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Shadow Play: How is a concern with the uncanny made manifest in the artistic practice of Brass Art?

Anneké Pettican

A thesis submitted to the University of Huddersfield in partial fulfillment of the requirements for the degree of Doctor of Philosophy

University of Huddersfield

January 2018

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Abstract

This thesis and the portfolio of supporting work, uses an expanded interpretation of the uncanny to reveal how through shadow play, a concern with the uncanny is made manifest in the artistic practice of Brass Art. In doing so it makes a claim for originality through the public presentation of six artworks created between 2008 and 2016 by the artistic trio Brass Art, of which I am a contributing member. Brass Art is Chara Lewis Kristin Mojsiewicz and Anneké Pettican, a trio of women artists. For the purposes of this PhD by publication my original contribution to knowledge is an exploration of the emergence of the uncanny in our practice and in the artworks and associated exhibitions presented.

Brass Art use light-based technologies to record our individual and collective presence in a range of situations; from writer's rooms, to natural history collections, airports, hotels and hot air balloons. These performances are captured by eclectic tools including cameras, watercolour paints, 3D bodyscanners, 4D biomedical facial scanning apparatus, and the Kinect motion sensing device. Each process creates a very different 'material' render of our activities: on paper, in code, as data, through match-moving and rapid prototyping. The tools, methods and processes Brass Art use are iteratively tested in order for us to harness their particular qualities and unforeseen flaws in an attempt to capture the elusive uncanny. Our discoveries are presented in my portfolio of supporting work, and in my thesis and footnotes.

In my reflections upon the unexpected and original discoveries our active participation proffers, this thesis develops my individual appreciation of the uncanny as a vital, ambivalent concept in my investigation of Brass Art. Adopting hybrid performative strategies, material transformations and engagement with technical processes, I assert Brass Art seek to explore a fundamental instability akin to an expanded view of the uncanny.

Table of Contents

List of Figures p.5
Dedication p.6
Acknowledgements p.7
Introduction p.8
Aims and Objectives p.9
Methods p.9

Chapter 1 The Artworks

1.1 Introduction to The Artworks p.13
1.2 *Still Life No.1* and *Moments of Death and Revival* p.14
1.3 *Trine Messenger* and *The Air Which Held Them* p.22
1.3.1 Introduction p.22
1.3.2 *Trine Messenger* p.23
1.3.3 *The Air Which Held Them* p.26
1.4 *Shadow Worlds | Writer's Rooms* p.29
1.4.1 Introduction p.29
1.4.2 *Shadow Worlds | Writer's Rooms: Brontë Parsonage* [part 1] p.31
1.4.3 *Shadow Worlds | Writer's Rooms: Brontë Parsonage* [part 2] p.35
1.4.4 *Shadow Worlds | Writer's Rooms: Freud's House: The Double* and *Freud's House: The Double Mirror* p.39

Chapter 2 Brass Art

2.1 A Consideration of the Uncanny Dimension of Brass Art as a Collective p.45
2.2 The Emergence of the Uncanny in Brass Art's Work and Practice p.47
2.3 Brass Art: Shadows and Doubles p.48
2.4 Brass Art: Margins and Thresholds p.55
2.5 Brass Art: Repetition | Rhythm | Uneasy Return p.58

Chapter 3 The Uncanny as an Uncanny Concept

3.1 Introduction to The Uncanny as an Uncanny Concept p.61
3.2 An Introduction to Freud's 'The Uncanny' p.62
3.3 Brass Art's Increasing Affinity with Ambivalence p.67
3.4 The Fictional Uncanny p.71
3.5 Film — The possessor of magical powers p.74
3.6 Undercurrents of the Uncanny in Mike Kelley's Harems p.77
3.7 Losing and Finding One's Bearings p.79

Chapter 4 Concluding Remarks p.84

Appendix p.88
Bibliography p.97
Bibliography Artworks p.103

List of Figures

01	Brass Art, Still Life No.1, Dark Matters, Whitworth Gallery, Manchester, 2012	p.15
02	Brass Art, Moments of Death and Revival, Skyscraping, YSP 2008	p.17
03	Brass Art, Still Life No.1, Dark Matters, Whitworth Gallery, Manchester, 2012	p.20
04	Brass Art, Still Life No.1, Dark Matters, Whitworth Gallery, Manchester, 2012	p.22
05	Brass Art, 4D Facial Scan of one of the artist's, 2011	p.24
06	Brass Art, Trine Messenger, Flights of Fancy,Tatton Park Biennial, 2012	p.26
07	Brass Art, The Air Which Held Them, Barnaby Festival, Christcurch, Macclesfield, 2013	p.27
08	Brass Art, The Air Which Held Them, Barnaby Festival, Christcurch, Macclesfield, 2013	p.29
09	Brass Art, Shadow Worlds | Writer's Rooms: Brontë Parsonage, No3 [Study]	p.34
10	Brass Art, Shadow Worlds | Writer's Rooms: Brontë Parsonage, Mr Brontë's Bedroom	p.38
11	Brass Art, Freud's couch, performance still, Freud Museum, London, 2014	p.41
12	Brass Art, Shadow Worlds | Writer's Rooms: Freud's House: The Double Mirror, International3 Gallery, 2015	p.43
13	Brass Art, Witness Tree, 3D model with bodyscan data	p.46
14	Brass Art, Moments of Death and Revival, 3D model with bodyscan data	p.49
15	Brass Art, Out of Thin Air, video still, 2007	p.51
16	Brass Art, The Unnamed No.1, 2010	p.54
17	Brass Art, TRESPASS (U.K.) Manchester Airport, 2003	p.56
18	Brass Art, Moments of Death and Revival, 3D model with bodyscan data	p.59
19	Brass Art, Inside the Invisible, The Economy of the Gift, A Foundation, Liverpool, 2010	p.60
20	Brass Art, Digital Doubles, AHRC, 2007	p.65
21	Brass Art, Shadow Worlds | Writer's Rooms: Freud's House: The Double Mirror, International3 Gallery, 2015	p.70
22	Brass Art, Shadow Worlds | Writer's Rooms Brontë Parsonage, The Imagining of Things, Huddersfield Art Gallery, 2013	p.82
23	Gradiva, Freud Museum London	p.83
24	Brass Art, Shadow Worlds | Writer's Rooms: Wycoller Hall, Performance still, 2011	p.87
25	Gradiva, Museo Chiaramonti, the Vatican (no.644)	p.87

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Dedication

Nick, Marlene, Jerome, Marion, Alan, Nigel, Alison

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Introduction

The question of how a concern with the uncanny is made manifest in the artistic practice of Brass Art emerged during an in-conversation between Brass Art and Roger Malbert, Head of Hayward Touring at the Southbank Centre, London, to coincide with our solo exhibition *Shadow Worlds | Writers' Rooms: Freud's House* at The International 3 Gallery, Manchester, 2015. During our discussion Malbert asked a question about one of our artworks that raised the issue of the uncanny. The question referenced the origin of the uncanny, how the concept evolved, and also the nuanced ways in which it operates. At the time I felt Brass Art floundered and only partially answered his question.

On reflection I have become particularly interested in how Malbert's question was framed, partly because it articulates the multi-faceted nature of the concept and partly because it demonstrates the difficulty of pinning it down. It was my desire to articulate the multiple ways the uncanny appears in Brass Art's work and practice that led to this PhD by publication. Malbert's question is tentative and elaborately phrased: it suggests that the uncanny is multifarious in nature and that its assorted components might admit various degrees of intensity. It also opens up the possibility that the uncanny is differently constituted in various artworks, whilst hinting at the concept's fundamental instability.

> '…And the other concept, Freudian concept as it were, or one that — something which has a lot of currency in Freud's thinking that we talked about was the uncanny, this, which in German is famously translated as Unheimlich, the unhomely as opposed to the homely so we are talking about a home but we are also talking about something which is both a retreat, a kind of refuge, a home that has also got an undercurrent of the uncanny about it and Freud talked about the Uncanny in terms of the terrifying, what was so terrifying and disturbing and uneasy about situations where you intuit it or have a sense of something, I guess disaster, so can you talk a bit about that notion of [the uncanny] and how it inflects this work which does seem quite charged with (you know) emotions somehow, and tragedy, almost?'[1]

The shifts in register that occur throughout this remark reveal Malbert's interest in the uncanny, even as he interrupts himself with self-checking hesitancy in the struggle to define or describe Freud's supremely elusive notion.

Malbert establishes the importance of the uncanny feeling. He juxtaposes the homely and unhomely. He recognizes a terrifying, disturbing or uneasy slip that can occur so that something offering welcome relief and refuge, a retreat, can threaten imminent disaster. Although Malbert's remark here is focussed upon the artwork *Freud's House The*

[1] Brass Art: Chara Lewis, Kristin Mojsiewicz, and Anneké Pettican, in-conversation with Roger Malbert, recorded at International 3 Gallery, 29 October 2015 (unpublished).

Double Mirror, it demonstrates his awareness that the uncanny is a concept that also carries undercurrents. Thus Malbert's reflections resonate with an unaccommodated awareness of some of the assorted interpretations of Freud's original account of the uncanny in secondary literature.[2]

Aims and Objectives

The aim of this thesis is to expand Malbert's original question to examine how the practice of Brass Art connects with and is inflected by manifold aspects of the uncanny. It also seeks to identify which aspects of the uncanny are foregrounded in our work. Six artworks created by Brass Art will be examined through the lens of the uncanny in order to further my understanding of how the practice and the artwork itself connects to and potentially extends the original Freudian concept. Ultimately the intention is to explore the degree to which different intensities and aspects of the uncanny are found within the practice and the artwork in order to provide an extended answer to Malbert's question.

Methods

Brass Art methods evoke the fundamental instability of the uncanny concept itself. Artistic practice and emergent methods allow Brass Art to develop bespoke approaches to each body of work as a collaborative trio. The thesis pairs six artworks, to show the distinct ways in which a concern with the uncanny is made manifest in the artworks and artistic practice of Brass Art.

My interest in the uncanny was fuelled by Roger Malbert's engagement with our work, in particular *Freud's House: The Double Mirror,* and a question he raised which confirmed something that had been emerging in the work and practice. It was this question that ignited my search for different intensities of the uncanny in Brass Art.

A reading of Brass Art through 'the uncanny' infuses the entire thesis and the portfolio of supporting work. Having first considered some fairly orthodox readings of the uncanny, the concept is interrogated further in the light of some more idiosyncratic contemporary analyses in Chapter 3. As a consequence, a literature review is not included as a separate section, but is woven throughout. Footnotes expand on the relevance of some sources,

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[2] Nicholas Royle, *The Uncanny*, (Manchester: Manchester University Press, 2003) Anneleen Masschelein, *The Unconcept: The Freudian Uncanny in Late-Twentieth-Century Theory* (Albany, NY: SUNY Press, 2011)

technologies and personal reflections.

Through shadow play Brass Art seek to harness different intensities of light and shadow to develop intimate responses to a situation or place. Exploiting 'the shadow' is a key methodology enabling us to penetrate spaces, to metamorphose, and to facilitate an expansion and miniaturization of our doubles and hybrids.

Digitised Doubles is the title of an AHRC study, cited in Chapter 1. It provides an example of how practice-based methods directly inform Brass Art's research and artworks. It also reveals how a concern with the uncanny is developed through practice. In the original inquiry, emphasis is placed upon digital scanning to capture ourselves as faithfully as possible. The extended investigation shows the role of contingency in our practice, as data capture, processing, performance and material transformations reveal Brass Art's concern with the uncanny. Digital Doubles thus serves to contextualise how artistic methods used in one research project provide insight for further research. Details of the original investigation are presented in the appendices, *Moments of Death and Revival*.

Brass Art use contemporary light-based technologies to capture ourselves anew in a variety of contexts. This method of capture is intrinsic to the various ways in which Brass Art articulate an embodied response to the uncanny. Technologies of capture include, lens based photographic media, white-light 3D bodyscanners, 3D stereogrammetry, as well as 4D biomedical facial scanning devices and the Kinect motion sensing input device. Each offers a method of defamiliarisation and highlights aspects of ambivalence important to a reading of the uncanny. Artists who have engaged with the possibilities of light-based scanning include Karin Sander, Jim Campbell and Daniel Rozin. Each artist shares some concerns with Brass Art but uses selected technologies for quite different creative and conceptual purposes. Sander initially took no active part in the 3D scanning, printing and painting processes that captured the likeness of 'her sitters'. Campbell explores time and memory, the individual and collective, in both electronic and real spaces. Rozin makes algorithmic installations that respond to the presence and point of view of the viewer to reveal the subjectivity of self-perception. Details of the technologies Brass Art have used can be examined in the text, footnotes, appendices and supporting documentation.

To map and assess Brass Art's concern with different intensities of the uncanny, performance as research is considered. This is evidenced in the 'performance' of six

artworks in Chapter 1; the 'performance' of Brass Art as a collective in Chapter 2; and the 'performance' of *The Uncanny* as a text in Chapter 3. Ultimately this interrogation facilitates an understanding of the performative aspect of Brass Art's more vitalistic concern with the uncanny.

Brass Art's focus upon the creative construction and negotiation of emergent methodologies in the face of the qualitative specificity of a problem is important. The captured shadows in Brass Art's Kinect footage were originally invisible to the human eye. The shadows first emerged in the documentation of our performances at the Brontë Parsonage. The 'invisible' shadow realm presented an opportunity to create a novel form of shadow play. The shadows mark an absence – where there is no data. This discovery seemed particularly resonant in this location and reveals how our artworks develop their particular character. These emergent processes enable us to draw out appropriate lines of enquiry, to modify a set of practice-led concerns, to establish embodied physical responses to various critical contexts, and to respond to a set of evolving questions. Using methods, processes and techniques usually ascribed for particular, fixed purposes Brass Art embrace the accidental or the surprise in order to unsettle expectations of a given medium or tool, and create unfamiliar or uncertain outcomes. As Bruce Archer commented, '*There are circumstances where the best or only way to shed light on a proposition, a principle, a material, a process or a function is to attempt to construct something, or to enact something, calculated to explore, embody or test it.*'[3] In putting to good use the unexpected or flawed features of a technology to create something new – the discovery of a shadow realm within the Kinect motion sensing input device – Brass Art reveal an ambivalence that affirms a vital, elusive uncanny of tentative hints and shadowy suggestion.

The materials Brass Art use in artistic research are often delicate and unstable. Working with air, light and the shadow to evoke presence and absence, Brass Art consider the vital dimension of the uncanny conjured by material transformation and aroused ambiguity. Brass Art seek the transformation of the familiar into the unfamiliar and vice versa. Using light and the shadow we uncouple the copy from the original. Embracing the simple fact Brass Art is a trio, we often complicate our individual identities so we appear to ourselves as familiar strangers. Shape-shifting, merging, hybridity, migration, mimicry are all methods we adopt to actively perform our own subjectivity, both individually, in pairs and

[3] Bruce Archer, *Nature of Research*, *Co-Design Journal 1* (2), (1995) p.11

collectively. In these processes of transformation we often function as apparitions, appearing and disappearing in the artwork.

