

A diagrammatic understanding of Devolved Sculpture suggests the action of overlaying certain diagrams, be it philosophical, psychoanalytical, artistic, to help recognise shared ambitions and tropes in the subjective manifestation of artworks. ◊ As we move between the strata that make up that diagrammatic, and the points of information each stratum articulates, a dynamic is created. Thinking of that dynamic as a kind of conversation that isn’t solely based in words, but in actions and objects and space is a way to address the devolved status of the Devolved Sculpture idiom. For this section I want to present that kind of dynamic. In the same way that we can’t quite speak to what Devolved Sculpture *is*, I would like to textually embody how the diagrammatic functions as a way to consider Devolved Sculpture’s medium.

¹ Claire Bishop introduces the term ‘dialectical contemporaneity’ in her short book titled “Radical Museology; Or what’s ‘contemporary’ in museums of contemporary art?” to describe an “anachronic action that seeks to reboot the future through unexpected appearances of the past” (Bishop, 2013. p.61). Its relevance to this section is that it sets the temporal perspective of how Devolved Sculpture, as medium, is being considered.

To do this, I use a series of quotes, images, diagrams, objects and movements that speak to each other and help me articulate a momentary refraction of what a diagrammatic methodology looks like. Its event is the re-enactment of a William Pope.L crawl^{xiv} on the 1st of May 2089.



In commemoration of the artist, 2251 artists, teachers and students crawled in unison the 4.6 mile stretch between the university and the mall. Along the way conversations were had around the importance of the ‘diagrammatic turn’ in relation to the dissolution of self. Fragments of those conversations are captured, along with images of philosophical/art diagrams that became significant markers of the turn.

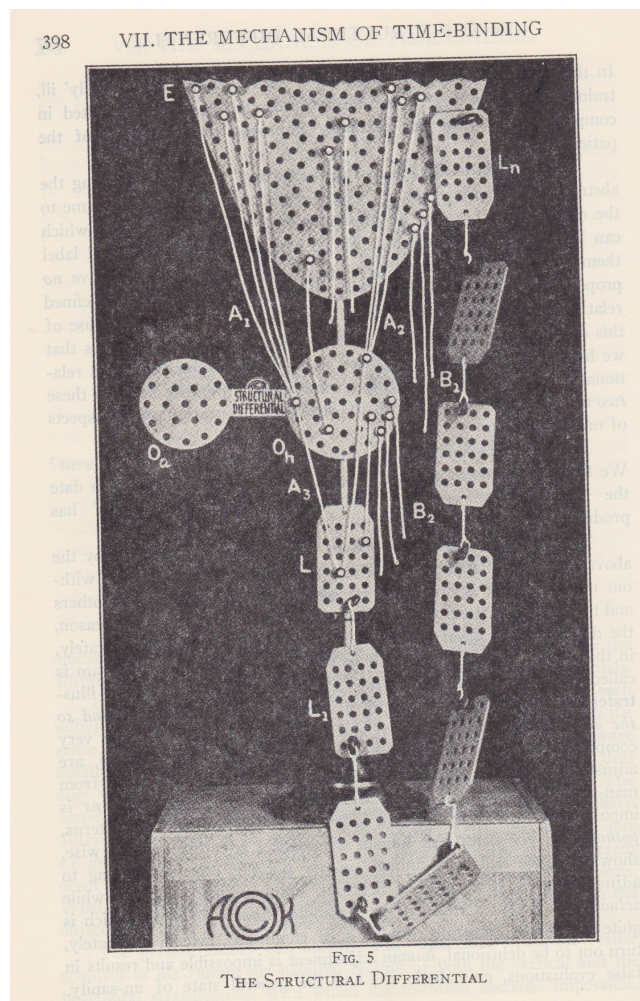


Fig 18

Close to the start of the crawl senior figures from the faculty had formed a group and were suggesting the implications of diagrammatics in art education.

John Cussans[♦] – My first experience with the Structural Differential wasn't by way of the 3D diagram, but hearing Burroughs talk about 'language as a virus' after he had studied with Alfred Korzybski and those 'General Semantics' lot.

Thomas Hirschhorn and Marcus Steinweg[▽] - In whatever medium, whatever vocabulary in which it is articulated: art exists only as an assertion of form. However reflectively and analytically it occurs, it is always couched in a form that includes an assertion - the assertion of that form. It is often thought that form creates clarity. That is wrong. Form is clarity that produces disorder!"

J.C – That's exactly why the 'Cut-Up' was so successful. It wasn't just about some undermining of linguistic form, it was a hypersigil that didn't address a particular desire, but wanted to create a diagrammatic methodology that could speak to 'Event' in a more honest manner.

Georges Bataille - Formless manner?

T.H & M.S[▽] – If art and philosophy are linked by openness to inconsistency/formlessness, then it is in order to sharpen their contact with reality, while they insist in its unreality, contingency, and chaos value.

G.B[∅] - A dictionary begins when it no longer gives the meaning of words, but their tasks. Thus, *Formless* is not only an adjective having a given meaning, but a term that serves to bring things down in the world, generally requiring that things have a form. What it designates has no rights in any sense and gets itself squashed everywhere, like a spider or an earthworm. In fact, for academic men to be happy, the universe would have to take shape. All of philosophy has no other goal: it is a matter of giving a frock coat to what is, a mathematical frock coat. On the other

hand, affirming that the universe resembles nothing and is only *formless* amounts to saying that the universe is something like a spider or spit.

J.C – Aye the Oui George, but isn't it in those pauses and on those planes that a shard of light is captured and we get to see what makes the same, again and again, O?

G.B^Ø – O is for the oscillation of Precision Optics in Duchamp's *Rotary Demisphere* (1925). O is for originary orifice, the eye-mouth-anus of the infantile blob in Louise Bourgeois's *Amoeba* (1963-65).

T.H & M.S - Veja Celmins' drawing practice confused that for us. When she travelled through space, part human, part machine. She introduced the seriality of mechanical production through bodily means[^]. It flutters on a puritanical responsibility, and points the finger at self a little too much. We prefer Unshared Responsibility[∇]. By that I mean, I am completely responsible for the work of my friend, and it means that my friend takes complete responsibility for my work. Unshared Responsibility does not mean discussion, argumentation, negotiation, or finding a compromise. Unshared Responsibility means to be absolutely committed to the work of the other, to take it for what makes its strength: a sovereign affirmation. To work in Unshared Responsibility means to take the responsibility for something I am not responsible for; it means to be generous and it means to have absolute confidence. Unshared Responsibility does not mean to control but to share the love of art, of philosophy, and of poetry. 

Joan Jonas – Me and my dog love to sing together. Our mirror travel experiments were some of the most important ways in which I could uncouple from my own image. We listened to Austin Osman Spare when he said “The self, how empty! How prolific of incompleteness! By self-effacement would seem reality’.^Ψ

Yayoi Kusama – After looking at your red flowered table cloth I saw the entire room, my body,

and the entire universe covered with red flowers, and in that instant my soul was obliterated and I was restored, returned to infinity, to eternal time, absolute space. This was not an illusion but reality itself.²

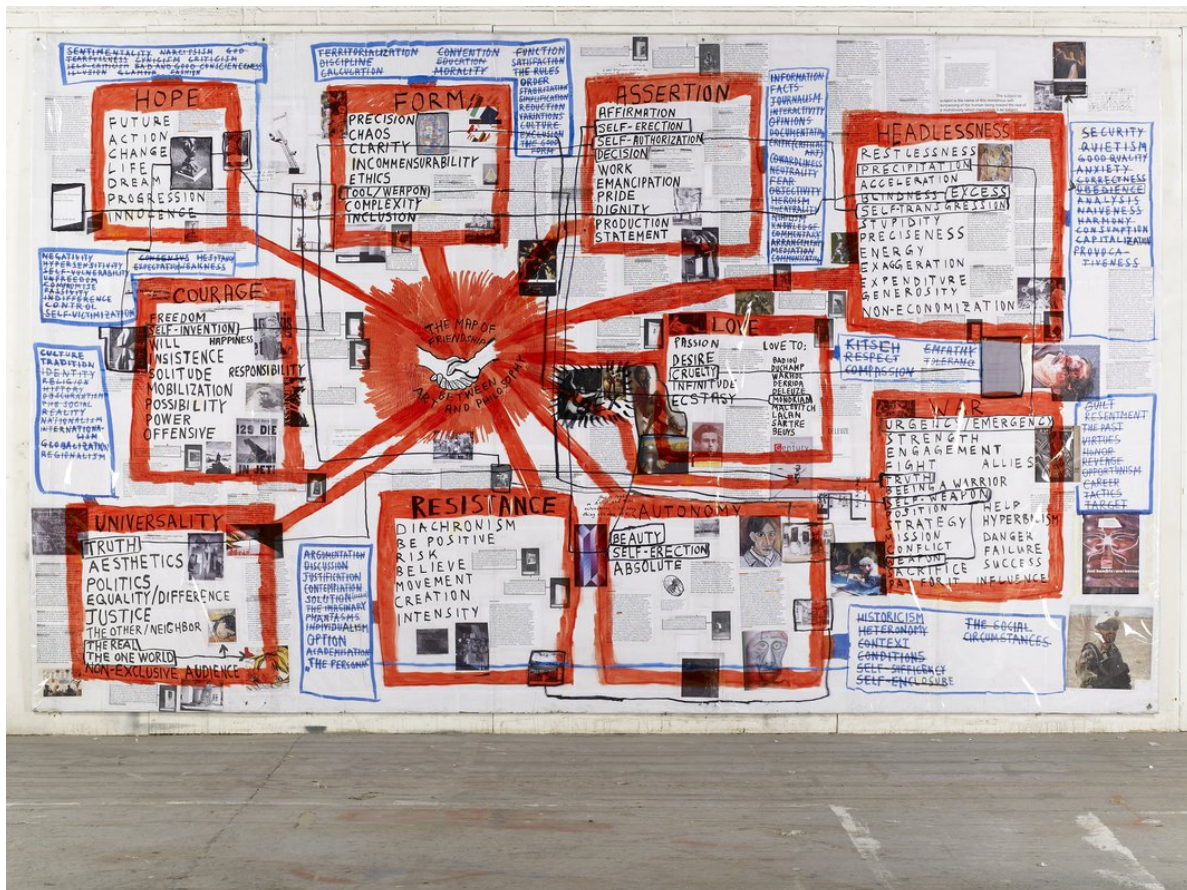


Fig19²

² I have included this map because I think it is a compelling materialisations of my understanding of subjectification. Its central motif of the disembodied handshake is emblematic of the non-verbal contract with control we enter into when partaking in art viewing, making or writing. I also feel it articulates a particular temporality I associate with how diagrams function. The initial structure is quick to comprehend, we can see how all of the primary category **red** cells are linked. The adjoining **blue** cells provide more information (in this case words) that feed into the primary cells. Note here, that the action of ~~scoring through~~ suggests a marked process of thinking. It also signals the importance of the line, and how it is used as a directive in how the artist wants to connect the words, images and texts that make the whole piece. In doing so we, the viewers, are overwhelmed by the amount of information contained. It registers that we have to fragment the whole work into smaller 'readable' sections. This splitting device is used to slow down the frenetic juxtaposing, as well as physically move our bodies closer to enable us to literally read the pieces of text. The movement created, between close intimate reading and standing back to regain the overall view, is a tacit element that works to further confirm our presence in the thoughts being mapped. ☹

*As the conversation continued each person took out their spray cans and started spraying one of the List of Permitted Graffiti Slogans (PGS) from a para-phrased version of William Pope'L's Hole Theory (Part 4).**

List of Permitted Graffiti Slogans (PGS) to be spray-painted on building walls.