The role of intuition is pivotal in artistic research. As a veiled, ambulatory, uncertain methodology embracing both assertion and hint, Brass Art develops these tendencies and characteristics in our working methods to enable a concern with the uncanny to emerge. This enhances the affective dimension of surprise in both the construction and reception of our work, both for an audience and for Brass Art.

Chapter 1

The Artworks

1.1 Introduction to The Artworks

In order to reflect upon and examine the practice and work of Brass Art in relation to this idea of the manifold uncanny, I have selected six artworks that form three very different pairings: *Still Life No 1* and *Moments of Death and Revival*; *Trine Messenger* and *The Air Which Held Them*; and finally *Shadow Worlds | Writer's Rooms Brontë Parsonage and Shadow Worlds | Writer's Rooms Freud's House The Double and The Double Mirror*. Each artwork, plus occasionally some related pieces, will be scrutinized in an attempt to establish how a concern with various aspects and intensities of the uncanny are made manifest in the artistic practice of Brass Art with a view to clarifying the uncanny dimension of Brass Art's practice and thinking.

When listening to the recording of Brass Art in conversation with Roger Malbert, it became apparent that we were collectively unsettled by his question about the uncanny qualities of our work. Listening attentively, there is a noticeable pause before any of one us replies. On reflection this troubled me and so it is this gap that has become the focus for the thesis. Importantly I want to address Malbert's question by discussing Brass Art's recent work.

At the outset I spent some time re-reading literature on the uncanny.[4] This process was to ensure that my discussion would be grounded in some of the key debates attached to the history of this concept and to set some tentative parameters and principles to frame my investigation into the undercurrents of the uncanny in the artistic practice of Brass Art. I aim to offer an appraisal of where the uncanny appears in the artistic output of Brass Art and also in the collaboration itself. My intention is ultimately to show how a concern with the uncanny has enabled Brass Art to undertake creative practice that draws out aspects of the uncanny as well as extending original thinking in relation to its continued conceptualisation.

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[4] Terry Castle, *The Female Thermometer. Eighteenth-Century Culture and the Invention of the Uncanny* (New York, Oxford: Oxford University Press,1995).
Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles,* (Mass.: MIT Press, 1996).

1.2 Still Life No.1 and Moments of Death and Revival

Still Life No.1 is conceptually rooted in the history of the still life as a genre in art. This shadow play installation was commissioned by The Whitworth Art Gallery, Manchester, for *Dark Matters: Shadow_Technology_Art* (2012) alongside ten international artists working in this field, including Daniel Rozin and Idris Khan.[5] The exhibition drew over 57,000 visitors and the shadow play filled the Mezzanine Court Sculpture Gallery. The project received support from the Association of Art Historians and the Arts Council England and recast findings from *Digital Doubles* – an Arts and Humanities Research Council project.[6] This new research foregrounded novel ways for pose and gesture captured from the artists' bodies to be conjoined with three-dimensional data collected from scanned museological specimens in order to form an original sculptural installation and metamorphic shadow play for an audience.

The installation consisted of a semi-transparent still life arrangement on a bespoke circular table circuited by an orbiting light. The piece was situated in the corner of a very large, darkened gallery space. The still life was constructed from ten 3D printed objects — taken from detailed scans made of museological specimens and the artists' bodies — and a series of hand-made cellophane artefacts. The light orbited the table once every 59 seconds — illuminating the table's contents and transforming the ice-like still life into a giant metamorphic shadow play as seen in Figure [01].[7]

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[5] Whitworth Art Gallery, Manchester, *Dark Matters: Shadow_Technology_Art* (2012) 24 September 2011–15 January 2012
Whitworth Art Gallery, Manchester, Dark Matters <http://darkmattersart.com> [accessed 12 November 2017]

[6] Anneké Pettican, 'Digitised Doubles*:* An enquiry into digital 3D scanning and modelling processes to realise sculptural portraiture exploring poise and character', Arts and Humanities Research Council (AHRC, 2008). The AHRC project is discussed in Chara Lewis, Kristin Mojsiewicz, and Anneké Pettican, Lewis, Chara, Kristin Mojsiewicz, and Anneké Pettican, 'Digital Doubles.' Proceedings of
the 16th International Symposium on Electronic Art. ISEA 2010 (Berlin: Revolver Publishing, 2010), pp.343-345.

[7] This act of return has astronomical, celestial and philosophical connotations. We were drawn to the cyclic nature of the imagery we selected from the Whitworth's print archives during our research. We were also interested in the philosophical interplay of becoming and eternal return that can be drawn from Nietzschean philosophy — the cycle of light repeats but the shadow realm contains difference. The phrase eternal return - coined by Nietzsche – has previously been referenced by Brass Art to suggest the excavation of a physical state in which repetition, difference and recollection co-exist through a sense of pushing forward and excavating backwards simultaneously.

As a consequence of the material properties and the forms selected by Brass Art, the resultant effect was one of mesmerising, shimmering and shifting proportions. The table-top arrangement, the shadow play and the attendant audience combine to make an installation that commands the gallery. There is no separation between the phenomenon and the space.

Figure [01] Brass Art, Still Life No.1, Dark Matters, Whitworth Gallery, Manchester, 2012

At the heart of this artwork is an engagement with doubling, the shadow, and what will be positioned later in this thesis as the vital uncanny. Conveying life forces through shadow play to create uncanny effects was reimagined in *Still Life No.1* for a museological context. *Still Life No.1* is a development of *Moments of Death and Revival* (2008), an earlier artwork in which Brass Art had proffered new ways for artists to engage with emerging 3D scanning technologies in the creation of digital doubles for a mythical shadow play.

Moments of Death and Revival (2008) as the precursor to *Still Life No.1* arose from re-thinking earlier shadow play installations and recognizing our desire to generate shadows that were both highly 'realistic' and at the same time highly metamorphic and

other worldly. Brass Art had witnessed how shadows generated from 3D objects were especially metamorphic and this observation inspired us to find novel ways to capture our doubles using digital body scanning technologies.

The installation *Moments of Death and Revival* was commissioned by Clare Lilley, Head Curator at Yorkshire Sculpture Park (YSP) for our solo exhibition *Skyscraping* (2008) and supported by grants from Arts Council England, Henry Moore Foundation and the Friends of YSP and sponsored by 3D print specialists 3D Systems.

Performing within 3D body scanning booths allowed us to 'test' different scanners as potential sites for replicating ourselves accurately. It also enabled us to consider how we might extend our individual poses by incorporating other imaginary elements into the portraits we developed. In doing so we developed a bespoke methodology that enabled us to capture imaginary tableaux inside the tiny interior spaces – working individually, in pairs and as a trio with "imagined" additional props. This process of creative play and performance was instrumental to the success of our research as it enabled us to find a way that we could accurately pose ourselves to produce 3D printed artefacts that had the potential to metamorphose in relation to our future shadow plays.[8]

In *Moments of Death and Revival* a light is carried on a circular journey around an elliptical track by a small train. The light is switched on and off by a custom-made mechanism attached to the train and track. The light shines on a set of figures standing within the train track and so casts shadows on two adjacent gallery walls. The figures are hybrids that combine 'fantastical props and animals that greet, threaten, entice, perform with or consume the artists' figures. These imaginary entities include the moon, spiders, skeletons, deer, skulls, and eagles, images that have an almost pagan potency, redolent with primeval instinct Figure [02].'[9]

To witness the shadows' return, the viewers must focus their attention on the gallery walls as each shadow 'performs' in response to the passing light. An eagle's outstretched wings — whose talons appear to grasp a figure's back — conjure the appearance of an angel. A woman's head is momentarily replaced by a crescent moon and the whole cast appears to rotate and transform – as if brought to life. David Thorp suggested that, 'The result is a contemporary danse macabre as shadows cast by the statuettes flutter and dance in an endless procession around the gallery walls.'[10] It is not possible for the viewer

[8] Historically figures would be scanned in the pose of Leonardo da Vinci's *The Vitruvian Man* (1490) and then posed with a skeleton rig.
[9] David Thorp, 'Brass Art. Beside Themselves', in *Brass Art: Skyscraping*, (Wakefield: YSP 2008), catalogue of exhibition held 15 March–22 June, p.30
[10] Ibid.,

to observe both the detail of the 3D figures and the shadow processions together – one must commit to one view or another. The sense that the shadow world *performs* unexpected tricks and therefore that the inanimate objects are imbued with a life-force that is derived from the movement of the apparatus, entices the audience into repeatedly reviewing this shadow realm and observing the scene from one perspective or the other. In response to *Moments of Death and Revival* (2008), Clare Lilley wrote,

> Nothing has made me realise the perceptual change between a sculpted figure and a 'real' print, formed from the co-ordinates of the artists' bodies, more than these semi-transparent resin figures. They appear to be miniature facsimilies of the artists and at first sight make you blink in disbelief, more super-real than any Duane Hanson, Ron Mueck or waxwork sculpture.[11]

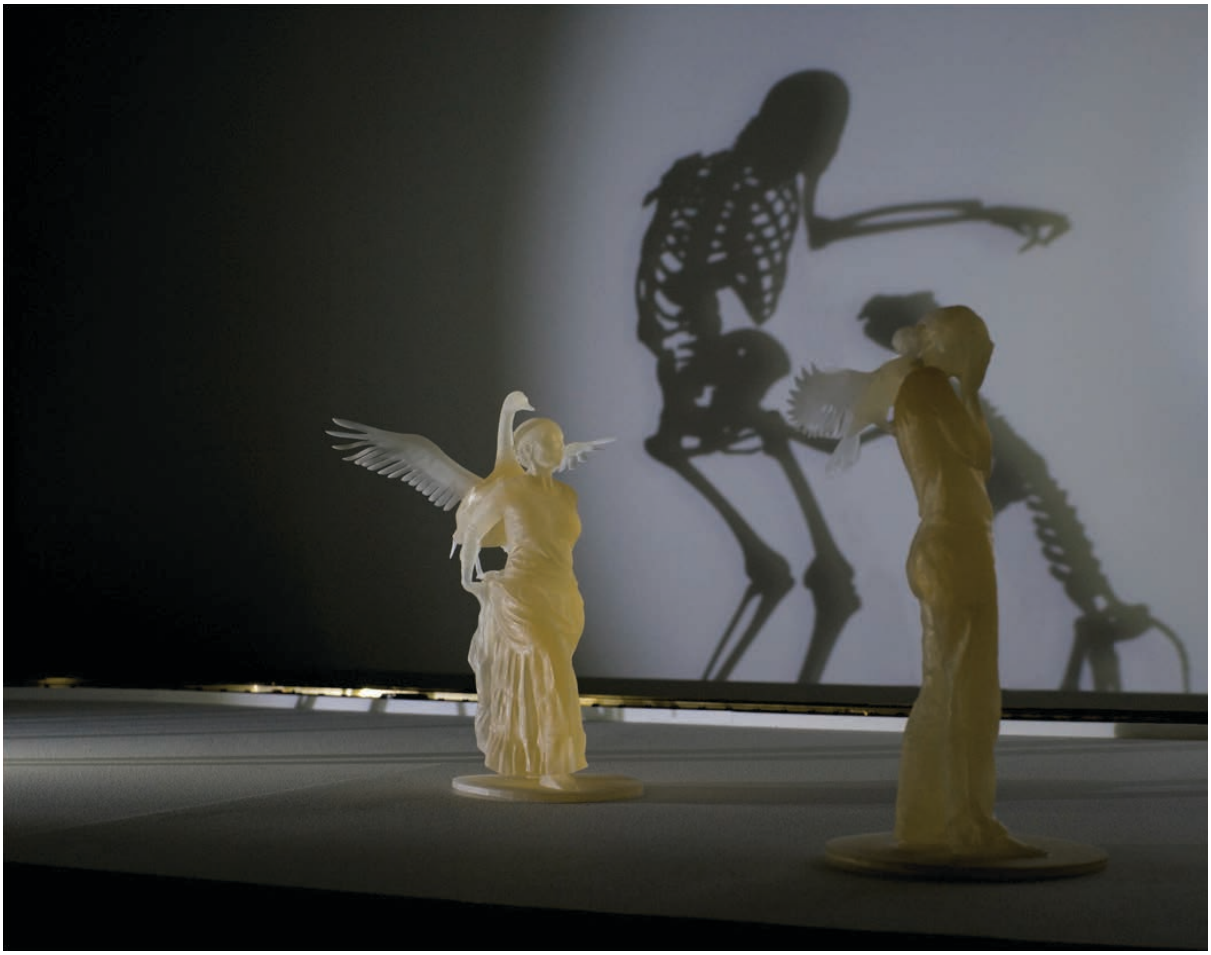

Figure [02] Brass Art, Moments of Death and Revival (detail), Skyscraping, YSP 2008

[11] Clare Lilley, 'Introduction', in *Brass Art: Skyscraping*, (Wakefield: YSP 2008), catalogue of exhibition held 15 March–22 June, p.11.

This affective response to our chosen method for self-replication chimes with an aspect of the uncanny, demonstrating the potent power of new technologies to awaken astonishment. In a similar vein holding a piece of polished amber containing a fossilised spider millions of years old was for Brass Art an uncanny experience during the making of *Still Life No.1*. It offered a sense of deep time whilst opening a chasm which calls into question the nature of our being in the world.

The Whitworth commission enabled Brass Art to evolve a close working relationship with curators at Manchester Museum, and, as is the case with every artwork, Brass Art developed an appropriate set of methodological procedures to enable our ideas to unfold. In this instance observational research, shadowing of the curators and discussion, exploration of the archives, immersive handling of museological objects, 3D scanning and printing, and material testing were paramount**.**

Brass Art's investigations are frequently guided by instinct and action. In the archives, Brass Art would occasionally open a cupboard to be confronted by ancient glass teaching aids or slightly broken models and samples. These wonderful sculptural forms had been cast out, replaced by more 'accurate' aids or more highly prized specimens. Our desire to give new life to these incongruous or blemished objects was unanimous, bringing to life that which should remain hidden. As a sense of celestial time was deeply felt each time we exhumed the archives we also chose to review images of the earth and cosmos from the Whitworth's print collection. The idea of juxtaposing our bodies with museological artefacts not only responded to our sense of deep time (the time span of aeons), but also extended our interest in the dynamic possibilities of 3D digital scanning and printing technologies to further create uncanny effects as developed in previous works including *Rooted and Established* (2009) and *The Witness Tree* (2009).[12]

Brass Art did not adhere to the scientific value system that privileges the idea of provenance — the precise recorded details that determine the objects' authenticity and origin. Instead we felt an intense attraction to objects that remain unseen because they have only a marginal presence in the museum's archive: those slightly lost, forgotten or discarded objects that had little chance of selection or display. This approach was discussed in our conversation with Roger Malbert who alluded to Richard Wentworth's *Thinking Aloud* exhibition in direct response to our working practices. Interestingly, when Malbert interviewed Wentworth for this National Touring exhibition, Wentworth suggested

[12] Meadow Arts, Croft Castle, Tell it to the Trees, 11 July 2009-15 September 2010
The exhibition featured work by Mariele Neudecker, Juneau Projects, Philippa Lawrence, Laura Ford, Clare Woods and Brass Art.

that, 'Lurking amongst all the material is the imponderable notion of resonance, the way certain things seem to chime. Resonance and association are among the least explicable aspects of our lives, but we'd never make a move without them.'[13] Wentworth's comment is in sympathy with the way in which Brass Art was drawn towards certain objects. We initially selected and borrowed around forty objects from the collection — each with a very distinct shape and material quality — to test with our oscillating light.

Brass Art selected museological specimens with surprising metamorphic qualities. A peculiarly mounted anthropomorphic antler that stood on a high shelf like a reaching hand, became the centre piece for *Still Life No. 1*. Thus, our research created original possibilities for museological artefacts to have a mysterious, extended presence in the world, as they often remain untouched and unseen.

Brass Art produced accurate facsimiles of the original specimens with contemporary conservation and prototyping tools. The gentle caress of light upon each object's surface transformed historical specimens into virtual forms – 'invisibly' duplicating them. We also deliberately selected poses and gestures from our 3D bodyscans to mimic our active participation in the archives by performing static tableaux: holding, lifting, reaching or gesticulating to celebrate the collection, like active caryatids, Figure [03].[14] We wanted to emphasise the pleasures of doing, acting and thinking in the moment. In making a long antler into a mountain range with peaks within the shadow realm — by covering it with a sheet of transparent film — Brass Art discovered the shimmering and magical effects yielded by thin sheets of plastic coupled with intense light. This discovery influenced Brass Art's decision to print the 3D artefacts in a high quality semi-transparent resin, thus extending the surprising and magical dimension of *Still Life No.1*.

To further represent and ground our immersion in the archives we conjoined our scanned bodies with scanned rock samples — thus bringing millennia and materials together in order to invoke the expressive defamiliarisation associated with the uncanny.[15]

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[13] Richard Wentworth and Nick Groom. *Thinking Aloud (National Touring Exhibitions),* (London: Hayward Gallery Publishing, 1999), p.7.

[14] Brass Art used the 'active capture region' of the Triform bodyscanner to create natural and dynamic poses. To retain extremely high detail in the scan data, in order to create life-like shadows, we worked with a range of 3D specialists to 'hand stitch' the eight part segments together using Geomagic and 3DS Max. This produced detailed accurate results rather than allowing the computer's joining and smoothing algorithm to realign the data. This method ensured that our 3D prints and digital doubles were as life-like as possible, which produced the intellectual uncertainty so important within the shadow realm.

[15] Following trial and error we eventually selected five specimens, three rock samples and two antlers. These were removed from the museum collection and scanned by Brass Art using a hand-held laser at Manchester Metropolitan University. The resulting images were 'cleaned up' by Liverpool National Museums Conservation Technologies Department and

Figure [03] Brass Art, Still Life No.1 (detail), Dark Matters, Whitworth Gallery, Manchester, 2012

We made our selection of mineral specimens from collections that were not on show to the public. Thus the 3D printing processes enabled unseen rock samples to be re-actualised,

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made ready for printing. The non-invasive process of laser scanning and creating digital copies shifted the value of these artefacts, enabling them to become part of a sculptural collage. Our bodies were conjoined with the three rock samples to create a set of landscape features. Our collaborator Steve Willmott, the Technical Director at Ogle Models Limited, prepared these composite figures for printing at the three different scales which added to their incongruity.

and the accurate doubles of the originals to be rendered at different scales and in ghostly materials. In shadow form these small objects are brought into view as giant outcrops or mountains.

These digital processes of doubling were supplemented with organic DIY processes of making (and doubling) which emerged whilst iteratively testing the work. This combination of highly detailed digital replication, suffused with novel sculptural processes from everyday materials, contributed to the creation of an at times unsettling still-life installation. The miniature bodies appeared as active freestanding beings, but occasionally these were cloaked in plastic or housed within larger man-made sculptural forms. In the final installation perception and space are intimately interwoven. The question of whether something is alive or dead in the shadow realm courts intellectual uncertainty. Ernest Jentsch claims that this element of uncertainty is the very quality that produces the uncanny. Freud, introducing a complexity that becomes typical of his essay, seems to approve of Jentsch's claim even as he distances himself from it. The audience must approach the miniature sculptural still life to witness the origin of the forms, cast in the revolving world that surrounds them. In this investigative act, the audience become further submerged in the work — literally and imaginatively. This immersion is further complicated by human presence, as the audience members unwittingly appear in the revolving shadowy landscape. The sense of the familiar and unfamiliar is developed by the constant flux of imagery in the shadow realm, as human forms are glimpsed and strange metamorphoses are revealed through the transparent layers of materials. The surprising life-like nature of the shadows that emerges from the sculptural collage makes the audience review their own presence as they too are cast in the shadow play. In this shifting ground, the ontological status of the shadows and the onlookers is uncertain and, as the boundary between fantasy and reality is blurred, there is the possibility for an uncanny effect to arise.

Brass Art's mixture of methods — from human and archival scanning to irreverent wrapping — enabled a playful reanimation of artefacts from the collections, producing a performative cosmology in which the artists' activities were inscribed in the collapsing of monumental time scales, as encompassed by the Museum and its collected objects. The research engages with scanning as a methodology for uncoupling the object from its original. This process of doubling is further extended as the animated light becomes a tool to split objects into illuminated surfaces and dark shapes. Once more, the double and the shadow serve as visual tools in relation to our occupation of spaces. Past, present and future time are intimately connected within the installation, as the moving light reanimates inanimate objects and casts the shadows of the audience as part of a restless 'still' life that

refuses fixity and eludes the attention of a rationalising gaze. In this work, the spectrality of 21st century technologies coupled with old analogue techniques blur the boundaries between the animate and inanimate, death and life, fiction and reality, Figure [04].

Figure [04] Brass Art, Still Life No.1, Dark Matters, Whitworth Gallery, Manchester, 2012

1.3 Trine Messenger and The Air Which Held Them

1.3.1 Introduction

Trine Messenger (2012) and *The Air that Held Them* (2013) were created in direct response to one another, but each evokes a different conception of the uncanny: the first through metamorphosis and the use of a dream-like register; the second through doubling and a form of reanimation. Both draw upon the uncanny effect that potentially arises when the boundary between fantasy and reality is blurred. These works arose out of and extended a series of miniature head sculptures that were selected for *Inside Out: Sculpture in the Digital Age,* an International touring exhibition, which showcased novel uses of 3D printing by artists from the UK and Australia.[16]

[16] Claire Smith and Martin Rieser (ed.), *Inside Out: Sculpture in the Digital Age* (Leicester: De Monfort University, 2010).

1.3.2 Trine Messenger

When Brass Art was invited to make a proposal for the theme *Flights of Fancy,* Tatton Park Biennial (2012) by Parabola, we drew on our previous research into flying hot air balloons and light-based scanning technologies.[17] Following a period of controlled testing, *Trine Messenger* (2012), a 7m long inflatable shape made in the form of a sleeping, winged head, was installed on the Japanese Island within the park, alongside works by acclaimed international artists including Olivier Grossetete, Juneau Projects, Jem Finer and Aura Satz. The exhibition attracted over 400,000 visitors.

Created to echo original sculptures of Hypnos, the Greek personification of Sleep, *Trine Messenger* harbours interesting connections to the uncanny.[18] It develops our interest in the human capacity to experience liminal states, and it folds our individual identities together to create a hybrid entity — a proportionate abstraction that results in an 'equal' representation of each member of Brass Art. *Trine Messenger* was constructed using data derived from live 4D biomedical facial scans taken at University of Central Lancashire (UCLAN) where we posed for individual portraits, laughing, falling asleep, and various states in-between, Figure [05]. Capturing intimately observed changes in facial gesture can be peculiarly affecting.[19] The processes of data capture not only referenced early uncanny manifestations of facial categorization but also the qualities of the *Screen Tests* captured by

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[17] Tatton Park Biennial, *Flights of Fancy*,12 May-30 September 2012
Tatton Park Biennial, *Flights of Fancy,* <http://www.tattonparkbiennial.org/home.aspx> accessed 12 November 2017].

[18] A bronze head of Hypnos (350BC – 200BC) from Civitella d'Arno is in the collection of the British Museum, London.

[19] How best to capture facial detail was a process of discovery and surprisingly affecting. At the University of Glasgow we initially tested 3D facial stereophotogrammetry as a highly detailed method of self-capture. The single images revealed the high density of the captured data cloud. However, we wanted to capture the subtleties of facial expression and mood — just as we had captured the bodily gestures and mood through detailed 3D body scanning processes. Our research led us to the 4D Imaging facility at University of Central Lancashire (UCLAN). After consultation with Prof Bogdan Matuszewski, a member of the Medical Image Computing and Computer Assisted Intervention Society (MICCAI), we then worked directly with Dr Wei Quan who captured 4D biomedical facial scans of each artist. As real-time was an integral aspect of this scanning procedure we were able to see each other in a new light and achieve high definition capture of our natural features. The precise and continuous scanning process ensured all facial expressions were recorded, from the more nuanced fleeting changes, to the more extreme emotional shifts when we made each other laugh. The 4D capture also presented frame by frame options for 3D image selection, which proved especially useful for our long term goals.

Warhol.[20] It was this element of 'being', of having oneself observed and revealed through the act of looking — in this instance via particular optical apparatus — that enabled these highly detailed scans to offer the possibility of an unsettling uncanny experience.

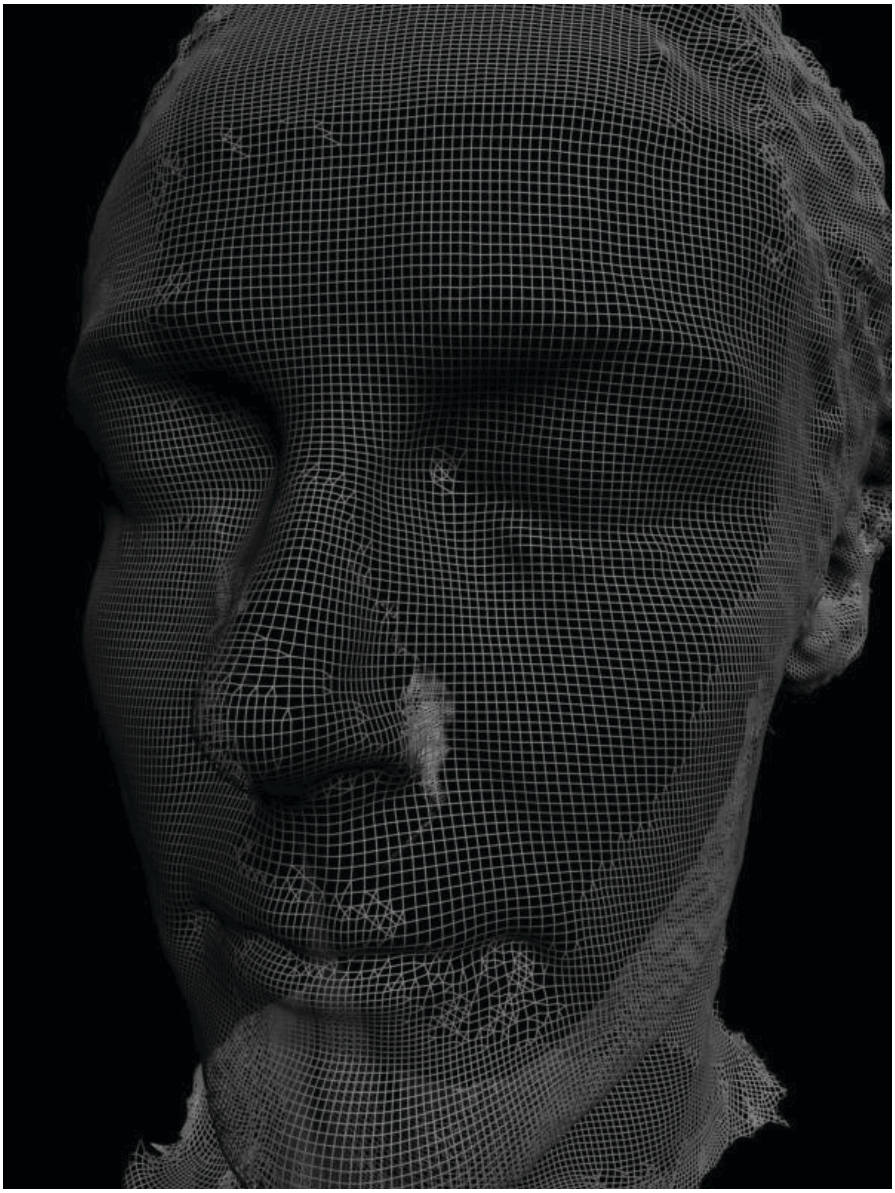

Figure [05] Brass Art, 4D Facial Scan of one of the artist's, 2011

[20] Facial capture recalls Galton's attempted identification of criminal faces and Lavater's decoding of the 'soul' in confessional-style shadow silhouettes. Similarly, Brian Dillon, writing on Warhol's screen tests, noted 'The Screen Tests are pictures not just of their sitters but of the act of looking itself, of the time it takes for our resistance to slowly slip away.' Brian Dillon, 'Andy Warhol: Undone in Three Minutes', *The Guardian,* 24 January 2009 <https://www.theguardian.com/artanddesign/2009/jan/24/andy-warhol-screen-tests-susan-sontag-lou-reed-salvador-dali> [accessed 12 November 2017]

This process yielded detailed point cloud data from which the facial structure of the *Trine Messenger* was made by Dr Oliver Garrod using an applied 3D algorithm at the Centre for Cognitive Neuro-imaging, University of Glasgow. This procedure combined three single portraits of us individually seeking sleep, to create a mathematically deduced rendition of a combined sleeping portrait. For the individual members of Brass Art the result provided a particularly uncanny encounter. For our audience at the biennial, *Trine Messenger* provided the possibility of projecting life into a material envelope filled with air and so experience a memorable and intimate encounter with a strangely life-like sleeping form, Figure [06]. This intimate moment, by clouding psychical and material boundaries, made possible a blurring of fantasy, illusion and reality.

Approaching from a distance, the materiality of the *Trine Messenger* was ambiguous: petrified balloon or inflated stone. Given that the audience could only view the work from across the surface of a lake, the sculpture and its reflection vied for attention. *Trine Messenger* appeared as if created from fine marble or stone while its reflection in the water seemed fluid and ethereal. However, this duality was intended to entice closer observation. Like an apparition itself, the lightness of the *Trine Messenger's* materiality could also be discovered.