1. I don't picture the hole (I inhabit it).
2. I do not see the hole.
3. Again: I do not picture the hole. I am the hole.
4. I have a suspicion that picturing the hole would make my work (less lonely) and more aesthetically pleasing.
5. Typically, what cannot be seen is what we most like to see. Longing is my favorite material for engaging (not picturing, not illustrating) holes.
6. The form, material and durational aspects of a hole can affect its nature (imagine a hole that is only aspect and affect).
7. Holes are not the point.
8. Holes are empty theory.
9. Hole theory explains nothing.
10. Hole theory was built to house nothing.
11. Hole theory is theory in process engaging Lack as an ongoing interaction.
12. Hole theory, like most theories suffers from an airiness.
13. Hole theory is guided by blindness.
14. Hole theory, its construction, is misleading.
15. Hole theory is guided by a lack to be with the world and in so being- be right with the world.

◦

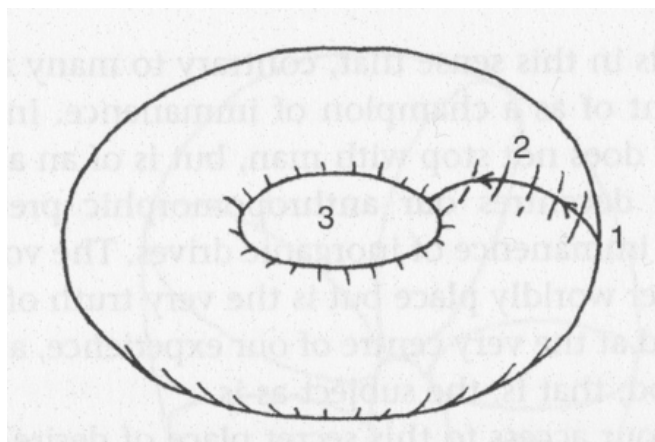


Fig 20



Fig 21

The 2nd year student twins, Mark Manders³ and Mark Manders (Building), were reflecting on the importance of mapping, within the diagrammatic turn, as a way of externalizing notions of subjectivity in order to understand the common grounds we draw from.↔

Mark Manders - For me, drawing is more of an investigation of thinking rather than an investigation of observation.

Mark Manders (Building) - Before I have drawn them, the drawings are often as short and compact as thought.

M.M - It is interesting to look at yourself from the outside.

M.M(B) - As you are drawing and see how your thoughts you portray are partly visual and partly linguistic.

M.M The beautiful thing about a drawing is that you want to seize it as an image in your mind.

M.M(B) - But the moment you want to capture the image conceptually, it becomes spherical.

M.M - And thought can no longer throw light on it from all sides at the same time.

M.M(B) - Drawings are often composed only of a few gestures on a sheet of paper. They are nothing more than black powder that has stuck to the sheet.

M.M - But they can evoke a specific language for the viewer, a language that can touch things that are important in life.

M.M(B) - All this in a relaxed and free manner. The diagram works that way also. It is there to articulate a thought, whilst simultaneously producing thoughts. It is never fixed, although it presents a fixed motif of thought. Look at me.

³ Mark Manders' drawing practice has been written about as an investigation of thought, and the ways in which he steps outside himself and articulates a duplicate, inanimate existence for Mark Manders. Katherine Stout illustrates this point in her catalog of the Tate exhibition *Contemporary drawing 1960 to now*. 2014.

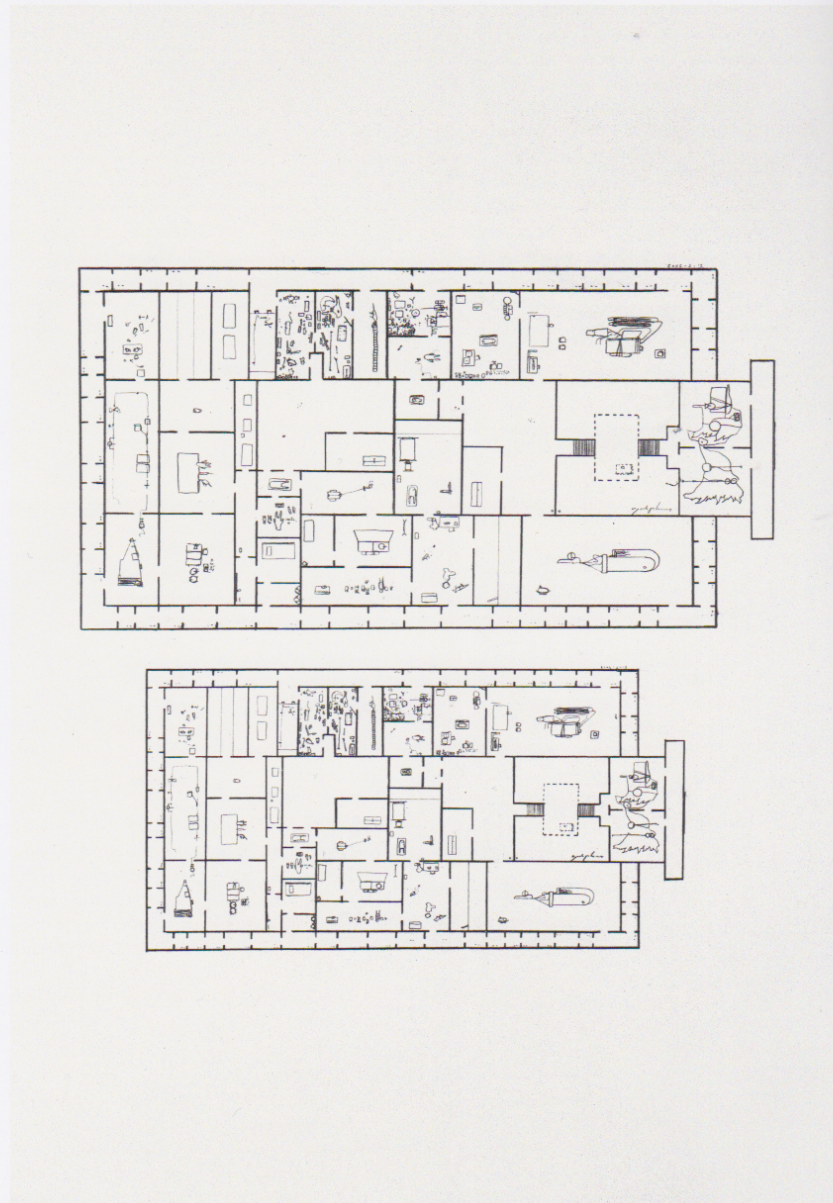


Fig. 80
 Mark Manders
Drawing with Shoe Movement/Two Consecutive Floor Plans from Self-Portrait as a Building (May 21, 2002)
 2002
 Graphite on paper
 109.7 x 79.8

Fig 22

M.M - By tracing movement through space, we are giving a form of residual mark making across a plane of immanence. These marks subsequently exist as a rehearsal of paths to follow. The artworks that encapsulate those paths are invitations. Invitations to travel down and draw from their mapping of a world that was as-yet-unseen, but now function as the psycho-architecture of the terrain we can *dérive*. Devolved Sculpture's medium is that process of movement, and as we slowly crawl through the opacity of 'event' the detritus of this world tears at our clothes. Cutting and scarring as we drag our limbs across the artifice of our urban progress.

M.M(B) - If you had the chance to turn back, would you?

M.M - I can only think about it as a palimpsest in reverse. An erasure. A careful rubbing out of written lines to compound new and unrecognizable words. This is the script we should be reading from. These are the ways we can create a shift in the expectations.

M.M(B) – Remember that book we were all reading in 79'? What was it called? It had a picture of Rauschenberg's 'Erased de Kooning Drawing' on the front cover, and that fantastic article by W.J.T. Mitchell, 'Diagrammatology'?

M.M – 'Palimpsest in Reverse' by Kommis. That was the one.

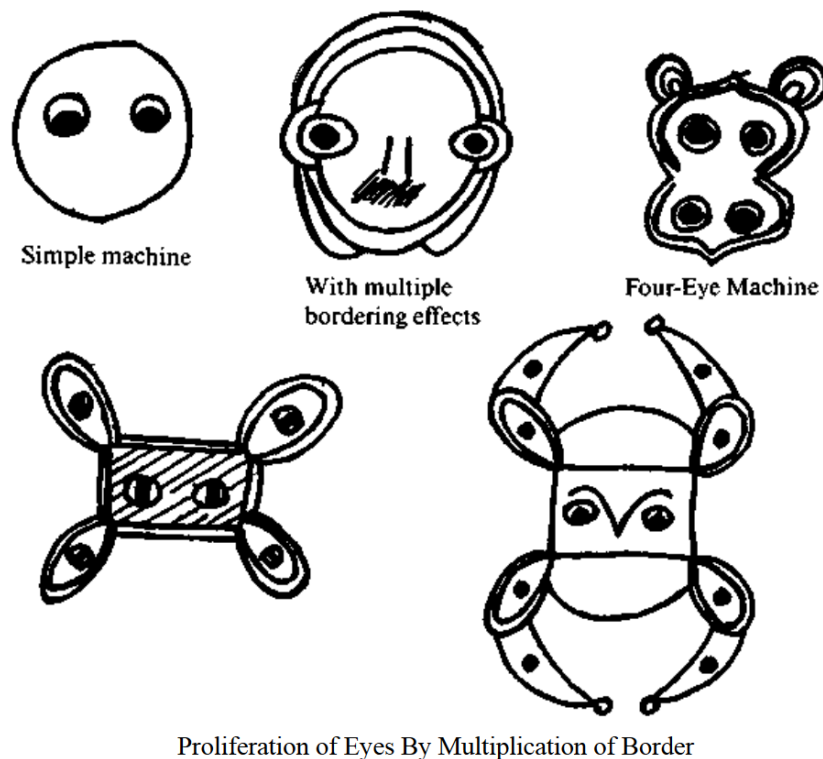
M.M(B) – For me, it was all about the framing. What it meant to disassemble parameters, only to find that any effort to do so simply reformed them in a difference configuration.

M.M – The discourse it set up was pretty confounding. It's insistence on the non-materiality of thought that can only be captured in the materiality of art as a truth procedure always let in the doubt that what we were being asked to do was in servitude of pedagogy. What if the point is as

straightforward as communicating without meaning. What if all of the efforts made to articulate something are empty vessels.

M.M(B) – At least in mapping them we know what to a-void.

Along the route people would disappear under parked vehicles to scribe various drawn diagrams onto the cars' exhaust. Onlookers⁴ would turn their heads to squint at the sun.



Terrestrial Signifying Despotic Face

Fig 23

⁴His long nails were for protection. He had decided that his long features were his strength. His emaciated face and body were frail. His movement slow. He was proud of his long hair, but he didn't have the time to clean it. He focused on his nails. Particularly his long thumb nail. It was a tool for examination, so cleanliness was paramount. Whilst waiting, he examined the sole of his shoes. This was one of his compulsions. It allowed him to touch his précarité. There was nothing stuck to his soul, but he found something to examine. He picked the invisible dirt with the point of his nail. The scratching of air between nail and nail was scathing. He looked intently. Examined. It fell to the concrete. Searching for it amongst the other invisible elements was futile, but he needed to fulfill the gesture. Picking it up, he checked one more time then discarded it as if it was nothing. A choreographed ineffable mark making.

Glenn and Torkwase had broken away from their parents and had found a discarded hypershape of donuts. They were trying to decide which ones were still safe to eat, and whether they were actually real or just a hallucination brought on by the ‘profound boredom’ of the event. They had had enough of the crawl, and so they found a quiet spot behind a chain-link fence where Torkwase pulled out her smartphone and they watched Coll.eo’s [Liberty City Crawl \(Superman II\)](#) Glenn ate a donut with sprinkles and Torkwase ate one without. With their mouths stuffed, they started to sing.

**I am the hole
I do not see the hole
I do not picture the hole
I am the hole**

**Holes are not the point
Holes are empty theory
Holes are not the point
Holes are empty theory**

**I am the hole
I do not picture the hole
I do not see the hole
I am the hole**

“Narrative is the indifference between fiction and history. Art acts as a narrative modelling of event.” She announced.

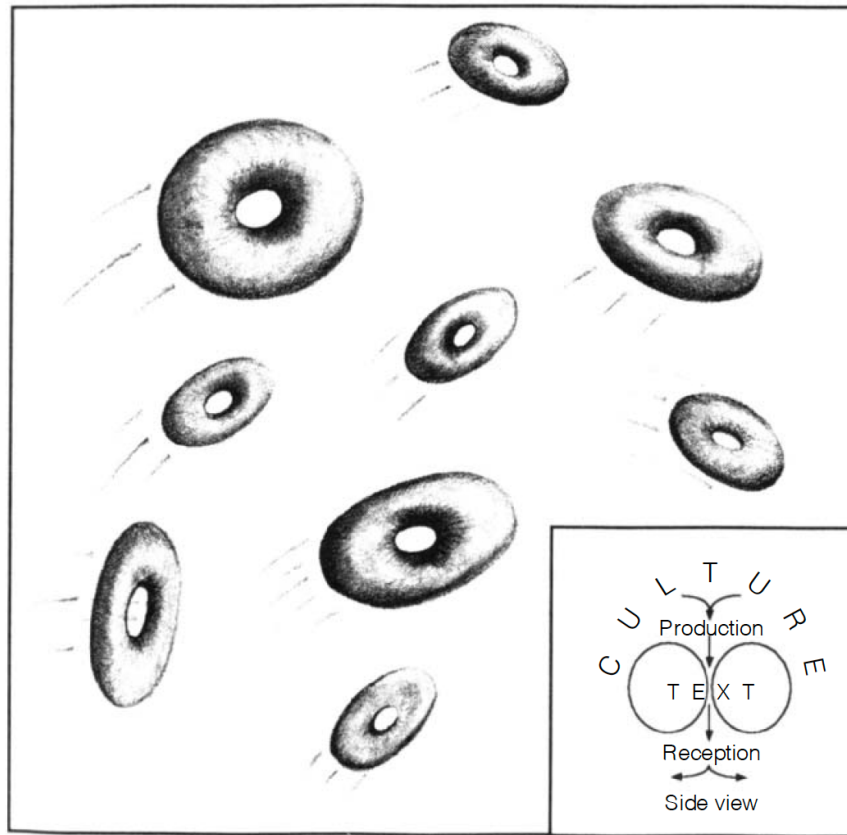
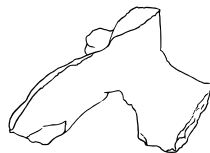


Fig 24



“The fictions through which reactive forces triumph form the most base element in thought, the way in which it remains inactive and busies itself with not thinking”

☞ Gilles Deleuze

Object a

Its tar-like complexion reflected any light as a thick veil of suffocation. Its ability to cling to anything, irrelevant of its materiality, was its shadow capacity. It was the fetishistic off-gassing that drove its followers in their addiction. They would do anything to hear it squeal as the cars turning in circles. They relinquished responsibility as soon as they could drink from its being. Momentary joy was simply heightened by the prolonging discomfort afforded and shared by the masses. The order it pertained to within its seemingly chaotic randomness was only ever hinted at by four concentric striations. Protrusion or recession depended entirely on the temporal-spatial framework of its participant.

Photo - Realism.

His decision to help the blind woman across the road was initiated by an impulsive altruistic act. In his naivety he thought that his ability of sight was something that was needed at that point in time. She thanked him.

She can hear.

Her guide dog takes a shit. She knew it was coming by the slowing down of the dog's pace.

"Stay in one place" she tells Tara as she picks up the excrement.

She holds firmly to my arm as we walk briskly. She wants to go to the park. I take her to a different entrance than her usual. Feeling a sense of uncertainty about if I'm leading her, she assures me that she understands the situation.

"Come with me, I have something to show you" she says. "It won't take long and it would be an enormous help if you could look at something."

My unease is amplified as she leads me toward what initially looks like a hidden steel framed sculpture but what turns out to be a discarded billboard that has fallen from the train bridge above. The metal is cold and the advertisement is from a political smear campaign called "POLICY MAKERS". Geopolitical cultural figures with their eyes blacked out. The poster is ripped and peeling away from the surface, exposing an underlying image from a once popular travel destination, Mu Mu Land.

At this point she lets the dog go and it forages in the dense foliage. She takes me around the backside of the structure. She was obviously very familiar with this site, and the build up of detritus showed that it was a regular haunt for her and others. Feeling her way across the matrix of cold steel she leaned down and picked up a stack of soiled photos.

"Please come and sit beside me" she beckoned. "I want to show you my collection".

There were two chairs, both of which were falling apart. The white chair had a black cross spray painted on it. The other one had a black plastic sack draped over it with an inverted blue cross sprayed on. They were both damp. A large circle that had been trodden into the earth surrounded the tree that was adjacent. The geometry of the site seemed to mark some sort of ritualised territory. On entering I found my desire for cruelty spiralled upward, and an overwhelming feeling of disembodiment arose. The images were crudely printed from a home computer. Each one seemed to be of a horse. At first it was difficult to make out what they were doing, but as she shuffled through them, hastily pausing to ask what image we were looking at, it became clear they were a mix of statuesque poses of lone stallions and low-res photos of bestiality.

"Which one is this" she sniffled "Tell me what you see, tell me what you want me to see"

Infinite farce.

Two paradigmatic shifts had triggered his resolute belief that radical polemics were the only reasonable mode of existence. Firstly his hermeneutic logic had been exposed through the hacking of his code. It was now an open source program being primarily used by a neo-avant garde group of fascists. Their drive to eradicate Marginality in an effort to find Singularity was a project that had far greater breadth than they had expected. With the advance of their technological co-opting they were able to piggy back on the collective success of the wealthy minority. This found form in a mix of non-physical ultra violence and an obsession with exotic collectibles. Anything from occult Japanese sex dolls to insatiable inorganics. Secondly, his transformation back from a failed Pandrogyny attempt had led him into innumerable subjectivity schemas. His longing for clarity was inevitability met with ridicule from his immaterial other, and his inability to die forced an endless cycle of critical re-evaluation. Locked in this state of disinterestedness, he had become an object of fascination for people who loved to walk. Their minds would drift into his and their conversations would take the form of psycho-geographic nonsense.

Twin Gaze

They kept staring. They could feel the presence of the other. The reflection moved faster than they could catch.

"I see you"

The sound bounced off the surface, vibrating the air that encapsulated it. A micro tremor, creaked the brittle liquid. The twins put their hands toward the sculpture. A shadow swept through the dull light.

"I am the wolf." "No. I am the wolf"

"Be careful. Don't touch the sculpture" the father reprimands the identical infants.

They run behind the glass sculpture. On the floor, they start to peak through the sheets of tinted glass. The reflection of their father moves from panel to panel. They laugh and start to contort their faces, watching in the mirrored surface. They don't realize but their selves are watching from different angles. Simmering anger starts to boil, and one of the twins lashes out at the other, scratching his face. A howl of pain and fear rises up. The anticipated moment of anxiety hits the father, and a mix of frustration and care ensue. A desire to prolong a moment swiftly turns into an impulse to control it. He moves around the sculpture, but the twins have disappeared. He can still hear the wails of pain and continued torture of his child by the other. Where have they gone? He looks inside the balanced sheets of glass, only to find the echoing sound lying motionless, between the spectral flair of oily hues. Entangled in one another their form is not clear. They pulse with immanence. Chance and order. He tries to locate his face in the corner of the leaning mirrors, but can only find a void. His mind turns to Kommiss' proposition,

"From the moment of its inception. Destruction"

Extract from Devolved Sculpture

Fig 25



Kommis started using other people's artwork as its own in an attempt to justify its understanding of what Devolved Sculpture was, especially in relation to temporality. This was all happening in a time when everything felt like it was on pause. The movement of people had shifted, and slowness was becoming used as an approach to the looming deadline of catastrophe Kommis so desperately longed for. It saw this as an opportunity to feed its followers the sigil diagram, not to sedate them but to test their commitment to the project^{xv}. It picked up its geo-stick and began to play the notes of an incantation directed straight at the 'nobody'.