Trine Messenger revealed the uncanny potential for new technologies of precision measurement to create provocative fictions through close observation and the combination of personal data sets. Other artists, such as Marc Quinn and Zoe Walker have scaled up models to create inflatable shapes but the capture of accurate expression as digital data at a particular moment in time was novel. Furthermore, the placement of the work in Tatton served to enhance the sleeping object's occupation of a dream like register.[21]

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[21] Masschelein, *The Unconcept,* p.136.
Hal Foster suggests that Surrealism and the uncanny are intimately connected. He claims 'the uncanny is crucial to particular surrealist oeuvres as well as to general surrealist notions (e.g., the marvellous, convulsive beauty, and objective chance). In this respect the concept of the uncanny is not merely contemporaneous with surrealism, developed by Freud from concerns shared by the movement, but also indicative of many of its activities.' Hal Foster, *Compulsive Beauty*. (Cambridge (MA): MIT Press, 1993) p.xviii.
The audiences noted the surrealist qualities of the *Trine Messenger*. Critic Adam Scovell, described the piece as 'a beautiful, dream like work…like a reality created by Magritte or Miro.' <http://www.artinliverpool.com/adam-scovell-finds-a-quality-show-at-tatton-park-biennial/> [accessed 13 August 2017]. Art Writer Rebecca Geldard celebrates *Trine Messenger* as a 'surreal meditation'. See Rebecca Geldard, 'Seeds in the wind', in *Tatton Park Biennial 2012: Flights of Fancy*, ed. by Danielle Arnaud and Jordan Kaplan (Knutsford, Cheshire: Tatton Park, 2012), pp. 6-11 (p.9).

Figure [06] Brass Art, Trine Messenger, Flights of Fancy, Tatton Park Biennial, 2012

1.3.3 The Air Which Held Them

The Air Which Held Them (2013) was newly commissioned by Arts Council England for Barnaby Festival, alongside custom-made artworks by Rachel Goodyear and Liz West. Brass Art's commission featured three large, inflatable winged heads — each a representation of one member of Brass Art — that appeared to have mysteriously alighted in Christ Church, Macclesfield, Figure [07]. The solo, site-specific exhibition was installed between 14–30 June 2013 and attracted thousands of visitors, as well as interest from curators including Bryony Bond and Tony Trehey. The work was subsequently selected for the exhibition *Time for Light* (5 October 2013-1 February 2014) at Bury Art Museum featuring acclaimed poet Tony Lopez's *Are We Not All Palestinian?* (2012*),* Brass Art's *Trespass* (2008) and internationally renowned artist Grazia Toderi's *Atlante Rosso* (2012). Part of the uncanny potential of *The Air Which Held Them* is signalled by the title: air ordinarily holds us by surrounding us, but here there is an implication that we are held by the air inside us.

In 2007–8, recording footage during hot air balloon flights, Brass Art made two films about occupying the liminal zone between the heavens and the earth.[22] The experience of floating in a hot air balloon developed our understanding of liminality. To be drawn by air currents through the skies, standing in a hand-made basket, is a peculiar and extraordinary sensation. During one particular flight we witnessed the extreme contrast between flying — being suspended by a perfect balloon shape in a wicker basket — and landing at speed — being jolted from reverie and thrown into a muddy field. After this jolting shock, we then observed the violent, beating, tossing envelope of the balloon as it is left to collapse. As the balloon slowly exhaled air, it had a metamorphic quality which was reminiscent of a creature in the last throes of life. This image of losing the power to breathe touched our individual sense of mortality, and stayed with us all at the end of the flight.

Figure [07] Brass Art, The Air Which Held Them, Barnaby Festival, Christcurch, Macclesfield, 2013

The winged heads of *The Air Which Held Them* reference this affecting animated image sequence. They were assembled using similar construction processes to the *Trine*

[22] Brass Art, *Out of Thin Air, (2007),* single screen digital video, and Brass Art, *Between the Angels and the Beasts, (2008),* digital video mirrored screen. Supported by a grant from ACE to investigate technologies of flying.

Messenger composite.[23] However, the commission for *The Air Which Held Them* provided an opportunity for Brass Art, through the process of doubling and reanimation, to revisit this uncanny sense of dramatic life given to a material envelope filled with air. Having experienced this strange sensation – the tension between something seeming full of life and collapsing toward death – galvanised our approach to the commission. The intensive inflation and deflation cycles which both collapsed and resurrected the inflatable sculpture of each artist, not only recalled the balloon envelope we had originally witnessed in the muddy field but enabled each artist to witness perpetually their individual demise and rebirth.[24] Thus in Christ Church, a space that is mostly still and frozen in time, the inflatables of *The Air Which Held Them* gave the impression of a breathing presence, as rhythmically when one inflatable gently collapsed, so another filled with air and rose. This interplay between life and death afforded a quality of returning vitality which has become essential to Brass Art's concern with the uncanny.

In the exhibition *Time for Light,* the three animated sculptural forms were shown together in the main Victorian gallery arranged on specially constructed plinths. Their spectral presence, as they came to life, only to collapse, was enhanced using precise lighting against a background of semi-darkness. Both the dimension of chiaroscuro, of something briefly looming up out of the darkness and then receding back into it, and the rise, ebb and flow of breath, gave the inflatable objects an aesthetic intensity that recalls the vital aura of uncanny aliveness we saw in the original balloon envelope. Furthermore, the inflatable sculptures collectively establish an uncertain rhythm, created by the irregular gaps between the inflation and deflation cycles of each individual inflatable head. This dissonant rhythm heightens the audience's awareness of the strange insistence of breath, something so ordinary it is usually overlooked.[25] In the sudden realisation of the precariousness of this life-supporting rhythm, the uncanny may arise.

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[23] The process of turning a 4D captured portrait into a 3D inflatable shape where resemblance to an original was essential was both elaborate and uncanny. Creating *The Air Which Held Them* involved capturing three living subjects as 4D data, translating this data into 3D models, and then 2D patterns (with an internal structure) for the construction of large 3D inflatable sculptures. Brass Art worked with Form Foundry and Space Cadets.
[24] Liz Cookson described the installation of *The Air Which Held Them* at Christ Church as 'melancholic'. She wrote, 'The Air which Held Them…inflated and deflated as if on life support'. Bryony Bond, in conversation with the commissioned artists described the three installations as 'spectacular'.
[25] Wellcome Trust, London, *States of Mind: Tracing the Edges of Consciousness,* 4 February 2016-16 October 2016.

The sleeping heads of both *Trine Messenger* and *The Air Which Held Them* reference our sense of being alive and the embodied being of our breathing, sleeping selves. *Trine Messenger* is a meditation on an uncanny other, who represents all of us and none of us at one and the same time. *The Air Which Held Them* alludes to our sense of collapsing and becoming — of being on the verge — of moving from one state into another — or of occupying two states at the same moment — a visual approximation of the uncertain transition between the unheimlich and the heimlich that is integral to Freud's conception of the uncanny, Figure [08]. In this sense, each moment or iteration recognises how life and death host one and other – and in this sense this work acknowledges the vital nature of the uncanny.

Figure [08] Brass Art, The Air Which Held Them, Barnaby Festival, Christcurch, Macclesfield, 2013

1.4 Shadow Worlds | Writer's Rooms

1.4.1 Introduction

At the forefront of *Shadow Worlds | Writers' Rooms* was Brass Art's impulse to briefly occupy the homes and collections of celebrated authors. There are three parts to this ongoing series. Completed projects focus upon the Brontë Parsonage and Freud's House, whilst a third (permissions pending) will focus upon Virginia Woolf's writing room at

Monk's House.

The spatial dimensions of every home are defined. By entering that space one can begin to imagine what it feels like for its occupants, both living and dead, to pass through it day by day. We learn to process the dimensions of our homes as a matter of our being in the world through tacit and embodied knowledge. If we wake from slumber we can find our way through a house we know well, even in complete darkness. Similarly, evidence of our activities and preoccupations amass in particular zones of a domestic space. The potential for a dynamic spatial uncanny is created by the way our homes and our bodies map one another.

Artists, including Do Ho Suh, Lucy Gunning and Francesca Woodman, have given their attention to the dynamism of this spatial encounter. Do Ho Suh, moving through a series of transitional spaces, suggests 'The space I'm interested in is not only a physical one, but an intangible, metaphorical, and psychological one'.[26] This feeling is perhaps amplified if we consider the peculiarity of presence and absence that is afforded by an encounter with a stranger's space. As Jane Rendell observes, Freud himself used spatial metaphors to examine the arrangement of psychical structures and processes. She writes, 'in Freud's "Introductory Lectures" of 1917…he uses architecture to position the role of censorship on the threshold between two rooms – conscious and unconscious – guarded by a watchman'.[27]

The display of personal collections can also be intrinsic to revealing someone's pre-occupations. How objects are preserved and presented within the home gives an indication as to how their owners valued them. By bringing together certain objects, an individual casts an impression of their inner-life. Thus to regard domestic space and the collection together offers an insight into the world of the person(s) who lived there. In a sense, every home is a collection.

To enable Brass Art to create an intimate embodied response to the homes of our selected writers we captured our own bodies in a series of performances in situ in these spaces, each of which is now maintained as a museum. Using ocular and spatial capture technologies we recorded our actions in an attempt to reveal the way in which consciousness and behaviour are influenced, haunted or conditioned by space.

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[26] TateShots, 'Do Ho Suh: Staircase-III A gauzy red staircase floats high up in a gallery at Tate Modern', 25 March 2011, in 'tate.org.uk', <http://www.tate.org.uk/context-comment/video/tateshots-do-ho-suh-staircase-iii> [accessed 01 September 2017].
[27] Jane Rendell, *The Architecture of Psychoanalysis: Spaces of Transition* (I. B. Travis: London, 2017), p.3.

Spaces are mapped by the people who inhabit them. These maps powerfully accumulate and reveal a spatial uncanny. The atmosphere of a house inheres in these accumulated maps, but spatial atmospherics are always restless and in this sense the heimlich contains the unheimlich. A writer makes a space his or her own, but that act of taking possession is always only partial and can never be complete. New visitors, new inhabitants change the atmosphere of a place and extend its psychic map. Newcomers may discover through performance unforeseen affordances even for rooms that have a strong connection to a venerated past. In the light of these discoveries, Brass Art's performances may evoke the uncanny.

In an allusion to both the fictive form of the novel and the would-be scientific validity of Freud's case studies, *The Shadow Worlds | Writers' Rooms* project has been conceived as a series of 'chapters'. The vital uncanny that Brass Art has tried to capture in these chapters is envisaged as an undercurrent at the intersection between tradition and experiment, history and fiction, solemnity and play, and is a delicate, living product of our performative interventions in traditionally revered spaces.

1.4.2 Shadow Worlds | Writer's Rooms: Brontë Parsonage [part 1]

Brass Art's *Shadow Worlds | Writer's Rooms: Brontë Parsonage* (2012) consists of a set of unframed inkjet prints on Photorag paper (dimensions 1m) made in collaboration with Simon Pantling, four short films captured using a Kinect scanner made in collaboration with Spencer Roberts, and a sonic composition made in collaboration with Alistair McDonald.[28] A selection of these elements was presented in a large solo exhibition entitled *The Imagining of Things* (2013-14) hosted by Huddersfield Art Gallery as part of the ROTOR curatorial project.[29] The exhibition was featured in 'Art in Yorkshire' alongside Chris Watson and Haroon Mirza, highlighted as part of the international Huddersfield Contemporary

[28] Simon Pantling is a photographer and one half of the commercial Pantling Studios. See <http://pantlingstudio.com/> [accessed 12 November 2017].
Spencer Roberts is a philosopher, theorist and programmer. See <http://www-old.hud.ac.uk/ourstaff/profile/index.php?staffid=756> [accessed 12 November 2017].
Alistair McDonald is a composer, performer and sound artist. See <https://www.rcs.ac.uk/staff/macdonald_alistair/> [accessed 12 November 2017].
[29] Steve Swindells and Catriona McAra, eds. ROTOЯ: Part I Transdiciplinary dialogue and debate. (University of Huddersfield Press: Huddersfield, 2012) <http://eprints.hud.ac.uk/id/eprint/12157/> [accessed 9th August 2017].

Music Festival (HCMF), and featured on BBC Radio 3 *Hear and Now*.[30] Our paper '*From Wunderkammern to Kinect: The Creation of* '*Shadow Worlds'* was peer reviewed and selected for Siggraph, Los Angeles (2012) and subsequently published in a special edition of Leonardo (MIT).[31]

The first chapter of the series was captured at the Brontë Parsonage, Haworth and Wycoller Hall, West Yorkshire during several nocturnal sojourns undertaken during 2011–12. Exploring the Haworth Parsonage as a tourist by day and wandering the house as an unhampered guest at night offer two very different experiences. To visit the Parsonage, one has to travel across the Moors, a landscape marked with the threatening traces of inclement weather. The experience of roaming this landscape is very present in the Brontës' novels and the Moors feature very powerfully in the photographs by Sam Taylor Wood.[32] In *The Life of Charlotte Brontë*, Mrs Gaskell reports Charlotte saying 'My sister Emily loved the moors…out of a sullen hollow in a livid hill-side, her mind could make an Eden. She found in the bleak solitude many and dear delights; and not the least and best-loved was — liberty. Liberty was the breath of Emily's nostrils; without it she perished.'[33] Indeed in *Wuthering Heights* the environment takes energetic form in the writing as Emily recalls 'the soft wind breathing through the grass' vividly.[34]

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[30] 'The Imagining of Things: Brass Art and Alistair MacDonald', Hear and Now, BBC Radio 3, 28th December 2013, 10.00pm <https://vimeo.com/102866711> [accessed 9th August 2017].
Huddersfield Contemporary Music Festival (HCMF), 'Programme for 2013', 10 September 2013, <https://issuu.com/hcmf> [accessed 9 August 2017]. p.11.

[31] Chara Lewis, et al. 'From Wunderkammern to Kinect: the creation of Shadow Worlds.' *ACM SIGGRAPH* 2012 Art Gallery. ACM, 2012, pp. 330-337.

[32] There is an interesting legacy of artists, including Cornelia Parker, Paula Rego and Sam Taylor Wood working with the Parsonage. We knew of Cornelia Parker's intimate interventions and they prompted us to approach the curators with our proposal for the Shadow Worlds | Writer's Room series. Paula Rego produced a series of lithographs based on *Jane Eyre* which she exhibited in 2004; Cornelia Parker spent a year in the museum selecting samples to examine through an electron microscope to create *Brontëan Abstracts*, exhibited in 2006. The imaging technology reveals unconscious abstractions made through everyday wear and tear. Sam Taylor Wood photographed the landscape around Top Withens to create *Ghosts* exhibited in 2009. Brass Art were invited to exhibit their work in the Parsonage but have not yet taken up this opportunity as the scale of the installation pieces and surround sound technology would need to be adapted to suit the intimate interior spaces of the parsonage without compromising the artwork or the rooms in the Parsonage.

[33] Elizabeth Gaskell, *The Life of Charlotte Brontë*, (London: Smith Elder & Co., 1857) <https://ebooks.adelaide.edu.au/g/gaskell/elizabeth/bronte/v1chap8.html> [accessed 9 August 2017]

[34] Emily Brontë, Wuthering Heights, (London: Penguin, 1995), p.334

For Brass Art our starting point was to consider how we might amplify the wild abandoned feeling of the Moors and connect this with a sense of the home as a container of family life. We playfully reviewed the architectural features of the parsonage: observed the patterned walls and gaps above and below doorways; squeezed ourselves into alcoves; pretended to try on the sisters' tiny dresses via reflections in the glass fronted cases. As we contemplated the real life events that found fictional form in the sisters' novels, we tried to re-imagine the everyday relations that once flowed through the house.