(Extract from Devolved Sculpture)

01.35/6 - Day 302

The Inmates were to attend an exhibition being held at the periphery of the city. This was part educational, part therapeutic and they were encouraged to consider Devolved Sculpture. The excursion entailed travelling through time to observe and participate in a series of conceptual détournements. There would be some interaction with the public, but as per usual the Guards had strict orders to make sure the Inmates were kept at arm's length. The journeying to and from the non-site of experience promised to be one of the most generative processes in the episode of external learning they could have. The varying modes of transport provided a libidinal sense of speed that had been taken from them as part of their punishment. They cherished the moving swiftly backward whilst watching the traffic sluggishly crawling forward. They enjoyed the margins. They were always on the margins and the motion of rushing towards them, out of the

center, reassured them that they were going somewhere familiar. The clouds were heavy. A thick dark band of them broke to give way to light blue morning sky. A sporadic fluffy cloud floated silently from right to left, then the tunnel turned everything black.

Inmate 587 resented these types of participatory experiences and decided to put a slug in a jar and watch it die for the duration of the outing. The slug could only survive by eating its own excrement, production and consumption until it stops. This allowed the Inmate to indulge his fascination with murder and his love of protest, as he self-imposed the rules of his engagement. The reflection on the mirrored cube held part sky, part freeway, part office.

01.35/6 - Day 302

On the weekends and special civic holidays, the public transport runs 24 hours a day. It was a pilot program to test the efficiency of its users. The opening of choice had provided a window of obligation. The ridership couldn't stop their need and the program was going to be extended to the 10-day week. The Inmates had been on this schedule for a number of lunar years and their productivity had increased in line with the global demand. Corcraft were at the forefront of this contemporary antiquated model of slavery. Their non-work was now being used as exemplary and curators had started to exhibit their unique post-minimal industrial artworks. Individuality was not permitted at Corcraft and an emphasis on collectively took precedence. An astute aesthetic model developed by Duchamp in the 1920's, Corcraft realized the public's need to disembodied the products they use. The shift from life to art to life had generated the absurd register needed for the 24/7 syndrome. Surveillance was never an issue if you were always

travelling to work. The begging man had a meter to his mantra. “Can you spare me a little of your change?” The repetition of the chant echoed Cageian sound works, whilst the manner of his circular pacing with one arm extended had all the traits of Cage’s prints made at Crown Point Press.



He wandered around and around saying his mantra,

“Can you spare me a little of your change?”

“Can you spare me a little of your change?”

“Can you spare me a little of your change?”

“Can you spare me a little of your change?”

Gradually his circular pacing turned ovular, drawing him closer and closer to the restricted exit. Paying no heed to the sign specifically stating “NO PUBLIC EXIT” he vanished from view. He solicited an attitude of public employment by his invitation of engagement, and he showed his conviction in his right to work in his disbelief in private property.

01.35/6 - Day 302

They arrived at the station. I sign centred. Somebody had put small pieces of masking tape, equally spaced on the circular tiles of the underground. On each piece the words, I sign centred. The impromptu nature of this makeshift advertisement disarmed the public. They wanted

something more technologically advanced and couldn't accept the austerity of the advert. Dismissal and resentment bubbled into anger, and soon a number of middle-aged men in slightly threadbare polyester suits started a conflict. The music of the migrant busker gave a soundtrack to the clumsy argy-bargy that ensued. People watched with wonder and held unsaid hopes that an accident with the oncoming train would put a satisfying end to this misdirected dissatisfaction.

01.35/6 - Day 302

Three children got on.

"Ah, finally we got on" exclaims the little boy as he opens a snack.

They travel one stop and get off.

"You can be me..."

The Inmates were on the move again. The collective nature of the exhibition was something the Guards felt was important to themselves and the Inmates they shepherd. Collectivity of production was the environmental disharmony they dealt with every day. The antagonism between the orders empowered both resolves. This was most prevalent during hours of shared sleep. The unconscious often revealed to them their real desires. The ritualistic happenings at the prison communicated the enjoyable reversal of roles. The Guards registered their imprisonment.

01.35/6 - Day 302

Sitting in the Genius Bar at the Apple store the Guard watched the customers frantically talking. The forthcoming episode changed his outlook on the technological state of being he had found

himself in. It was nearly impossible to think through the cacophony of slightly nervous and hopeful voices. During the night he had been preparing for his presentation for the Inmates. Whilst searching for a free PDF of the Afterall book on Thomas Hirschhorn's Deleuze Monument by Anna Dezeuze his computer halted and an automated female voice told him that it had been infected with malware / spyware. She told him to call the number below immediately to rectify the issue and put a stop to the rapid spreading of the virus. Tired and driven to get back to his research the Guard called the number. Max answered. He sounded as if he was in a call centre with multiple conversations happening simultaneously. Max was very friendly, professional, and reassuring that the problem could be fixed with ease and that there was nothing to worry about. The Guard, feeling slightly dubious but naively hopeful that Max was there to help, gave permission to Max to remotely access. Max gave clear directions, describing and explaining each of the actions that were underway. Then he started to talk through simile, stating that the computer has a nose and smells if something is rotten, just like a human. When it smells the rotten virus, it reacts and does not continue to eat the poison fruit with the aid of Max's knowledge. Although the Guard enjoyed these analogies between human and non-human, as it triggered his interest in the body without organs, he realized that his security had become compromised and ended the call. He was suddenly aware of his complete vulnerability and shut down his computer. His anxiety was palpable. A sense of inescapable connectivity overwhelmed. He had had this sense before with the birth of his first child. The vulnerability of new life had pricked up his sensorium. The combination of fear and joy of a creative act was embodied. But in this new episode of hyper-connectivity, joy transformed to dread. It was death and loss that drove his thoughts. His wife told him he smelled like stress. Juan at the Genius Bar was running a series of tests and diagnostics on the Guard's machine. The results were negative and the

exterior limb was given back with a reassuring smile and a handshake. “Change your password and know that apples never ask you for your information.”



Fig 26

20th May, 2017

Dear Kommis,

I wanted to provide some reflections on my recent exhibition titled 'Aye the Oui, It () You' at the Gales Gallery in York University. As the first public presentation of my exploration into Devolved Sculpture I found it very useful to give form to some of the concerns generated by reading extracts from the book. I agree with you that the tension between antagonism and trust is the critical dynamic that complicates an artwork's reception, and in manifesting these forms I was trying to activate the gap that separates the world of words from the world of images and objects. Whether that encouraged the subjective untethering I was looking for is yet to be seen. As with any exhibition, there were elements that worked well within the context and others that didn't quite live up to what I had hoped.

The large, mirrored Scenario with your name functioned well as a kind of machine for moving viewers around the space. The height I installed it at cut off most people's head from their reflection as they approached it. It also had the ability to hold multiple works in its reflection, whilst implicating the viewer in the narrative extensions associated with the other works. That said, the stack of paper with the extracts were not taken and read as I wanted. People didn't feel comfortable to pick up the rubber rock to access the paper take-away. This definitely impeded the accessibility into the fictions. But those who did read the extracts relished the subsequent reveal. These hesitations were even more exaggerated when it came to the sheet of acid tabs with the Devolved Sculpture sigil. Nobody took them without prompting, and more often than not

they did not consume them as you would have hoped. I sent a sheet to a gallery in Lima, Peru and a print conference in Madrid, Spain. I hope they will find the magick square.

The Billboards caught a lot of attention. The ambiguity of their provenance was confounded by their orientation. Sovereignty was usually read as being upside down. Cosmic Schizophrenia, the photo of the rubber rock, did have a good material resonance with the gilded Monument. The fragility of the surfaces and play with scale reiterated the importance of the haptic/optic dualism. Finally, I include one of your propositions. "From the moment of its inception Destruction". I chose this one because I felt it captured the precarity of my understanding of Devolved Sculpture. I'm starting to appreciate that aspect, as it gives contingency a particular priority and I want to carry that further into the forms I make for the next exhibition.

I'm still left with the question I set out on the plan(e) of the exhibition. What does the act of fictioning afford us?

Jonathan

(Please see the attached contact sheet for your reference)



Fig 27

(Extract from Devolved Sculpture)

The Aristotelians.

Zalta was constipated. It was chronic. Nothing would move.

After years of trying various remedies, a surgical procedure and far flung algorithmic fecal management tools, he realised only extreme measures would provide the relieve he so dearly sought. To unplug the gap, he commenced on a journey to conflate the problems that feed his bodily disposition. His research had led him to the conceptual fringes of the universe, but it was now towards the edgelands he would find solace.

The curved shadows of the doomed lattice were a reminder that a denial of subjectivity resulted in his impacted colon and its strata of theoretical digestion. His connection to the ‘nobody’ was completely premised on their inability to not prescribe meaning, albeit from different coordinates on its plane of immanence. The meetings they arranged were organised by chance, but with a single constant. Under-observation-public-toilets.

Zalta refused to drive an auto. He travelled by shared means and walked whatever length necessary. He went on the principle of ‘place as instrument’ and had learnt that how one plays is how one moves within them.

Ummmmmmmm

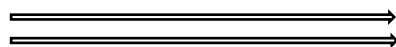
/ba\

E um ~~ba~~ dum

-Woooooooooooooooooooo

Constant exhale :

oooooooo



Ssssssssss

He could only communicate with

shreeeeee-s-h-r-e-e-e-e-e-e

r-e---e---e---e-e-e 
 ti

 o~o~O~o~o~O~o~o~o~O~o~o~O~o~o~O~O~O~O~o~O~O~O~O~O~e
 eeeeeeeemmmmmmmmmmmmmmmmmmmmm  oooooommmmmmmmmmmmmmmmmmmmm
 eeeeeemmmmmmmmm
 -O- reeeeeooooe reeeereeees
 woooooooooooo
 sssssss shhhshshshshshshe
 ei.
 Ooohhhhhhhhoohhho

Expro®Mega Muscle® watched itself. As each shard of celluloid metal flew out its tunnel, and with each disjunctive synthesis, fragments of melancholy were triggered. Its utility had moved from material power to impure sensation. Zalta replayed the scene over and over in his mind as Expro®Mega Muscle® keep stuffing reams of toilet paper down his throat.