In one of our first visits to the Parsonage we were shown a wallpaper sample found in Charlotte's desk — possibly collected to imagine her future husband Mr Nicholls' study — which influenced our first performances.[35] We had the idea to produce a 'coloured' or patterned shadow realm within the house using the wallpapers and architectural features as a backdrop. We were influenced by the contrasting sense of the house and the Moors, but also by a strong feeling that the exterior world would be carried inside the house within the sisters' imaginations. In other words the outside world took imaginative fictional form inside the walls of the Parsonage. This feeling — of the outside creeping into the Parsonage — is echoed in the flag stone floors and the creaking floorboards on the stairs. It also recalls Charlotte Perkins Gillman's short story *The Yellow Wallpaper* where the narrator tells us about the things that start to appear in the paper 'which nobody knows but me, or ever will.'[36] Perkins Gillman's wallpaper has ambivalent power: it is the familiar surface that constitutes the boundary between the convalescing woman and the rest of the household;

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[35] Elizabeth Gaskell, The Life of Charlotte Brontë, (London: Smith Elder & Co., 1857) https://ebooks.adelaide.edu.au/g/gaskell/elizabeth/bronte/v2chap13.html [accessed 9 August 2017] Describing her preparations for the room's conversion in a letter dated 22 May 1854, Charlotte wrote, 'Since I came home I have been very busy stitching; the little new room is got into order, and the green and white curtains are up; they exactly suit the papering, and look neat and clean enough. I had a letter a day or two since, announcing that Mr. Nicholls comes to-morrow.'
Brontë Parsonage Museum, <https://www.bronte.org.uk/museum-and-library/inside-the-parsonage/nicholls-study> [accessed 9 August 2017] Three wallpaper samples were found in Charlotte's writing desk. A fourth sample, held in the New York Public Library, is accompanied by a note, authenticated by Elizabeth Gaskell, which describes it as being a 'Slip of the paper with which Charlotte Brontë papered her future husband's study, before they were married'.

[36] Charlotte Perkins Gillman, The Yellow Wallpaper, (London: Penguin, 1995) *The Yellow Wallpaper* was first published in 1892, forty five years after the publication of *Jane Eyre* and *Wuthering Heights*. At first the narrator tells us of '*the kind of subpattern'* in the wallpaper '*in the places where [the wallpaper] isn't faded and where the sun is just so – I can see a strange, provoking, formless sort of figure, that seems to skulk about behind.*' As the story unfolds the narrator's fascination with the wallpaper actively grows and she tells us that '*Behind that outside pattern the dim shapes get clearer every day. It is always the same shape, only very numerous. And it is like a woman stooping down and creeping about behind that pattern.*'

however, its pattern becomes unstable as if the very boundary that encloses the woman's domestic realm has become a screen for the projection of unacknowledged fears and desires. Projecting an internal story world onto the wallpapers throughout the house seemed a fitting way to represent a blurring of a fictional realm with the real world. We also wondered how certain objects might have haunted the sisters' lives, knowing as we do now the circumstances of their life story. We therefore chose to feature aspects of the home and particular items of furniture in our work which may have offered them hope, retreat, refuge as well as possibly being the source of fear.

In our nocturnal visits and fruitful exploratory readings of the space, we found clues as to how to proceed in an attempt to articulate the Brontë sisters as three distinct forces of life. Privately, in devising our imagined scenarios, we selected as characters personae drawn from the imaginative games the sisters captured, with their brother Branwell, in the landscapes of Angria and Gondal.[37] We selected four characters to inspire a set of handmade masks: a doctor, a doll, a soldier and an itinerant. First moulded in clay, then vacuum formed in transparent, black and white plastics, these phantoms were brought to life through our performances, Figure [09].

Figure [09] Brass Art, Shadow Worlds | Writer's Rooms: Brontë Parsonage, No3 [Study]

[37] The Brontës, *Tales of Glass Town, Angria, and Gondal, Selcted Early Writings*, (Oxford University Press, 2010)

Our somewhat haphazard arrivals at the Parsonage — with readymade props, a suitcase of disguises, light-based scanning equipment, computers, cameras, bags of accessories and our two collaborators — starkly contrasted with the quiet and order of the museum. Indeed our presence seemed like a *strange invasion* — a prelude to the way in which the distinct phases of our projects — through the processes of doing and making we employ — attempt to draw out undercurrents of the uncanny. Under the watchful eye of the curators, we began our examination of the house with the aim of creating an arresting set of still images that recast objects and architecture in a new light through a series of simple performances.[38] These tableaux, created with our shadow doubles, were photographed against the Parsonage wallpaper and interior features. During this phase the roving Kinect played the part of an unscripted observer — its conic laser and infrared camera simply tracked the movement of objects and individuals in three dimensions.[39] During this phase of the project, the software was in an early stage of development, and so Brass Art was unable to see what the Kinect was capturing and thus we were metaphorically performing in the dark.

1.4.3 Shadow Worlds | Writer's Rooms: Brontë Parsonage [part 2]

In this raw and provisional footage we discovered a new, unseen shadow realm. Occlusions, resulting from objects blocking the path of the lasers, produced voids in the data, which appeared as shadows, gaps and absences. Gestures also acquired an ambiguity, in so far as they could now be read in a variety of registers. Thus a strong sense of us *seeing the unseen* emerged and Brass Art, working with long-time collaborator Spencer Roberts, began to create a bespoke method of digital capture and performance.[40] The ability to perform and record live action in three dimensions using a domestic scanner

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[38] Jenna Holmes, Arts Officer, Brontë Parsonage Museum; Ann Dinsdale Principal Curator, Brontë Parsonage Museum.

[39] The Kinect (codenamed Project Natal) is a motion sensing input device produced by Microsoft for video game consoles (Xbox 360 and Xbox One) and computers. It enables users to control and interact with their console or computer without the need for a game controller, through a natural user interface using gestures and spoken commands.

[40] Chara Lewis, et al. 'From Wunderkammern to Kinect' (2012) Brass Art could perform in front of a Kinect scanner and a program would triangulate our movements in x,y,z space creating a point cloud form. A point cloud is a set of data points in a coordinate system. In a three-dimensional coordinate system these points are defined by x, y, and z coordinates, and often are intended to represent the external surface of an object. Point clouds can be created by 3D scanners.

was an exciting discovery for Brass Art and it built upon our research with 3D body scanners and 4D facial scanners.

The program captured everything the Kinect's lasers scanned, and rendered the three dimensional point cloud with a black and white shimmering quality. Flesh and walls were not differentiated and thus surprising transformations occurred in our appreciation of spatial arrangements. Just as the early pioneers of silent cinema came to recognise that acting methods had to change from those employed in the theatre because on film the theatrical gestures looked overblown, we also discovered that the less self-conscious or choreographed the moment, often the more dynamic the result. Lastly, we noted that the distance of an object from the scanner determined its lightness or darkness in the resulting representation, whilst at the same time influencing the scale of the data holes in the shadow world.

In the next phase of the Brontë project the Kinect sensor moved to centre stage, becoming the means by which we captured our live performances, whilst a more traditional camera took on the role of observer.[41] Few objects in the collection were physically touched, and yet many items were incorporated into and destabilized through the shadow realm that we evoked.

> In the 'Brontës' Dining Room' we danced around the table to echo the movements and sounds of the sisters as recalled by a servant at the Parsonage in this passage:
> After Gaskell had retired for bed in the room directly above, she could hear Charlotte's footsteps in the parlour. The servant told her how the three sisters had been used to walking round the table as they talked late into the night: 'Miss Emily walked as long as she could, and when she died Miss Anne and Miss Brontë took it up — and now my heart aches to hear Miss Brontë walking, walking on alone'.[42]

Whilst the impression created in the moving image footage is one of a harmonious unit — three people dancing around an object in unison — each of the performers was listening to a different sound track and thus moving to a particular and distinct rhythm. This discordant performance is intended to reveal three individual spirits, whilst tracing the invisible rhythms that shaped the Brontë sisters' collective creativity. By stressing the importance of thinking

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[41] In foregrounding particular devices to capture our performances at the Parsonage we echoed our long-term interest in the mise en scène and mise en abyme. One technology captured the act – the other recorded the process of making the act manifest – a scene within a scene. This recalls Brass Art's installation *Sojourn* (2002) and works on paper including, *Proteiform* (2006-) and *The Myth of Origins* (2008-).

[42] Lucasta Miller, 'Writers' rooms: Charlotte Brontë', in *The Guardian*, Friday 4 July 2008 <https://www.theguardian.com/books/2008/jul/04/writers.rooms.charlotte.bronte> (accessed 9 August 2017)

in motion, Brass Art not only directly echoed the actions of the sisters, but were able to experiment with the creative possibilities of an idiosyncratic methodological device.[43]

In 'Mr Bronte's Bedroom' the magical properties of a mirror can be seen to effect the invisible rays of light — creating extraordinary holes in the data — like portals into another space. Here we conjured a strange beaked creature that sniffs the air and probes a headless woman seeking her attention, Figure [10]. In the film 'Hallway' a rhythmic slip emerges. A scene is replayed over and over again as the film's use of rotation, in a space that has six entry points, destabilizes the viewer's perspective and she witnesses a peculiar spatio-temporal flux. The rotational dimension of the software makes the audience uncertain whether they are positioned in the hallway looking at the staircase, on the staircase looking towards the front door, or chasing characters between adjacent rooms. The changing pattern of events is achieved through a jarring temporal cut applied to one of the characters tumbling down the stairs that is synthesised with the fluid and continuous rotation of space.

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[43] Brass Art: Chara Lewis, Kristin Mojsiewicz & Anneké Pettican, 'Submerged and Disrupted Identities | Beyond the Walls' in 'Conformity, Process and Deviation: Digital Arts as 'Outsider'', 28th Conference of Computers and the History of Art, (CHArt'14), King's College London, UNDERGROUND Arts & Humanities Festival, Saturday 18th October 2014. It is from this position then that we approach the uncanny within our collaborative art practice and engage with the sense of possible reanimation of objects or sites; a revisitation of a power that may seem ostensibly 'dead'. The reanimation of site or object evokes a sense of the mnemonic and brings to the fore aspects of memory, knowledge, translation and inscription. Just as mnemonics use a virtual retracing of rooms, sequences and objects to aid recall and sequential narrative, so film theorist Giuliana Bruno reminds us of the importance of motion linking memory, film and the museum:

> Places are the site of a mnemonic palimpsest. With respect to this rendering of location, the architecture of memory reveals ties to the filmic experience of place and to the imaginative itinerary set up in a museum.

Bruno, G. (2007), *Public Intimacy: Architecture and the Visual Arts,* Cambridge, Mass: MIT press, p.21. Gaston Bachelard exhaustively described the housing of memory in configurations of garrets, basements and nurseries to be returned to and mined throughout adulthood. Most interestingly perhaps he suggested that,

> A psychoanalyst should, therefore, turn his attention to this simple localization of our memories. I should like to give the name of topoanalysis to this auxiliary of psychoanalysis. Topoanalysis, then would be the systematic psychological study of the sites of our intimate lives.

Bachelard, G. (1994) *The Poetics of Space,* (trans.) Jolas, M., Boston: Beacon Press, pp.3-10

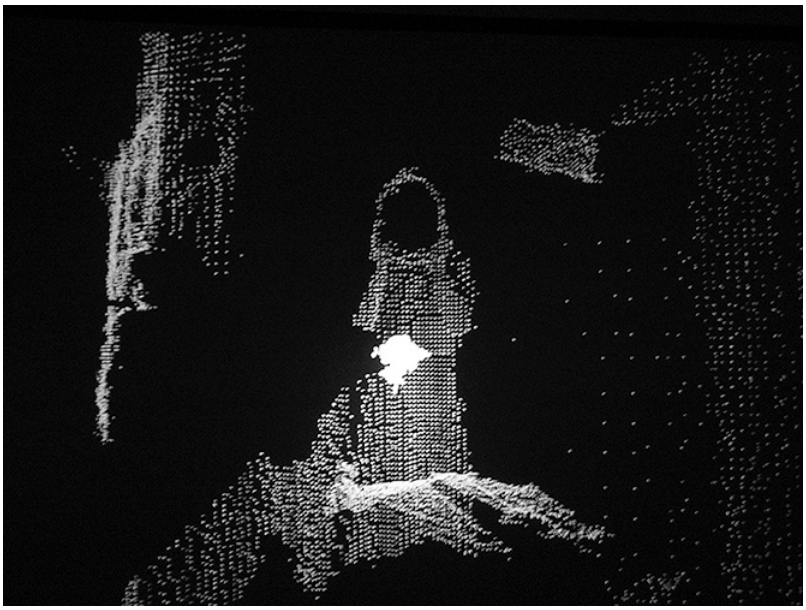

Figure [10] Brass Art, Shadow Worlds | Writer's Rooms: Brontë Parsonage, Mr Brontë's Bedroom

In the 'Q&A' following our presentation '*From Wunderkammern to Kinect: The Creation of 'Shadow Worlds*'' Erkki Huhtamo spoke energetically in praise of our films and their uncanny dimension.[44] In the Victorian gallery where we exhibited the works with the title *The Imagining of Things*, Susannah Thompson recalls Anthony Vidler in her review of the work.[45] She writes of the exhibition:

> The 'concentric circles of narration' woven throughout the novels of the Brontë sisters, Russian doll-like stories within stories and rooms within rooms, are formally reflected in the immersive mise-en-abyme of Brass Art's installation. Standing within the gallery, the effect of the flickering forms and morphing, shifting shadows projected and reflected across the walls and ceiling of the space are disorientating. Half-captured images sweep and flit before the viewer, swiftly emerging and fading. Spinning oscillating figures revolve within and beyond their projected spaces, appearing disconcertingly in front of, above and behind the viewer simultaneously…As light and shadow flicker and fade, so too fragmented voices whisper, giggle, murmur and collide. Both image and sound combine to unsettle and distort any attempt at single-point perspective or 'fixing' on the part of the audience. Both real and

[44] Erkki Huhtamo, Jussi Parikka, eds., *Media archaeology: Approaches, applications, and implications*, (Berkeley: Uni of California Press, 2011)
Erkki Huhtamo, *Illusions in Motion, Media Archaeology of the Moving Panorama and Related Spectacles*, (Cambridge, Mass.: MIT Press, 2013)

[45] Antony Vidler's major publications include *The Architectural Uncanny: Essays in the modern unhomely*. (Cambridge, Mass.: MIT Press, 1992); 'The Architecture of the Uncanny: the unhomely houses of the romantic sublime.' *Assemblage* 3 (1987): 7-29; and *Warped Space: art, architecture, and anxiety in modern culture* (Cambridge, Mass.: MIT Press, 2002).

virtual spaces, concrete, sonic and psychological are thus warped, playing out as an endless feedback loop in a hall of mirrors.[46]

1.4.4 Shadow Worlds | Writer's Rooms

Freud's House: The Double and The Double Mirror

The second chapter of this project was shot during 2013, at Sigmund Freud's London home, 20 Maresfield Gardens, where he sought refuge from the Nazi threat in Vienna in 1938. *Shadow Worlds | Writer's Rooms Freud's House,* exists as *The Double (2015)* a single screen work with binaural sound *and The Double Mirror* (2015) a two screen, floating, suspended video installation with binaural sound transmitted to wireless headphones**.** The work was made in collaboration with Spencer Roberts who programmed the data capture system and Monty Adkins who composed the sound track.[47] The work was commissioned by Lindsay Taylor for University of Salford's Commission to Collect Programme, and has been acquired by the University for their collection.[48]

Both pieces have been extensively exhibited: as part of the *Festival of the Unconscious* (2015), at Freud Museum, London, alongside work by artist Melanie Manchot; in a solo exhibition *Shadow Worlds | Writers' Rooms Freud's House* (2015), at the International3, Manchester, UK; in *Thought Positions in Sculpture* (2015), at Huddersfield Art Gallery, alongside work by artists including Hester Reeve, Jill Townsley and Liadin Cooke; in *R<connecting Senses*, *Cultural R>evolution* ISEA(2016), at Connecting Space, Hong Kong, alongside work by artists including Pe Lang and Nicole Ottiger; and, in *COMPUTATION, COMMUNICATION, AESTHETICS & X*, xCoAx2017, at National Museum of Contemporary Art Chiado, Lisbon, alongside work by artists including Tiago Rorke, Angelo Semeraro and Olia Lialina.[49]

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[46] Susannah Thompson 'The Imagining of Things' in ROTOЯ review: Transdisciplinary Dialogue and Debate, (Huddersfield: Huddersfield University Press, 2014), 41-44, (p.43).
[47] Monty Adkins is a composer, performer, and Professor of Experimental Electronic Music <https://research.hud.ac.uk/ourstaff/profile/index.php?staffid=12> [accessed 12 November 2017].
[48] Lindsay Taylor is Art Curator at the University of Salford. Her principal interests are in installation and digital art. Previously she has held positions at the Harris Museum and Art Gallery, Preston, Tate Liverpool and the Walker Art Gallery.
[49] Freud Museum, London, *The Unconscious Revisited at the Freud Museum*, 24 June 2015 - 4 October 2015.
Freud Museum, London, *The Unconscious Revisited at the Freud Museum* <https://www.freud.org.uk/exhibitions/75927/the-unconscious-revisited-at-the-freud-museum/> [accessed 12 November 2017]

Freud's former London home, 20 Maresfield Gardens, appealed to us as a real but mimetic space. The space is 'real' in that Freud actually resided here during the last year of his life, but it is 'mimetic' because his belongings were relocated to London from Austria in an attempt to reproduce an exact copy of his original study in Vienna. Elsewhere, Brass Art has written about the four-fold recursive frame offered by the couch, the study, the house and the museum in '*Brass Art: A house within a house within a house within a house*'.[50] Taking these comments as read, I want to describe the strategies of repetition and simultaneous 'doublings' Brass Art used during a short period of residency.[51] Happenstance allowed a plan to emerge for us which we like to think was the result of remaining open to the contingency of unconscious influences.

Our arrival, encumbered with technological accoutrements, medicine balls and balloons, once again, felt like a weird disorderly incursion into a quiet, carefully curated space. However, unlike our forays into the Parsonage, we no longer had to work blind with the Kinect. The software had been further developed by Spencer Roberts, and one of us could now follow the live capture on computer screen. In Freud's House we set up three Kinect scanners to record each action from three perspectives – an arrangement which proffered new ways to reveal performances in cloud data.

Despite beginning in Freud's famous study, we were drawn to the light and airy landing half way up the staircase. According to the museum's director Carol Seigel, this area was the women's space. It offers a view of the street and the hallway below and so serves as a good vantage point to observe the house's comings and goings. As at Haworth, we began the process of creating our work by thinking through space: walking in step, mapping ourselves across the floor, allowing our shadows to climb up the walls, and infiltrating hidden cracks in the spatial architecture — as if retracing the past life and work within the hallowed space. The museum's curators imposed very few boundaries on us and so in a spirited engagement with the house, we rolled objects down the staircase and parachuted skirts off the landing balcony above the hallway.[52] In this manner, our playful, exploratory actions transgressed the borders between upstairs and downstairs, and between private and public realms. Our at once tacit and embodied knowledge of the

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[50] Chara Lewis, Kristin Mojsiewicz, and Anneké Pettican. 'Brass Art: A house within a house within a house within a house.' *Journal of Writing in Creative Practice* 7.3 (2014): 375-386.
[51] Curator Dawn Kemp introduced Brass Art to Freud Museum director Carol Seigel, whom we first met on 18th June 2014 in the garden of Freud's former home. Seigel was open to our investigations of the house and the performances that emerged from our various sojourns.
[52] Deputy Director and Head of Learning Ivan Ward, Curator Sophie Leighton, Assistant Curator Bryony Davies, and Front of House Manager Francisco da Silva.

Kinect technologies enabled us to test some pre-planned performances and also to act spontaneously. We turned the famous consulting couch into a void using carefully unfolded foil blankets as documented in Figure [11]. This apparitional, performative sojourn enacted a seemingly invisible form of trespass.

As at Haworth, we introduced a number of characters into Freud's house by wearing masks and donning disguises. One by one, we dressed in the same attire and repeated the same movements: each of us walked up the stairs and then made a precise turn on the landing. We felt that the staircase was key to evoking the history of domestic living that permeates the house. Indeed, Brass Art's treatment of the staircase prompted Particia Allmer to write an extended appreciation of this artwork, which she delivered at *Folds in Time*, a conference convened by Brass Art, in collaboration with the Freud Museum.[53] I will expand upon this in Chapter 3.

Figure [11] Brass Art, Freud's couch, performance still, Freud Museum, London, 2014

[53] Patricia Allmer, 'Shadowdance — The Mobile Uncanny', 'Folds in Time: Artists' Responses to the Temporal and the Uncanny'. Anna Freud Centre, London 4 July 2015, (unpublished)
'Folds in Time' was an international conference, convened by Brass Art in association with the Freud Museum London, as part of the '*Festival of the Unconscious'* (2015).

When experiencing the final artwork most people assume that the main protagonist who walks up and down the stairs is Freud rather than his wife Martha Bernays, his daughter Anna, or her lifelong friend and fellow child psychoanalyst Dorothy Burlingham. Portraying Freud was never our intention but it is perhaps unsurprising that he emerges in the collective imagination. In the finished work the fact that this role is performed by two of us, mimicking each other's pace and gripping the handrail in a similar fashion, likewise seems to go unnoticed by viewers. This slip and unseen doubling of character hints at the apparitional quality inherent in the scanning technology we use. The other central character in this narrative is only partially seen and assumes the shape and flow of a skirt. The uncertain presence of this second character, who can only be apprehended fleetingly, has provoked contested readings of the work and powerful reactions.

Drawing the spatial arrangements of private and public worlds together was a key motivation for the final edit, as was the idea of tracing an up-and-down journey between these worlds. To encourage the viewer's immersion in the action, *Freud's House: The Double Mirror* (2015) uses a split signal to present a kaleidoscopic sense of the work coming into being as a double image unfolds from the central stage along a vertical axis, as seen in the installation image. Since 1994, the Museum has developed a significant programme of artist engagement, entirely consistent with Freud's interests in art and the unconscious. Susan Hiller's *After the Freud Museum* (1994), Sarah Lucas's *The Pleasure Principle* (2000), Louise Bourgeois' *The Return of the Repressed* (2012) *and* Mark Wallinger's *Self Reflection* (2016).[54] In this later instance Wallinger, like Brass Art, used mirroring to metaphorically double Freud's consulting room although he physically applied a mirror to the space to unsettle the study along a horizontal axis.

The now modified Kinect software revealed new possibilities and unsettling transformations. A disconcerting metamorphosis occurred when the central staircase twisted unexpectedly during the editing process to form the shape of a giant skull, Figure

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[54] Susan Hiller wrote,

> On one level, my vitrine installation is a collection of things evoking cultural and historical points of slippage – psychic, ethnic, sexual, and political disturbances. Individual items in my collection range from macabre through sentimental to banal. Many of the objects are personal, things I've kept for years as private relics and talismans, mementoes, references to unresolved issues in earlier works, or even as jokes. Sigmund Freud's impressive collection of classical art and artefacts inspired me to formalise and focus my project. But if Freud's collection is a kind of index to the version of Western civilisation's heritage he was claiming, then my collection taken as a whole, is an archive of misunderstandings, crises, and ambivalences that complicate any such notion of heritage.

Susan Hiller quoted in Kynaston McShine, *The museum as muse: artists reflect*. (New York: The Museum of Modern Art, 1999), p.93.

[12]. Sound and framing were equally important to the evolution of an uncanny shadow in this work. We have been asked about the fate of the skirted figure: the fact we see it falling three times, framed from three different perspectives sets forth a magical dimension — the scenario becomes dream-like — yet the resonant sounds that accompany this floating object hitting the floor are unsettling. Exact in their timing, an external force imposes itself upon the poetics in play. This coalescence of image and sound sparks an intellectual unknowing that precedes the concept of the spatial uncanny as explored by Anthony Vidler.[55] Sounds recorded on location were re-purposed to make the familiar unfamiliar and strange. As a result, other moments in the final film give rise to a tension between the sonic and the visual dimension of the performances. In an undisclosed room, the central figures seen from above seem trapped in space against the background of a disconcerting, unremitting simple hum. This hum is briefly interrupted by the comforting refrain of a waltz, until the music gives way to soft fixed noise again. These moments of rupture are powerful because the intensity of the binaural sound simultaneously grounds the apparitional qualities of the projected film in the actual space of Freud's former home and in the body of the film's viewer.[56]

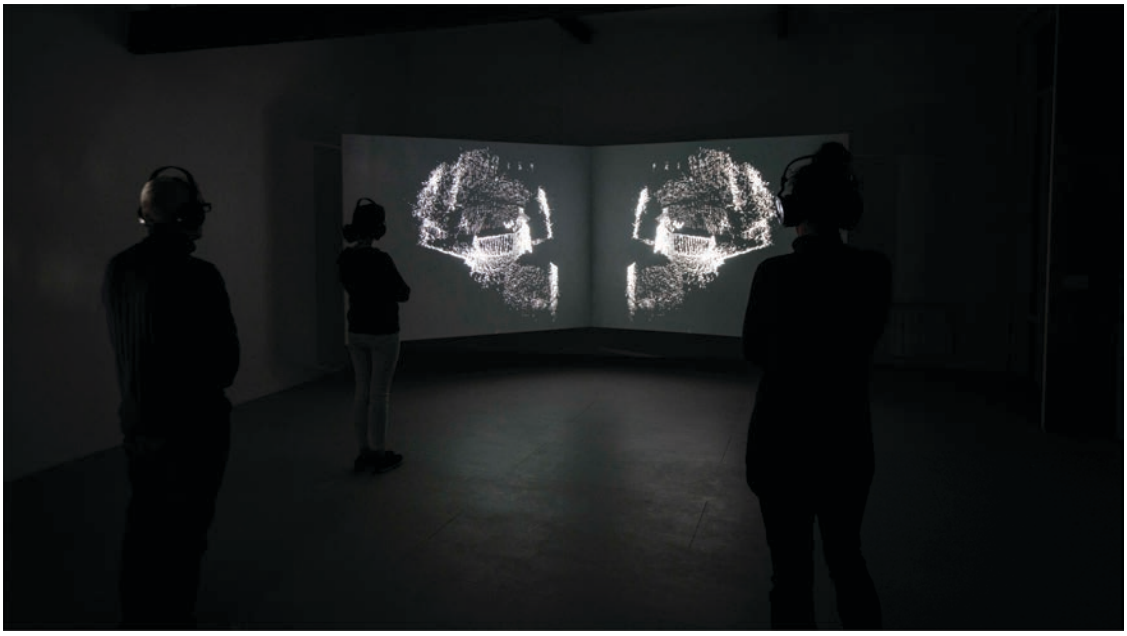

Figure [12]. Brass Art, Shadow Worlds | Writer's Rooms: Freud's House: The Double Mirror, International3 Gallery, 2015

[55] Vidler, *The Architectural Uncanny*.
[56] Dr. Joanne Morra's text *Reflections* | *Iterations* accompanies the artefact. <http://www.international3.com/wp-content/uploads/2015/09/Reflections-Iterations-Joanne-Morra.pdf> [accessed 9 August 2017].

In *Shadow Worlds*| *Writer's Rooms* Brass Art has combined live performances, recordings in situ and live studio recordings, in order to re-awaken and re-imagine the collections and texts that originally came into being within the (un)homely dwellings of the Brontë sisters and of the Freud family. The series is an attempt to suggest ways domestic spaces might continue to harbour a living presence of their former occupants even after those occupants have died or moved away.

Chapter 2

Brass Art

2.1 A Consideration of the Uncanny Dimension of Brass Art as a Collective

Any reading of a situation or event is necessarily partial. Chara Lewis, Kristin Mojsiewicz, Anneké Pettican — nominally Brass Art — operate as a collective that is fluid, transitional, decentred and non-hierarchical. Works such as *Pantomimesis* (2003*)* and *The Witness Tree* (2009) seen in Figure [13], playfully engage with our tripartite mode of practice while the artworks presented in the publications, Chapter 1, also reveal this dynamism. There are no leaders. Our mode of practice contests any neat compartmentalisation and division of roles. Accordingly, Brass Art, as an entity, is particularly hard to pin-down.

Considering the operation of Brass Art as a trio, it becomes clear that three voices, forces or opinions, create varying intensities of thought and action, that both absorb and extend the requirement for polar (op)positions.[57] Brass Art brings together a multitude of dynamic and intensive processes, which give rise to a flux of creative tensions through which our ideas emerge and develop. Interestingly, when initially developing a project, Brass Art often does not begin in unanimous agreement — a fact which ensures that situations and decisions are always approached afresh and must be considered, contested and confirmed. Despite this unevenness in deliberation, there is often a remarkable consensus when something instinctively falls into place and feels like the right course of action, despite initial uncertainty or opposition.

Brass Art has instituted modes of extensive collaboration with one another, as well as with programmers, musicians, curators and technologies. When seen as a confluence of differing viewpoints, interests and abilities, the single name Brass Art comes to identify a complex and dynamic plurality of intensities, forces, pressures, thresholds and boundaries. Much as is the case in the context of our everyday working practices as a trio, when Brass Art engage with additional collaborators, familiarity is often superseded by surprise. This

[57] Freud contested Descartes' Cartesian subject, substituting the self-present, centred, and knowing cogito, with a tripartite distinction between ego, superego and id in '*The Ego and the Id'* (1923). With this refinement of his earlier separation of the conscious and unconscious mind, Freud's thought served to decenter further the idea of the self-conscious subject, emphasising instead the importance of largely unconscious, psychological forces.

unity in difference fosters a mode of practice where the heimlich and the unheimlich fold together, creating an indeterminate state. In this sense the operative function of the uncanny could be said to share an interesting dynamism with the workings of our tripartite and yet multifarious artistic collaboration. Indeed our working practice offers a way to understand how in a tangible sense the familiar and unfamiliar can co-exist.