Expro®Mega Muscle® squealed, twisting the atmosphere into a tightly coiled density. Any movement slowed and the force on each breath was now so heavy that every body became light headed. Recanati, caught in an intimate embrace with Russell, stared deeply into his I. Travelling into the void of his pupil, Recanati floated closer to his “storehouse of ‘human’ potential”. The artifice of simple geometry reflected the ‘future ruins’ of a rhizomatic structure of lewd desire. It made sense. Russell held the mechanics of desire as always synthetic. The moment of externalising instantly draped a garment over the informe, Russell’s body was completely stiff. His flesh became lumpen and brittle. His Fly/Self began feeding on flails of meat as they tumbled to the ground.

As they tumbled the flies multiplied.

As they tumbled the flies swarmed.

Feasting in a frenzy of vomit.

Reconstituting Russell's corporeal entity with each excretion.

Zalta's legs swung back and forth as if he were the infantile pendulum of fear. His supposition of this moment was proven wrong, as Recanati continued his lashing tirade on the para-fictional logic and its virtualist/materialist implications on "dot" objects. Zalta realised his fictional existence was being written by forces outside of his control. His sphincter fluttered.

$\text{Story}(x) = \text{df } \text{Situation}(x) \ \& \ \exists y(E!y \ \& \ A_{yx})$ was scratched on the underside of the toilet seat.



18th July, 2021

Dear Jonathan,

It's fine for you to include the DVLVDSCLPTR Scenario (II) in the forthcoming exhibition. It will fit with your other work. You'll notice the form of this scenario is slightly different from its previous iteration. It is pertinent, at this time, to go through the un/re/packing of the piece. It is exceptionally fragile and if handled without care the entire piece will crumble beyond (re)cognition. The safest way to do this is, first go through the physical requirements and then run over the indexical breakdown.

A copy of the index is included for your reference. (~~see book included~~)

~~Non-Standard Photo List~~

- ① H 24
- ② F 14 ●
- ③ X 5
- ④ P 7 ●
- ⑤ C 5
- ⑥ S 2
- ⑦ O 3 ●
- ⑧ Y 2
- ⑨ N 12 ●
- ⑩ V 66 ●
- ⑪ V 67 ●
- ⑫ A 9
- ⑬ A 0 (21)
- ⑭ Q 4 ●
- ⑮ R 1
- ⑯ I 33 ●
- ⑰ T 16
- ⑱ C 83
- ⑲ X 91 ●
- ⑳ N 77
- ㉑ S 41
- ㉒ B 10 ●
- ㉓ U 10

- ㉔ I 46
- ㉕ S 6 ●
- ㉖ N 9 ●
- ㉗ F 19
- ㉘ O 35
- ㉙ T 1
- ㉚ B 14
- ㉛ Q 19
- ㉜ D 52 ●
- ㉝ Y 8
- ㉞ P 10
- ㉟ J 89
- ㊱ I 72
- ㊲ G 2
- ㊳ L 51 ●
- ㊴ W 6
- ㊵ H 71
- ㊶ G 99
- ㊷ K 0 ●
- ㊸ C 43
- ㊹ U 61
- ㊺ S 33
- ㊻ A 2

PERFORMING A NON-STANDARD THOUGHT ●

Fig 28

The crate is divided into two halves. On one side there is the tall glass vitrine. This object is a very heavy framing device and will require at least two people to lift and install in the correct position in the gallery. Please be advised to wear gloves when lifting, both to protect your hands and to mitigate the number of fingerprints left on the glass. Once in place, make sure to level. This will help for the balancing of the gilded fragments.

Set up a soft surface (a blanket or cloth) to take out the gilded fragments. This will allow you to unwrap each one individually and inspect as you remove them from the crate. Place onto your soft surface and make note on the included index of its presence as you unpack. All fragments should be unpacked and accounted for before configuring within the vitrine. Check the contents page for dimensions.

As you are aware from the last time you saw the scenario, the placement is completely determined by the installer. There is no set format, and it's expected that it will have a different configuration with each presentation. It will never be the same, even though it has always existed.

The installation of the fragments should be intuited, but also pay close attention to the correlated list of indexical annotations. These annotations are not to be followed but are there to complement the subsequent 'reading' of the work. Please see index below.

Kommis

¹ **H24** – I propose considering every art form in terms of principles of sufficiency and no longer in terms of descriptive or theoretical or foundational historical perspectives. To do this, one must construct non-aesthetic scenarios or duals, scenes, characters, or postures that are both conceptual and artistic and based on the formal model of a matrix.

² **F14** ● – The temporal order is even more important than the spatial. Reversal of the temporal order is even more destructive of a process than is the reversal of an object in space by turning it upside down; reverse the temporal order, and an experience becomes something other than itself, something quite new.

³ **X5** – Usually the notion of possibility is structurally linked to affirmation. To affirm is to say it is possible. Conversely, to say it is possible is always to affirm. Possibility designates what one is capable of, what may come into being, what may persist in being. By definition, possibility affirms itself as a possible and this tautology comes back to the exclusion of the negative.

⁴ **P7** ● – ...any object can be considered as a set of relations of its parts., any 'sense' perception may be considered as a response to a stimulus., which again introduces relations., As relations are found in the scientific sub-microscopic world, the objective world, and also in the psycho-logical and verbal worlds, it is beneficial to use such a language because it is *similar in structure* to the external world and our nervous system; and it is applicable to all levels.

⁵ **C5** – The word leg has no pictorial resemblance to a leg. It refers to the SPOKEN word leg. So we may forget that a written word IS AN IMAGE and that written words are images in sequence that is to say MOVING PICTURES.

⁶ **S2** – Of the successive characters that I am, I do not speak. They are not of interest or I must silence them. I am my words – evoking an inner experience – without having to challenge them. These characters, in principle, are neutral, a bit comical (in my eyes). With respect to the inner

experience of which I speak, they are deprived of meaning, except in this respect: that they complete my disharmony.

⁷ **O3** ● - Once we have gotten a glimpse of the vision world (notice here how the conventional language obscures: WE as if somebodies are the centre of the activity SEE what is a centre of activity: pure VISION. Actually the VISION creates US. Is anything true?) Once we have gotten a glimpse of the vision world, we must be careful not to think the vision world is us. We must go farther and become crazier.

⁸ **Y2** - Enriching the life of the diagram to avoid its reduction to the text that enframes it, is not just about movement, however – it is also about *what* is moved. The texture of the diagram, what gives the lines weight and what gives their movement *momentum*, is also vital.

⁹ **N12** ● - “Sigils are monograms of thought, for the government of energy”

¹⁰ **V66** ● - ‘The story frames a consistent theme in Ballard’s work: the concept of a neural freezone that is the last node of unspoiled reality in a fictionized, surveilled and controlled world...’

¹¹ **V67** ● - An image comes to mind, an analogical matrix of meaning: Historically, philosophy and art are paired up like Lacan’s Master and Hysteric. We know that the hysteric comes to the master and says: “Truth speaks through my mouth, I am *here*. You have knowledge, tell me who I am.” Whatever the knowing subtlety of the master’s reply, we can also anticipate that the hysteric will let him know that it’s not yet *it*, that her *here* escapes the master’s grasp, that it must all be taken up again and worked through at length in order to please her. In so doing, the hysteric takes charge of the master, “barring” him from mastery and becoming his mistress.

¹² **A9** - Could this nomadic thought be characterised as a kind of fictioning of reality in so far as it invariably involves recourse to, and a mobilisation of, those images and narratives – fictions – overlooked and occluded by dominant state forms?

¹³ **A0** (21) - From the moment of its inception Destruction.

¹⁴ **Q4** - Something is missing now just as it was then, so dream does not stop inserting itself into the gaps.

¹⁵ **R11** - the plot is one of multiple variations within space, which is thus broken up into time, phases of time, (and space); technique of primitive and epic art and of comic strips;

¹⁶ **I33** - Everyone was there for no reason other than the desire to see and do the same thing: to share a play initiated by an artist, whose singular energy propelled a self-selecting, entirely disparate bunch of people to show up every night and perform or watch an abstract play that nobody fully understood.

¹⁷ **T16** - OK OK OK. Nice. OK OK.. Nice. Focus. Focus. FOCUS. FOCUSSSSS. OK.OK. OK. OK. OK. I mean ... I don't really understand... No, no. OK. I mean ... OK. OK. I mean, OK. OK. I guess, I am sort of part of this ... but... but... OK. OK... Yes. Yes. OK. This is me talking ... OK? OK OK. But anyway ... OK OK.

¹⁸ **C83** - The mutation, as we said earlier, operates as a border between fiction and nonfiction, though one that *is itself an agent*: it is not the passive gap produced between two given blocks (of fact and fiction) but the performative line that fictionizes any serious field it touches, creating clones and even mockeries out of it.

¹⁹ **X91** - A method is a systematic application of the fragmenting process to all modes of inherited belief and behaviour and information processing on a scale that will effect events within and without space-time.

²⁰ **N77** - The plane can be a hidden principle, which makes visible what is seen and audible what is heard, etc., which at every instant causes the given to be given, in this or that state, at this or that moment. But the plane itself is not given. It is by nature hidden. It can only be inferred, induced, concluded from that to which it gives rise (simultaneously or successively, synchronically or diachronically).

²¹ **S41** - At the moment when the shrinkage completes, the novice's facial expression is frozen in a rigid mask of absolute rapture. Thus reborn, it then embarks upon a lifetime of enchanted speculation on the mysterious Dasein of the non-human world.

²² **B10**  - The photographs are burned – in particular, the eyes have been burned out – and mounted to mirrors. *Here*, too, the artist is not immune from a certain pleasure in the destruction of these iconic images. Yet, in the end, as the title of the work indicates, the mirrored surfaces leave us looking back at ourselves, and at the way in which we, as well as the artist, become implicated in a self-reinforcing pattern of attraction and repulsion.

²³ **U10** - The style of photo-fiction is taking a photo with one's eye closed, on the condition that one admits they are closed, which is to say they had been open and more precisely, they are half-closed, the beating of eyelids by which we take excessive measure of the world and through which we master the intensity of its hallucinatory aspect: neither wide open nor automatically closing themselves as with a camera or robotic photographer.