Figure [13] Brass Art, Witness Tree, 3D model with bodyscan data

Brass Art, like any 'given' name, is ultimately strange. We give things we love a name and names; forging a link between the namer and what is named; can be uncanny.[58] Brass Art was established after the Palace Hotel exhibition of 1998, in Manchester, when a group of female artists came together for a special project. At this stage they had no collective name. In a photographic illustration in the exhibition's promotional literature, a hand, as if seen through a keyhole, activates a brass reception bell. The bell arrived at the hotel in a cardboard box labelled 'Brass Art'. At the time we did not imagine that this shiny, reflective, circular, feminine, haptic, sonic object would become the symbolic reference, and name, for our practice. However, the exhibition *One Night at The Palace* proved so popular that the name Brass Art became synonymous with this time-based event. It also connected us with threshold spaces. Theorist Sean Cubitt wrote the foreword for the exhibition. He recognised the features of the hotel that appealed to the three of us writing,

[58] In a lecture delivered at the University of Huddersfield artist Brendan Dawes encouraged the Art and Design students to 'Give the things you love a name'. 28 September 2015.

> Anonymity breeds anonymity. The identical homogenous spaces. The cloned radiators. The imaginary trouser-press no-one uses. The wrappers on the soap. A transient moment in which all space is annihilated in favour of a complete and empty time. The hotel is a time-based medium...Only the arts of pure duration can convey and inhabit the anonymous liberty of this perverse abstraction of time's arrow. An exploration of the moment as it is stretched out to cover the territory. [59]

From *One Night at The Palace* a name and a simple object has continued to haunt our practice. We are often asked why we are called Brass Art and tentatively we recall this naming process. The brass object has become an invisible motif. To gain attention one must gesture towards the object. Like the original name the importance of gestures also haunts our practice.

2.2 The Emergence of the Uncanny in Brass Art's Work and Practice

Brass Art began as a larger, loosely affiliated group of female artists, but it was the three of us — Chara Lewis, Kristin Mojsiewicz and Anneké Pettican — who defined the curatorial direction for the collective exhibitions in public settings that followed *One Night at the Palace,* including *Stalk* (1999) and *Paradise Revisited* (2000).[60] However, it wasn't until we were approached to make a site-specific installation for the inaugural IDEA exhibition *Autoparts* (2000), curated by Jen Southern, that our collaboration took its current form as a trio.[61] At the time the three of us lived in Manchester, were individually making work in traditional and non-gallery spaces and were contributors to the *Annual Programme*.[62]

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[59] Sean Cubitt, *Anonymity breeds anonymity,* in *Our Night at The Palace*, (Manchester: Trice Publications, 1998).

[60] Brass Art, *Our Night at the Palace Hotel*, Manchester, Palace Hotel, 1998
This exhibition was curated by Chara Lewis and featured as part of the International Symposium of Electronic Art (ISEA 98). The Palace Hotel was a famous landmark in Manchester and therefore as a venue for an art exhibition attracted a huge audience. The exhibition featured work by Chara Lewis, Adelin Clark, Lansley & Bendon, Martell Linsdell, Kristin Mojsiewicz, and Anneké Pettican.
Brass Art, *Stalk,* Piccadilly Plaza, Manchester, 1999
Curated by Brass Art, the exhibition featured the artists Lansley & Bendon, Chara Lewis, Martell Linsdell, Kristin Mojsiewicz, Anneké Pettican.
Bury Museum and Art Gallery, *Paradise Revisited*, 2000
Curated by Brass Art, the exhibition featured the artists Jane Benson, Brass Art, Sarah Carne, Eggebert & Gould, Martell Linsdell, Lisalouise, Louise Milne, Jane Sebire, Kathrine Sowerby.

[61] Brass Art were attracted to the IDEA exhibition space and the history of the site. Since 1846 the space has undergone many transitions: from timber yard to brewery, from jam

An interesting dynamic had emerged between us, with overlapping research interests around literature, identity, gender, space, film and art. What we shared was a sense that identity isn't fixed, that it is something fluid, multiple and changing. At the outset the three of us were all interested in inscribing ourselves into various spaces and situations in order to investigate, orientate and create time-based work.[63] I had taken part in a biometric research study to observe the pervasive, and invasive, move towards identity surveillance, travelling to the Nationwide HQ in Swindon to have my irises scanned, in preparation for the installation and video work, *I is Another* (1999). Kristin had been adopted by Ian Rawlinson and Nadia Molinari for the exhibition *Rollover* (1997) at Danish King Fine Art, exploring and navigating the relationship between the artist and curator. Chara had made herself invisible for a video work, for The Brass Art exhibition *STALK* for MART '99, entitled *We Breathe Each Other's Breath* (1999) in which the patterns of her breath were captured on the mirrors of the public toilets in John Rylands Library. Together these individual projects revealed some of the contemporary preoccupations that have fuelled our collaboration: surveillance, observation, miniaturization, identity risk, visibility, displacement, navigation; and no less important arcane concerns: alchemy, the 'spirit', the 'soul' and what it is 'to be'. These concerns informed our desire to occupy specific digital and physical realms, to explore notions of private and public space, and to examine what constitutes the limen or the margin. An investigation of actual spaces that had a kind of marginal status became the initial focus for our artistic collaboration**.**

2.3 Brass Art: Shadows and Doubles

In our first collaborative work *Phantasmagoria* (2000), as well as performing as distinct individuals, we all took turns to play the same woman by wearing a disguise.[64] In this moment the idea that we could be more than the sum of our parts was born. This ludic play

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factory to motor accessories retail space, from partially renovated retail department store to incubator for the digital arts agency IDEA. The rooftop offered a panoramic view of Manchester and Salford, blurring the boundaries between these neighbouring cities. Most recently, echoing the rise of cultural tourism, the site has been transformed into *The Ainscow*, a 'modern style, classic luxury' hotel, and the original location for our filming is now a restaurant.

[62] Annual Programme, *Life is Good In Manchester, ed.,* Simon Grennan, (Manchester: Cornerhouse Publications, 1999).

[63] Brass Art use the word 'transcribe' to identify the transitional aspect of this endeavor.

[64] Marina Warner, *Phantasmagoria: spirit visions, metaphors, and media into the twenty-first century,* (Oxford: Oxford University Press, 2006).
Warner describes phantasmagoria as making the impossible happen through acts of mimetic language and projection.

— sometimes comic, sometimes darkly serious — runs throughout Brass Art's creative process. Toby Litt has argued that a pseudonym offers a writer freedom from his or her ordinary self.[65] It is in order to exploit this freedom that we sometimes adopt other guises or roles and use play to create imaginary identities which are very different from our own. In this sense, we conjure collaborators who are unburdened by history and without responsibilities. Behaving in the guise of invented personae offers the possibility of uncanny experience for Brass Art as performer-participants. This is particularly true when we don masks and must adopt relevant gestures to make the role we are performing believable or fantastical, Figure [14]. Sometimes surprising, sometimes outlandish, these actions are unnatural and require our bodies to adopt awkward poses. To accommodate one another is peculiar when we perform invented roles.

Figure [14] Brass Art, Moments of Death and Revival, 3D model with bodyscan data

The shadow has been a recurring motif in our collaborative work since 2000 and has an important place in many of our artworks: *Moments of Death and* Revival (2008), *Still Life No.1* (2011), *Shadow Worlds | Writer's Rooms: Brontë Parsonage* (2012) and *Shadow*

[65] Toby Litt, 'Use a Pseudonym', *Guardian*, 10 September 2016, section Review. <https://www.theguardian.com/books/2016/sep/10/my-best-writing-tip-william-boyd-jeanette-winterson> (accessed 9 August 2017)

Worlds | Writer's Rooms Freud's House: The Double and *The Double Mirror* (2015).[66] The shadow is a double, a material and a process. It signifies an absence and a presence. In one sense, shadows are ordinary but in another they can unsettle or surprise. A shadow can suggest 'aliveness' in something that is inanimate, present unexpected changes of scale or be the product of a confusing amalgamation of forms. A shadow can be a vehicle for contemplation and reflection or create a palpable sense of nothingness that can horrify. Shadows can be equal to the subject from which they originate, or considerably more significant.[67] They can offer a glimpse of otherworldliness. In all these senses, a shadow has the potential to provoke feelings of the uncanny.

Playing with the ontological status of the shadow is an important trope in our practice. In our artworks, the shadows are most often 'real': the actualised doubles of real objects or forms caught under a direct light source, as in *Moments of Death and* Revival (2008), *Still Life No.1* (2011), *Shadow Worlds | Writer's Rooms: Brontë Parsonage* (2012) and *Shadow Worlds | Writer's Rooms Freud's House: The Double* and *The Double Mirror* (2015). However occasionally a work requires a different solution and in this sense Brass Art's ability to concoct or fashion the shadow is one of the aspects that makes our work distinct. In 2007 — to echo an affecting physical phenomenon we had once witnessed — we conjured a shadow that didn't exist, Figure [15]. In this work the balloon shadow traces our journey across a landscape. This shadow focuses the viewer's attention, as if designed to illuminate the world but in negative. In the film *Out of Thin Air (2007)*, Brass Art is present — as the artists in the balloon's basket filming the ground — but we remain unseen in the shadow realm and thus invisible. This artwork has provoked strong reactions. The live soundtrack, recorded on the actual flight, adds to the work's uneasy atmosphere as an eerie silence prevails because there are so few people and cars in evidence.[68]

From the beginning putting ourselves in the frame, be it cinematic, photographic, or drawn, was somehow necessary to establish what Brass Art was — the sense that it comprised three of us as a single entity. We wanted to shift the focus away from us as solo artists and place the emphasis on us as a collective. We chose to use the shadow as a simple tool that could unite us within our collaborative work as it presented a powerful way

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[66] The shadow is also found in other artworks by Brass Art including *Inseparable Companion* (2000), *Out of Thin Air* (2007), *Apparition* (2014).

[67] Victor I. Stoichita, *A Short History of the Shadow,* (London: Reaktion, 1997), pp.190-196. To understand this principle as it was developed in the Photographic era, see Stoichita's description of Brancusi's *The Beginning of the World*, (1920). This work evolved from an earlier photograph of Prometheus, (1911).

[68] On the day of our flight England were playing in the 2006 World Cup and everyone was elsewhere watching the game live.

of announcing ourselves as a trio. It also facilitated a way in which we could be in the image but not easily identified as individuals. Remaining mostly unseen is still important. Thus, the three of us found ourselves in front of the lens but not captured directly — the focus was placed on our shadow selves. This form of self-capture was very liberating and private performance remains our vehicle for communication amongst ourselves and to an audience.[69]

Figure [15] Brass Art, Out of Thin Air, video still, 2007

We favoured this form of capture precisely because the shadow, while a copy of the original, is distorted and ethereal. As Malbert points out in our dialogue, the shadow and the reflection have a magical dimension as they are able to escape the physical body.[70] This sense of displacement, transformation and escape has remained present in our work. The otherworldliness of the shadow — of things being on the verge of becoming, existing indeterminately between presence and absence — bridges the space between the familiar

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[69] Our performances are private, made in front of, at most, a handful of collaborators. Tiny glimpses are occasionally offered publicly as documentary evidence of our process and our working context. Everything we do is geared to finding a path towards the final artwork and so while the processes are playful, serious and often exhausting very little of this method is revealed to the art viewing public.

[70] Brass Art, in-conversation with Roger Malbert, International3 Gallery,

> The double in literature, in art, in life generally, what does it mean? The mirror image, the shadow – those are doubles of oneself in a sense and they are displacements of the personality because as individuals our bodies are bounded physically; but the shadow and the reflection escapes us.

Roger Malbert, 47’15".

and unfamiliar. As our practice has evolved we continue to subject ourselves to the rigours of our processes.[71] The demands of a particular scenario, situation or place require Brass Art to discover and undertake an appropriate, intimate and faithful form of shadow capture and production. What has perhaps changed is our willingness to be seen — to be identifiably us in the work. Over time we have gained the ability to stand in for and mimic each other as revealed in *Shadow Worlds | Writer's Rooms Freud's House: The Double* and *The Double Mirror* (2015). Sometimes this happens unconsciously and catches us off guard. An example of this happening is when an observer pointed out that the shadow that was cast from one of our copper cut-outs in *Pandaemonium* (2002-), Lowry 2005, featured the silhouette of a different artist — Chara's silhouette seemingly cast Kristin's shadow. Despite our willingness to be more visible in the artwork, most often, we dis-assemble and de-aggregate our individual selves into a more radical and complex set of characters and personae that could represent man, woman, apparition, or beast, and which frequently blur these categories.

The ways in which Brass Art develops an intimate response to a situation or place, as a methodology, can be brought into focus by further consideration of the development of *Still Life No.1*. Brass Art foresaw an opportunity to defamiliarise specimens in the museum collection in order to release their expressive potential and create new shadow drawings. Working closely with curator Dimitri Logunov, Brass Art created *The Non-existence of the Unnamed* (2010) by improvising a tiny studio in the storeroom of the Entomology collection.[72] Zoological convention specifies that if a specimen has not been classified within the collection then it is effectively non-existent and unseen: invisible within the Museum. This double nature appealed to us — the possibility of being essentially 'out of place', present and unseen at the same time. As a method we have applied this concept

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[71] Anneké Pettican, 'Digitised Doubles*:* An enquiry into digital 3D scanning and modelling processes to realise sculptural portraiture exploring poise and character', Arts and Humanities Research Council (AHRC, 2008). Artworks made as a result of this research project benefited from the accurate capture and translation of the data. Static performances in 3D body scanners required each artist to hold poses for eight seconds — like statues. The installations, *Moments of Death and Revival* (2008) and *Still Life No.1* (2012) benefitted from the life-like shadows cast from the 3D prints rendered from accurately captured and processed cloud data.

[72] Brass Art, *The Non-existence of the Unnamed, (2010), watercolour drawings on paper* <http://www.international3.com/2010/02/brass-art-the-non-existence-of-the-unnamed/> [accessed 10 August 2017]
Patricia Allmer, Pinching a Shadow: Brass Art, The Non-existence of the Unnamed, International3 Gallery <http://www.brassart.org.uk/getEssay.php?id=20> [accessed 10 August 2017].

to our practice using props, disguise, performance and the shadow to create doubles, and doppelgängers, and to extend our reach beyond what is possible or permissible. We remain in effect invisible within the space, but nevertheless present.

In the storeroom between the archival shelving units, we illuminated single sheets of drawing paper with a spot light in an attempt to marry our shadowy reactions to the very real, looming specimens. Pinning one another against the wall, in the intimacy and darkness of this cramped space, with the smell of formaldehyde obliquely filling the air, we slowly and carefully revealed the specimens to one another in an attempt to provoke some of our darkest fears. These theatrical acts conjoined our shadowy forms with the museum specimens in a series of uncanny couplings: a large tarantula induces a recoiling arching neck from this uncertain broach, as seen in Figure [16]; and giant creepy-crawlies merge with the artists' profiles.[73] As with most of our artworks they emerge out of one another — occupying a fault-line between unconscious association and surprising reason. The shadow drawings Brass Art make require an intimacy that recalls the origin of drawing.[74] They enable us to test ideas through provocative performances and self-direction as an ensemble. The shadow tableaux that appear, that are the product of our collective imagination, articulate an aspect of the collaboration that is hard to put into words. They also obliquely inform future work.