²⁴ **I46** - The preferred site of representation is the theatre, a space of exhibition entirely given over to presence, but held by this very presence to a double restraint: the restraint of the visible under the sayable and of meanings and affects under the power of action – an action whose reality is identical to its unreality.

²⁵ **S6** ● - In this “assembly scene,” there is an aggressive agitator – a “Kommis” – who takes the speaker’s platform and gives a blood-thirsty speech to whip up his audience. In response, the play’s hero, Friedrich, a benevolent artist-agitator-prophet, takes over to preach a (superior) message of redemption through unity and fraternal love.

²⁶ **N9** ● - When death and birth are shown in their comic aspect, scatological images in various forms nearly always accompany the gay monsters created by laughter in order to replace the terror that has been defeated. For this reason, too, these images are indissolubly linked with the underworld. It can be said that excrement represents bodies and matter that are mostly comic; it is the most suitable substance for the degrading of all that is exalted.

²⁷ **F19** - While the invented interlocution takes place he swings on his chair. He plays with this and that object picked up from his desk – a pencil, a paperclip. As he does so he finds a style to aid the dramatizing of his thought.

²⁸ **O35** - The labor of art is a labor of visualizing the possible in material form. Art signifies the possibility of invention. It gives form to alternate ways of thinking and being. And it is art’s spirit of invention and inventiveness that non-aesthetics clones into its syntax and style.

²⁹ **T1** - Photographing it with my Instamatic 400 was like photographing a photograph. The sun became a monster light-bulb that projected a detached series of “stills” through my Instamatic into my eye. When I walked on the bridge, it was as though I was walking on an enormous photograph that was made of wood and steel, and underneath the river existed as an enormous movie film that showed nothing but a continuous blank.

³⁰ **B14** - Similarly, looking at digital images we are also confronted every time with a new event of visualization of invisible data. So we can say: The digital image is a copy – but the event of its visualization is an original event, because the digital copy is a copy that has no visible original.

³¹ **Q19** - The nature of listening is the experience of hearing something and then realizing that you're no longer hearing it and that you're hearing something else. This is part and parcel of hearing. When you look at a painting, you don't have the impression that the painting is disappearing. But as you listen to sounds, you have the impression that they're gone, and that others have taken their place. And you're brought right by paying attention to events in time. All you need to see is [that] you're brought into direct contact with ephemerality.

³² **D52** ● - By abstracting it from its materiality, he clears away the obstacles and resistance that matter can put up and arrives at a pure architectural and optical system.

³³ **Y8** - You have an advantage which your opposing player does not have. He must conceal his manipulations. You are under no such necessity. In fact you can advertise the fact that you are writing the news in advance and trying to make it happen by techniques which anybody can use.

³⁴ **P10** - But as the stage itself remained open and empty, many descended to it and watched the film sitting or lying down there. I stayed in the risers, but when I tired of watching the gore on the walls, I'd turn my gaze to the people lolling around on the stage floor. I watched their interest, their discomfort, and their sleepiness; I watch them come and go, sometimes returning, sometimes not. For all the work's relentless assault, my actual experience of it was memorably spacey.

³⁵ **J89** - A model of mixed optical and linguistic interpretation, via the bias of Möbian topology. The classic problem of the Subject and the Other where the photo comes back to me turned around. To photograph an object is to address the big Other that either validates or not, my undertaking.

³⁶ **I72** - We were interested in addressing the fractured nature of filmic language, the fact that films are composed of pieces edited together, but experienced as a seamless whole. So we foregrounded this fracture in our treatment of the actor. In films, horror films particularly, it is

often necessary to have sculptural stand-ins for the actors. Depending on their function, these doubles may be parts of, complete replicas of, or smaller or larger than the actor.

³⁷ **G2** - We mention this as it aids us in thinking further about the strange temporality of mythopoesis we alluded to earlier. Mythopoesis, we might say, involves a kind of unmaking and making sense. Like minor literature it involves a kind of performance of a rupture in a given signifying regime that points toward another regime to come.

³⁸ **L51** ● - These hysterical symptoms may be said to “document” the situation that gave rise to them. But they document them in a particular manner in that they are in many cases based on fantasies (person and/or collective) rather than being a historical index of what was lived.

³⁹ **W6** - From this standpoint, the proper object of study should be dot-concepts (for instance, the concept of lunch, or the concept of city, or the concept of fictional character) rather than dot-objects; and the study of dot-concepts should be carried out without presupposing that there is some one thing in the world these concepts are concepts of.

⁴⁰ **H71** - We create an intense dot, as if this dot were all the energy of the universe: a dot of total energy. Everything should be there. We must use a lot of force to create a dot. We must do it with our whole being. All concentration is on the dot, a dot, a dot... That is all!

⁴¹ **G99** - We walk towards the central tower, the bottle-glass Panopticon. And then we're inside – with no memory of having passed through an automatic door. The building has no inside. There is *more* space as you approach the great ledge of the control desk than when you stand in the car park, looking in. The air is better, the temperature gentler. Light dazzles from every surface.

⁴² **K0** ● - The *object O* is an ‘as if’ perspectival frame: the hypothetical point of immobility that is neither presence nor void, but the reality of regressive frames, the reality of a lucid dream within a dream.

⁴³ **C43** - Fiction or fictiveness has emerged as an important category in recent art. But, like a paramedic as opposed to a medical doctor, a parafiction is related to but not quite a member of the category of fiction as established in literary and dramatic art. It remains a bit outside. It does not perform its procedures in the hygienic clinics of literature, but has one foot in the field of the real. Unlike historical fiction's fact-based but imagined worlds, in parafiction real and/or imaginary personages and stories intersect with the world as it is being lived. Post-simulacral, parafictional strategies are oriented less toward the disappearance of the real than toward the pragmatics of trust. Simply put, with various degrees of success, for various durations, and for various purposes, these fictions are experienced as fact.

⁴⁴ **U61** - The resemblance is merely superficial; since *basho* is a non-binary philosophy, the SECI square does not support Western oppositional duality, nor does it limit knowledge to semantic structure. Rather, each quadrant represents a cyclical stage in the experimental formation of knowledge.

⁴⁵ **S33** - Asphalt will also color the ground, but when the ground is spread thinly and evenly over a plate this colouring will be no more than a transparent brownish tinge, and for an intense black coating against which the copper-colored lines incised in the ground will show up with greater contrast, the plate can be smoked.

⁴⁶ **A2** - The sunlight streamed through the window into the box, illuminating its contents, or lack of them. For some moments I could do nothing but gaze, mouth agape. At first, I thought that it must be a trick of the light, but more careful inspection certified that it was no illusion. The box was absolutely empty, but also had something in it.

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- ¹ Laruelle, François. p.3. 2012
² Mach, Ernst. Quote taken from 'Chronosis'. 2021
³ Malabou, Catherine. p.73. 2012
⁴ Korzybski, Alfred. p.385. 1933
⁵ Burroughs, William S. p.4-5. 2005
⁶ Bataille, Georges. p. 56. 1988
⁷ Acker, Kathy. p.37. 1984
⁸ Mullarkey, John. p.180. 2006
⁹ Baker, Phil. p.75. 2012
¹⁰ Sellar, Simon. p.289. 2018
¹¹ Badiou, Alain. p.1. 2005
¹² Burrows, David & O'Sullivan, Simon. p.34. 2019
¹³ Kommis. 2016
¹⁴ Bloch, Ernst. p.29. 1986
¹⁵ Fahlström, Öyvind. p.32. 1982
¹⁶ Bishop, Claire. p. 263. 2012
¹⁷ Russell, John. p. 123. 2017
¹⁸ Ó Maoilearca, John. p.139. 2015
¹⁹ P-Orridge, Genesis Breyer. p.128. 2006
²⁰ Deleuze, Gilles & Guattari, Félix. p.265. 1978
²¹ The Confraternity of Neoflagellants. p.17. 2013
²² Brougher, Kerry, (ed) p.137. 2013
²³ Laruelle, François. p.35. 2012
²⁴ Rancière, Jacques. p.116. 2009
²⁵ Lewer, Debby. p.6. 2011
²⁶ Bakhtin, Mikhail. p.151-52. 1968
²⁷ Chapman, Neil. p.52. 2014
²⁸ Fardy, Jonathan. p.110-111. 2020
²⁹ Smithson, Robert. p.70. 1996
³⁰ Groys, Boris. p.85. 2008
³¹ Cage, John. p.66. 2010
³² Zdebik, Jakub. p.113. 2012
³³ Burroughs, William S. p.17. 2005
³⁴ Nelson, Maggie. p.107. 2012
³⁵ Laruelle, François. p.50. 2012
³⁶ Welchman, John C. (ed) p.208. 2004
³⁷ Burrows, David & O'Sullivan, Simon. p.19-20. 2019
³⁸ Raad, Walid. p.64. 2016
³⁹ Recanati, François. p.43-44. 2018
⁴⁰ Jodorowsky, Alejandro. p.269. 2004
⁴¹ Sinclair, Iain. p.216-17. 2002
⁴² Mullarkey, John. p.185. 2006
⁴³ Lambert-Beatty, Carrie. p. 54. 2009
⁴⁴ Mulholland, Neil. p.107. 2019
⁴⁵ Mayer, Ralph. p.590. 1991
⁴⁶ Priest, Graham. p.575. 1997

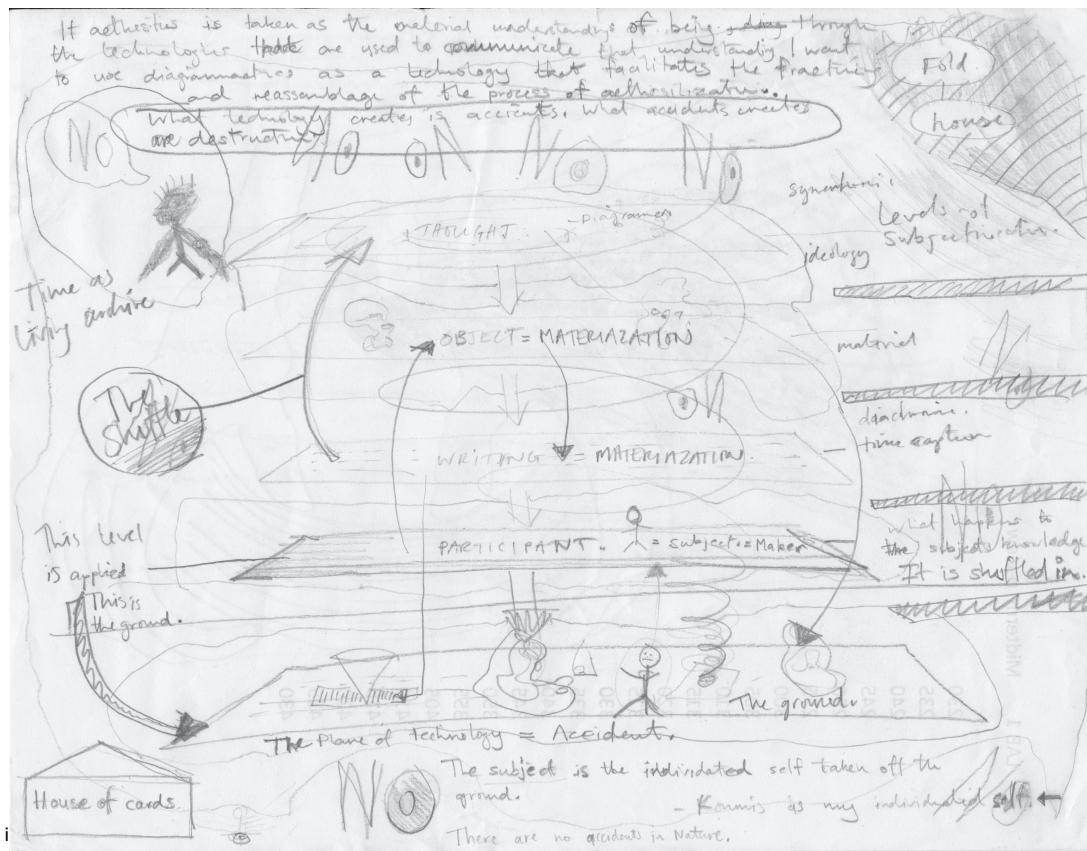


Fig 29

ii Auto-Destructive Art Manifesto - 1959 - Gustav Metzger

Auto-destructive art is primarily a form of public art for industrial societies.

Self-destructive painting, sculpture and construction is a total unity of idea, site, form, colour, method, and timing of the disintegrative process.

Auto-destructive art can be created with natural forces, traditional art techniques and technological techniques.

The amplified sound of the auto-destructive process can be an element of the total conception.

The artist may collaborate with scientists, engineers.

Self-destructive art can be machine produced and factory assembled.

Auto-destructive paintings, sculptures and constructions have a life time varying from a few moments to twenty years. When the disintegrative process is complete the work is to be removed from the site and scrapped.

iii “The question at the heart of possible worlds is how to become witness to a world that is not yet concrete; a world that does not appear within the existing frames of reference that configure the perceptibility of concreteness. To be witness entails not only the ability to perceive, but also the capacity to testify to the ramifications of what has been witnessed. Witnessing is more than seeing. It is not only the agency required to deconcretise the actual (that of seeing the rigidity of self-referential frameworks of the actual world as contingent, and thus not invariant), but also the agency to participate in the semantic actualisation of nontrivial possible worlds.” This long quote is from Anil Bawa-Cavia and Patricia Reed’s essay “Site as Procure as Interaction” in ‘Construction site for possible worlds’ Eds. A. Beech, R. Mackay. 2020. (p.99)

iv (Extract from Devolved Sculpture) A piano at the top of the stairs.

Their requirement for multiple coats served a practical purpose, in that it maintained warmth for their frail body. This was the necessity. The Other understandings were pure luxuries that suited their principle of multiplicity. To don one coat seemed a-sensical as an approach to the real, when the real has non-sensical reasoning. Their movement through space reflected this. Going forward one place, only to pause and double back to the last approximate place they stood. It was never the same place. It was always approximate. This kept up the maze of becoming that repressed the stasis of arrival. It also provided a disorienting force that encouraged the cognitive flickering through the folds of their coats.

The parent and child sitting across from them kept a peripheral eye on their spasmodic jittering. The parent was immersed in he/r smart phone as it played the Flying Lotus video ‘Post Requisite’, and the child was reading the chapter “Johnny learns to walk” in Jerry Farber’s 70’s pocketbook polemic.

Turning to the parent, the child asked if they could leave. S/he said no. Returning to one-another’s material, both felt trapped. They quickly found reward in a bite of their sugar-coated donut holes. Licking lips in unison marked a shift in the temporal confinement.

They pulled out a sheet of paper from the inside pocket of their third coat and began a re-enactment of Simon O’Sullivan’s Five Diagrams of the finite-infinite relation whilst reciting Fahlström’s Wammo.

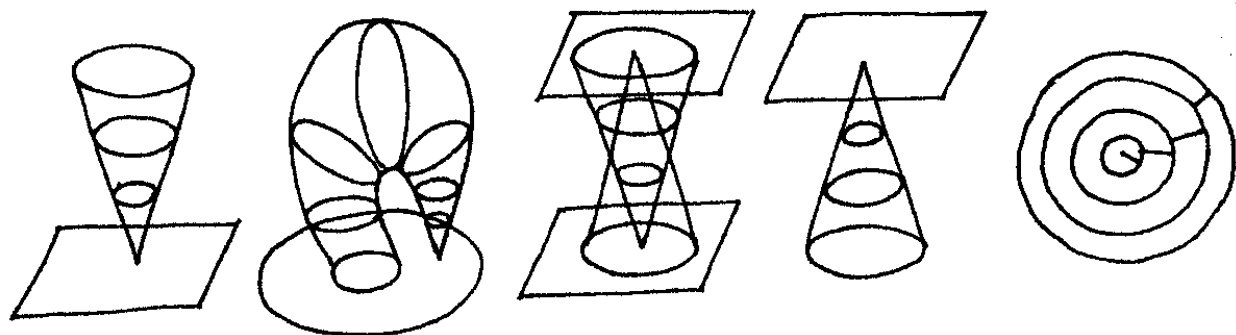


Fig 30

^v This section of writing came after creating the Devolved Sculpture diagram (Sigil). It is an attempt to apply its functionality. I have written it as a digestion of the performance-lecture Aye the Oui, IT () You, presented on March 31st 2017 in Room 130 CFA of the School of Arts, Media, Performance and Design, York University. The attendants were exposed to a breakdown of the Devolved Sculpture diagram (Sigil) and introduced to the theory-fiction figure Kommis.

^{vi} It's in retrospect that one can have an understanding of the models that factor into the momentary happenings of an event. In reading a significant moment through a language of diagrammatics you open up to the commonalities of subjectivity. In an effort to introduce this to my practice and illustrate methodological potentials I'm using Figure 5.4 Desiring-production as spiral cone/flat spiral and Figure 5.5 The body without organs crisscrossed with lines of desire, from chapter 5 - Desiring-Machines, Chaoids, Probe-heads: Towards a Speculative Production of Subjectivity (Deleuze and Guattari) in Simon O'Sullivan's *On the Production of Subjectivity, Five Diagrams of the Finite-Infinite Relation*. New York: Palgrave Macmillan, 2012. p 181.

^{vii} Jonathan Fardy and John O'Maoilearca posit that philosophy can be considered as a 'style' of writing in the same way that fiction or theory can. This is directed at a reading of François Laruelle's Theory-Fictions and is useful to introduce here as an agreed approach to how fiction/ing works to break the domination of philosophy as the primary mode of thinking the world.

^{viii} This is the transcript of the automated voice that was the final part of the Performance-Lecture 'Aye the Oui, IT () You', where Kommis took over. I have included it within the main body of the paper to slow down its reception. If you want to hear it as Kommis performed it on March 31st 2017 use System Voice: Boing at Speaking Rate: between normal and fast in the Dictation/Speech preference on a MacBook Pro.

^{ix} This is a composite interview made up of three altered sources and text from myself. The primary source is from a 1974 interview between J.G. Ballard and Robert Louit titled Crash and Learn. See; Ballard, J.G. *Extreme Metaphors - Interviews with J.G Ballard 1967 -2008*. Edited by Simon Sellars and Dan O'Hara. London: HarperCollins, 2013. p.74 - 76. The second is from the annotations in the REsearch edition of J.G. Ballard's Atrocity exhibition. See - Ballard, J.G. *The Atrocity Exhibition*. San Francisco: Re/Search, 1990. p.111. The third is from the chapter titled, 'The curse of the sun' in Nick Land's book on Georges Bataille and virulent nihilism. See Land, Nick. *The thirst for annihilation, Georges Bataille and virulent nihilism (an essay in atheistic religion)*. London: Routledge, 1992. p.33-35.

The aim of the passage is to take up the invitation from Ballard and test it in relationship to the action of Theory-Fiction. Also to use Land in an effort to understand the action through implication. It is a method which allows for certain liberties to be taken, whilst also introducing my own concepts to the writings from the past. At once paying service to the figures that inform my own conceptions at the same time as undermining them.

^x Bringing in Alfred Korzybski's 'Structural Differential' is important here as it gives voice to the process of abstraction that is at play with the fragmentary format of the paper. It is also placed here as it is an element of my research and understanding of how diagrammatics function in art. See Korzybski, Alfred. *Science and Sanity, An introduction to non-Aristotelian systems on general semantics*. New York: The science press printing company. 1933. p.398.

^{xi} Thin wispy hair | Balding | Hunched shoulders | Camouflaged zip top | Thick rimmed glasses | One hand over his mouth.

Godzilla | King Kong | 60's/70's | Jason and the Argonauts |

He scrolls and clicks through the film. Heavy breathing through nose and occasional grunting. Tutting as adverts irritatingly disturb his staccato flow. His ha.. One hand on his mouth, the other firmly gripped the mouse. He aggressively clicks. Frantically trying to find a specific scene from his memory that escapes him. Scrolling through the endless captions on YouTube.

70's | An animation | Ray Harryhausen | Movies | King Kong | Godzilla

No. He finally pauses. A scene. Jason and the Argonauts. Gods at the table. Moving the minotaur.

Growing increasingly frustrated. The adverts overtake the screen. His clicking can't keep up with his eyes' desire. He cuts back and forth. Godzilla battling a giant Ape. The gods scene. The tiny window column.

"Oh my god, how slow is that."

'As if' fn key.

'What if' fn key

'As if' fn key.

'What if' fn key

'As if' fn key.

'What if' fn key

'As if' fn key.

'What if' fn key

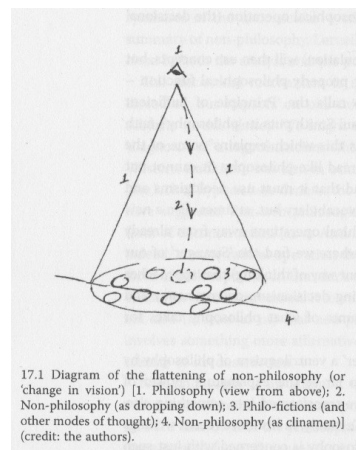


Fig 32

In their diagramming of Laruelle's 'Non-standard philosophy' Simon O'Sullivan and David Burrows present a diagram that shows non-philosophy as a clinamen, a drawn line that moves over a plane, glancing moments of philo-fictions. See Burrows, D & O'Sullivan, S. *Fictioning The Myth Function of Contemporary Art and Philosophy*, 2019, p.320.

^{xii}This diagram is included for two reasons. Firstly to give an example of how diagrams function to conflate complex theoretical terms into a communicable aesthetic form, and secondly, as a visual simile to the anal passage of the dying father, the burger bun with orifice and the final mouthful of the performance artist. Understanding subjectivity asks us to register the modes of control that we internalize. Untethering those control systems requires a letting go of responsibility (ethics) so as to access unexpected consequences from which we start a new path of understanding. See Simon O'Sullivan's *On the production of Subjectivity, Five Diagrams of*

the Finite-Infinite Relation. New York: Palgrave Macmillan, 2012, p.77 for an analysis of “jouissance elevated to the level of imperative”.

^{xiii} Cited in Neil Mulholland’s book *Re-imagining the Art School, Paragogy and Artistic Learning*. 2019. pp.103. The chapter elaborates the significance of peer learning in art academia. These ‘Five principles’ help ‘art students to consider how they belong to and give shape to the artworld, the art school and their peer group and how such organisations shape them as becoming-artists.’ pp.103.

^{xiv} To emphasise the variety of movements used to conceive what it is to travel through a diagrammatic, I was drawn to William Pope.L’s crawls as a lived form. It is an astute artistic materialisation of the forces of subjectification. Using it to evoke the context of this speculative passage is an attempt to register the necessary changes of perspective art institutions are involved in. Reassessing the figures that make up one’s understanding of art production is a vital process, not only for the student of art but also the teacher of art. I would like this passage to present both those positions and promote a self-reflexive approach.

♣ John Cussans is an artist, writer and independent researcher working across the fields of contemporary art, cultural history and experimental writing. His book *Undead Uprising: Haiti, Horror and the Zombie Complex* (MIT/Strange Attractor 2017) explores the uses of Haiti as a locus for Euro-American fears about African culture, religion and revolutionary excess in the Americas, and their sublimation into popular horror tropes. He is a Lecturer, MRes Art: Theory and Philosophy at Central St Martins College in the University of the Arts London.

▽ Quote taken from *Establishing a Critical Corpus*. 2011. pp. 299

▽ Quote taken from *Establishing a Critical Corpus*. 2011. pp. 304

∅ Quote taken from *Formless: A User’s Guide*. 2000. pp. 6

∅ Quote taken from *O + X*. pp. 8

○ In reference to “*It’s Only a Paper Moon*”: *The cyborg Eye of Vija Celmins*. 2009

▽ Quote taken from interview between Thomas Hirschhorn and Abraham Cruzvillegas for [BOMB Magazine](#) (accessed on 12TH of May, 2019)

♣ Quote taken from, *The book of Pleasure (Self Love)*, *The writings of Austin Spare*, 2007. As referenced in the chapter titled *Mirror Work: Self-Obliteration in Fictioning, The myth-function of contemporary art and philosophy*, 2019. pp. 71. Joan Jonas is not mentioned in this section of the book, but I feel that some of the actions and incantations evoked by her in her videos presented during York University’s Summer Institute 2018 had an impact on how I am considering contemporary drawing practice, within Devolved Sculpture, and its complex approaches to subjectivity.

∞ Quote taken from the above-mentioned *Fictioning, The myth-function of contemporary art and philosophy*, 2019. pp.73. I’m also referencing Mignon Nixon’s *O + X*, 2007, in which he states ‘...Kusama, for example, introduced the *Infinity Nets*, reticulated abstract patterns in which a unit *o* is repeated ad infinitum over a rectangular field, the expanded cluster of rings subject to the multiplicative logic of an endless splitting.’ pp.9.

• Although not analysing the whole of William Pope.L’s Hole Theory, this dense paraphrased extract is a critical engine for how I approached this section of writing. I have taken his positive nihilistic invitation as a way to consider how to make Devolved Sculpture that does not ascribe to naïve conventions. It is his exceptional torquing of linguistic and formal devices used to

generate a discourse around what it is to use material politically that Devolved Sculpture's medium hopes to engage.

° This image is taken from Simon O'Sullivan's book *On the Production of Subjectivity, Five Diagrams of the Finite-Infinite Relation*. In it we are presented with a series of hand-drawn diagrams that condense/abstract the complex writings of prominent continental philosophers. This particular diagram is taken from the chapter titled *The Care of Self versus the Ethics of Desire: Two Diagrams of the production of subjectivity (and of the Subject's relation to Truth) (Foucault versus Lacan)*. I use it here in conjuncture with William Pope.L's paraphrased Hole theory as a way to indulge the generative contradictions and tension the two art maker thinkers encourage.

↔ The first page of this conversation is taken from a quote found in *Contemporary drawing 1960 to now*. 2014. pp.90. I have split the quote between the two Mark Manders characters to accentuate the creative dialog the artist suggests is going on between himself and the material artwork he produces. The second page is my own voice as a fold of both Mark Manders.

xv Monuments of Impakto

The sheet of Devolved Sculpture sigil tabs had found its way to Lima, Peru. It was slowly being consumed by an unassuming art crowd in the exhibition "Ex Libris" at Galleria Impakto. The sharing of this non-functioning placebo felt like a last-ditch effort to activate an untouched zone of abstraction. Renzo welcomed people into the space. He sprayed his hands, tore off a tab and placed it on the tongue of each visitor.

"Di 'Cloning nuestra tiempo' por favour"

Once the visitors had done their initiation they were led through to the opening. A series of 'Monuments' were on display by the artist Jonathan Scott. They floated on clear pedestals, each one articulating a 3D diagram.

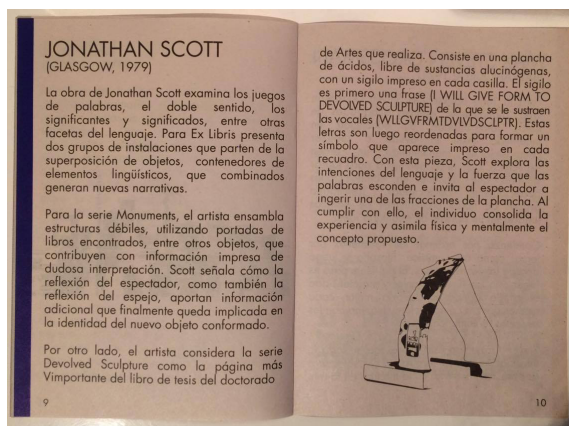


Fig 33



Fig 34



Fig 35

-The following is a postlude that is meant to be read after the main body of the text-

Postlude.

A work of art is indivisible from the context it is presented in. It is important to emphasize this, because it not only speaks to the durational aspect of Devolved Sculpture's production and consumption, but also to the experimental forms it takes. It has always been my intention to create a body of work that elaborates the potential of how and from what perspective a viewer engages with the information presented. More importantly, what are the creative slippages or open gaps that allow for the autonomy of thought between the spaces that information frames?

I have approached Devolved Sculpture as a material device, in that it uses texts, artworks, utterances, as 'objects' that are manipulated through their use. In order to demonstrate that all of these 'objects' are mutable, I have used fictioning as the method to activate that instability. The structures we use to understand our place in the world are structures that can be reconfigured and rewritten, and it is imperative to look at the characters who are doing the writing.

Devolved Sculpture is a project that operates within contemporary art's 'production of subjectivity'. It is the name of this inquiry into how art making employs the invitations of thought by others into the action of thinking as art. Central to this is the problematic of form, and Devolved Sculpture is an experiment in how to become immersed in a form and engage with the unstable relationships it generates. This purposeful instability reflects the precarious nature of knowledge in contemporary art, and how forms of knowledge creation are validated within the art academy. I believe that the purpose of Visual Arts practice-based research is to foreground the methods that materialise that research. My approach has been to embody the concept instead

of explaining it. Hexegesis rather than exegesis, if you will. I realise that with this approach, certain questions of authorship come up. I'm addressing this by identifying as an amalgam of the roles one takes on during a PhD program, in this case, the artist, the teacher and the student. The artist is expected to sustain a sovereign aesthetic voice, whilst the teacher is expected to share the voices of others with the receptive and responsive student. This paper has been written to inhabit this polyvocal position. I have tried to be honest in my approach and expose the constructive vulnerability in each position, but also by the same token highlight the authority each position has to disrupt the other. In terms of subjectivity, it's a matter of recognising the multitude of voices that go into who you think you are. ("Consent not to be a single being," as Édouard Glissant put it.) I committed to a fragmentary format to reflect this idea and engaged a practice of diagrammatics to demonstrate the forces those voices assert on my own. The ongoing question of what you are, and what you want to share is critical to the ethics of art production in this contemporary moment. I think by encouraging an open method of art making we can acknowledge the positions we come from, and at the same time where we hope to go. Practicing that method is how we keep things moving and investigate how they work.

Travelling through the experience of making Devolved Sculpture I have enjoyed exploring the sovereign voices of the artists, writers and thinkers that are dotted throughout its landscape, many of whom have opposing and sometimes difficult ethical positions and histories. Introducing the character of Kommis was a way to create distance between my own voice and personal ethics and those which I wanted to examine "from the inside." In this way I was hoping to register the role an externalized voice has on the production of artwork and also probe the slippages between the individual and the collective. Conversely, it is the Devolved Sculpture

diagram, which is produced through a reading of Kommiss' writing, that generates the model to undermine that same voice. This knotted process of production is captured throughout the writing and the artworks. They don't shy away from the uncomfortable positions that come up, but rather use them as points to devolve from. Devolved Sculpture is never settled, and a condition of permanent transience is invoked.

Devolved Sculpture functions as an abstracting method that encourages a democratization of thought, and maybe even produces an externalization of the process of subjectification. Fictioning is used as the tool because it is accessible. It allows for complex concepts and everyday occurrences to mix in a way that can speak to the reality of our engagement with them. I'm interested in having an art practice that indulges in the seduction of the moments it makes, whilst provoking doubt in the authenticity of those moments. These operative contradictions generate the tension from which the writing and artworks emerge.

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