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[73] Brass Art's *The Unnamed,* recall the catastrophic transformation of Gregor in 'Metamorphosis'. Translator Susan Bernofsky writes,

> The epithet *ungeheueres Ungeziefer* in the opening sentence poses one of the greatest challenges to the translator. Both the adjective *ungeheuer* (meaning "monstrous" or "huge") and the noun *Ungeziefer* are negations— virtual nonentities—prefixed by un. *Ungeziefer* comes from the Middle High German *ungezibere*…meaning "sacrifice" or "sacrificial animal." An *ungezibere*, then, is an unclean animal unfit for sacrifice, and *Ungeziefer* describes the class of nasty creepy-crawly things…*Ungeziefer* is also used informally as the equivalent of "bug," though the connotation is "dirty, nasty bug"—you wouldn't apply the word to cute, helpful creatures like ladybugs. In my translation, Gregor is transformed into "some sort of monstrous insect" with "some sort of" added to blur the borders of the somewhat too specific "insect"; I think Kafka wanted us to see Gregor's new body and condition with the same hazy focus with which Gregor himself discovers them.

Susan Bernofsky, *On Translating Kafka's "The Metamorphosis"* <http://www.newyorker.com/books/page-turner/on-translating-kafkas-the-metamorphosis> [accessed 10 August 2017]

[74] Victor I. Stoichita in his *Short History of the Shadow* links the shadow to the origin of drawing.

Marina Warner, *Phantasmagoria,* pp. 376-378. Warner makes a persuasive link between this 'original' analogue method of shadow capture and the compelling attraction of the small screen in the 21st Century which is perhaps relevant to Brass Art's concern with the uncanny. pp. 376-378

Figure [16] Brass Art, The Unnamed No.1, 2010

Originally the shadow's transgressive association with thresholds attracted Brass Art. As Nick Crowe noted 'The Shadow is in this sense truly a ghost — able to slide between and through other material precisely because it consists of that — which — is — not.'[75] Brass Art uses the shadow as a device in our creative processes to penetrate different spaces. Shadows change, appear and disappear, and are responsive to our moods, to all situations, to any context — as various as the weather but more like water — an indeterminate presence that without losing its true essence can adopt any form.[76] Ultimately through practical experimentation, we discovered the shadow's innate fluidity. Early in our work the shadow reflected our 'being in the world' as a trio.[77] Lisa Le Feuvre has observed:

> Shadows populate many of Brass Art's works, operating as stand-ins for the artists themselves. These female figures appear sometimes flat and handmade; at other times as

[75] Nick Crowe, 'Their Dark Materials', in Brass Art, *Galanty* (Manchester: i3 Publications, 2005), p.20.

[76] Art critic Gabi Scardi writing on the creative practice of Roni Horn notes something similar. Horn 'addresses the subject of multiplicity and variability, the continuous metamorphosis of everything living and of the faceted and elusive nature of things, the essence of which does not correspond to a stable form but to a transient semblance'. Self portrait of an artist - Art – Domus <http://www.domusweb.it/en/art/2016/10/10/roni_horn_self_portrait_of_an_artist.html> [accessed 10 August 2017].

[77] Lisa Le Feuvre, 'Animals that from a long way off look like flies', <http://www.international3.com/wp-content/uploads/2006/10/Animals-that-from-a-long-way-off-look-like-flies-Lisa-Le-Feuvre.pdf> [accessed 10 August 2017].

> interventions in landscapes or as apparatus for casting shadows within constructed scenes. Brass Art describes these shadows as 'entirely us', yet these representations offer a constant deferral of the artists' identity that is folded into the collective authorship.[78]

Shadows enable shape-shifting and metamorphosis. Our shadows were in some sense set free and granted a kind of independence. As our work has developed so the shadow has become more ambiguous — more magical, mysterious, uncertain. Through performance the shadow is unleashed as a vital force. As a double of its illuminated subject, the shadow, with its fleeting and insubstantial qualities, might provoke feelings of ambivalence and intellectual uncertainty, as if it were a Doppelgänger, and so harbour undercurrents of the uncanny.

2.4 Brass Art: Margins and Thresholds

Having outlined the prominence of the shadow as a motif in Brass Art's work and its affinity with the uncanny, I want to suggest other aspects of the practice that also have a resonance with the uncanny, particularly the importance of margins and thresholds. Josh Cohen has suggested: '[The uncanny phenomenon's] unrecognizable strangeness conceals an all too intimate familiarity'.[79] The uncanny as a literary term has, over time, offered us a way to navigate the familiar and unfamiliar we find in each other, and in ourselves. Nicholas Royle argues that '[b]ecause the uncanny affects and haunts everything, it is in constant transformation and cannot be pinned down: '[t]he unfamiliar […] is never fixed, but constantly altering. The uncanny is (the) unsettling (of itself)'.[80] In this sense, Brass Art were attracted to the fluidity of this unhomely concept as a means of orienting ourselves and finding our bearings in the strange marginal spaces that often become a focus in our work.

The hotel in which our first major exhibition was sited is indicative of the kind of spaces that interest Brass Art. The airport, the library, the museum, the shopping mall, the cave, the listening post — spaces whose existence and histories provided diverse social structures and alternative ways of classifying knowledge, ideas and behaviour.[81] As very different, but nevertheless liminal spaces, they offer the possibility of a pathway to the uncanny. Brass Art's interventions in these diverse environments attempt to explore and animate aspects of the affecting atmosphere we observe they contain, Figure [17]. These

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[78] Le Feuvre, 'Animals that from a long way off look like flies'.
[79] Josh Cohen, *How to Read Freud,* (London: Granta, 2005), p.68.
[80] Royle, *The Uncanny*, p.5.
[81] For a closer reading of these spaces that Michel Foucault claimed as Heterotopias see Foucault, Michel. "Of Other Spaces." Translated by Jay Miskowiec. (1986) *Diacritics* 16:22–27

spaces, interrogated by Brass Art, take on a new life becoming comic / absurd, joyful / fun, magical / spiritual, serious / dark. As curator and critic Lisa Le Feuvre noted, 'All these instances of Brass Art's practice point to locations that are defined by conduct with each firmly located within the everyday in spite of their differentiation from it'.[82]

Figure [17] Brass Art, TRESPASS (U.K.) Manchester Airport, 2003

Recurring themes in many of our works include the use of doubling, suturing and metamorphosis. Indeed, in first match-moving actual shadows to a 360 degree aerial panorama of Salford and Manchester — two merging cities — we created a distinct methodology for mixing two or more (a)temporal realities through bodily presence and absence. This technique, defined by Nick Crowe as our 'visual inventiveness', is still operational today.[83] The practical, technical and post-production treatments that have

[82] Le Feuvre, p.2.
[83] Nick Crowe, in his essay 'Their Dark Materials', remarks upon the method of self capture we adopted for an early work titled *Phantasmagoria* — noting that he found it both charming and perverse that we chose to capture our shadow selves rather than use digital editing tools to make shadows, in 'filming their shadows rather than using a digital toolbox… Brass Art worked directly with light's absence on a medium designed to record

emerged in our practice often include unorthodox use of contemporary technologies, coupled with darkness, oscillating lights, lasers, mirrors, gaps, and sonic compositions. As Jo Morra wrote in her review of *Freud's House The Double Mirror* (2015),

> The technical aspects of the scanner, its ability to document the seen and unseen, turns into a series of metaphors for understanding presence and absence, thoughts and memories, the conscious and unconscious, figures and their ghosts. In this way, the artists […] engage with the sense of [a] possible reanimation of objects or sites; a revisitation of a power that may seem ostensibly 'dead'. The reanimation of site or object evokes a sense of the mnemonic and brings to the fore aspects of: memory, knowledge, translation and inscription. What these practices invoke is the way in which *Shadow Worlds | Writers' Rooms* makes manifest the rich complexity of Freud's conception of space as the projection of the psychic apparatus.[84]

The writers' rooms that have served as sites for our interventions are venerated as heritage sites, as places where knowledge and culture have their origin. Brass Art's work explores what shows up in such spaces unintentionally. The sites have a curatorial function: they house and lend coherence to historical records and artefacts, and so serve as carefully classified, in situ, catalogues of objects, ideas and events. Our experiments with contemporary scanning technology allow us to suggest how the lives lived in these rooms might partially survive in hints and traces that elude the categories of museum classification. The Writers' Rooms series, in this way, consists of a record of our attempts to evoke the indefinable atmosphere of a present-absent past.

Brass Art has acknowledged that 'in the making of an artwork there often exists a kind of aporia – a set of irresolvable internal contradictions: the universal versus the particular; singularity versus multiplicity'.[85] By deploying analogue and digital technologies to suggest human vitality, Brass Art perform what might be thought of as recurring acts of shaded self-inscription. In our works, the shadow, the reflection or the cast, allows various doubles to appear and disappear and to take on a kind of life. This reanimation, apparently conferring a vitality on overshadowed objects and petrified features — some with a flavour of familiarity, enables our stand-ins to traverse the various spaces we temporarily occupy and sojourn in as representatives of us. In this process of defamiliarisation and encounter, the uncanny is given space to arise in our practice, providing surprising ways for us to look

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its capture.' This almost perverse mixing of (a)temporal realms has enabled our approach to the shadow and the limen to remain on the verge of surprise. It is what he termed as our 'visual inventiveness.' Brass Art, *Galanty.*

[84] Morra, 'Reflections | Iterations', p.2.

[85] Brass Art, 'Freud's Figure-Ground in Motion', paper delivered at The Transdisciplinary Imaging Conference at the intersection between art, science and culture, 1-3 July, 2016. [publication pending].

at ourselves and to observe each other — both from within the collaboration and outside the collective. In the methods by which our work is produced, and in the ways it is exhibited, some sense of instability or unknowing is essential and the strategies we employ attempt to keep a sense of vitality in play. Brass Art's intention is that some of these 'surprises' are re-staged for our audience, so how we present our work is very important in order to try to conjure the uncanny as a force.

2.5 Brass Art: Repetition | Rhythm | Uneasy Return

Chapter one touched upon repetition, rhythm and return as features that bring 'life' and performativity to the fore in our artworks. The repetitions may feel unpredictable, at times stable and then liable to interruption. They may feel irresistibly oppressive, exquisitely affirmative, or uncertain. This performative rendering places the artwork between that which 'is' and that which 'is not'. Freud's 'The Uncanny' is steeped in repetition and returns, while intriguingly he rarely mentions rhythms directly.[86] Repetition is emphasized with various intensities: in the motif of the Sand-Man; in Mark Twain's darkly comic fumbling around in an unfamiliar room; in the unconscious mind's compulsion to repeat; in the recurring interest in the same features, names or destinies; and in the baffling repetition of similar experiences.[87] Freud associates the uncanny with different kinds of return: a return to German; a return by a different route; unintentional return; returning to a place and wishing someone dead; the return of primitive superstition; the return of the dead; and 'the return of what has been repressed'.[88] Thus the uncanny is associated with repetitions and returns that offer different intensities of feeling and experience and, by association, contrasting rhythms.

Brass Art has developed a body of work in relation to 'the double' that has an insistent repetition at its core. In these works the double is apparitional, appearing and disappearing as we trace an oscillating movement, Figure [18], or set a light to rotate, or if we loop a video sequence, or re-present the intermittent fluctuations of air currents. Freud stresses that in order for the uncanny to emerge then *recollection* of what 'was meant to remain secret and hidden and has come into the open' is necessary.[89] The uneasy returns

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[86] Sigmund Freud, 'The Uncanny' in *The Uncanny*, trans. David McLintock. (London: Penguin Books, 2003), pp.125-155.
Strikingly, the word 'rhythm' does not appear in 'The Uncanny' and yet the essay is full of repetitions and returns which offer different rhythmic intensities.
[87] Freud, 'The Uncanny', pp.143-154.
[88] Ibid., pp.125-155.
[89] Freud, 'The Uncanny', pp.132-134. Freud recalls Schelling's definition of the uncanny.

in Brass Art's work offer 'neither origin nor end'.

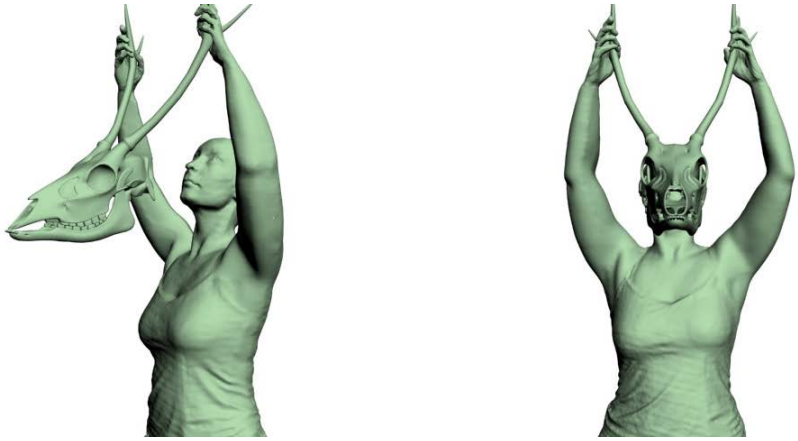

Figure [18] Brass Art, Moments of Death and Revival, 3D model with bodyscan data

A looping artwork revealing a 'possible' origin can similarly offer an 'uneasy return', particularly if the journey recalls a space one thinks one knows or recollects, like a body or a home. Brass Art's video work *Inside the Invisible* (2010) explores the strangeness of our sutured digital bodies from the artwork *Moments of Death and Revival* (2008) as repaired and darned wireframe meshes in a filmic loop, Figure [19]. The work recalls Mona Hatoum's *Corps Étranger* (Foreign Body) 1994 in the way the camera passes through each body, but unlike this 'seductive and disgusting' work a sanitised world of data encases a void — a nothingness — whilst simultaneously presenting the imperfections of recording the breathing subjects.[90] The home, which one knows securely and can recollect reliably also reveals uncertainty, Figure [19]. When considering the idea of a return within *Freud's House: The Double Mirror* (2015), theorist Patricia Allmer suggests she was 'very moved' when she first saw the film and notes how 'disorientation is a very important act of uncanniness'.[91] She writes:

> [The] circular narrative form evokes another kind of 'compulsive return', a basic element of Freud's Unheimlich…The Double proposes an analytic methodology of motion; a theorisation located, or rather perpetually dislocated, in and by constant motion. As we watch the film and its image move, we too are moved, in the double (!) sense of our mobile perception of the film, and our emotional response to it.[92]

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[90] Mark Brown, 'Mona Hatoum's internal organs to feature in Tate Modern show', Guardian, 3 May 2016, <https://www.theguardian.com/artanddesign/2016/may/03/mona-hatoum-show-at-tate-modern-will-feature-graphic-video-work> [accessed 12 November 2017]
[91] Allmer, 'Shadowdance — The Mobile Uncanny', 2015
[92] Allmer, 'Shadowdance'.

This returns us to the beginning of the thesis and Malbert's original question. It would seem appropriate to suggest that the disorientation within *Freud's House: The Double Mirror* is located within Freud's home and simultaneously in the viewer, thereby revealing one of the varied inflections of the uncanny made manifest in the artistic practice of Brass Art.

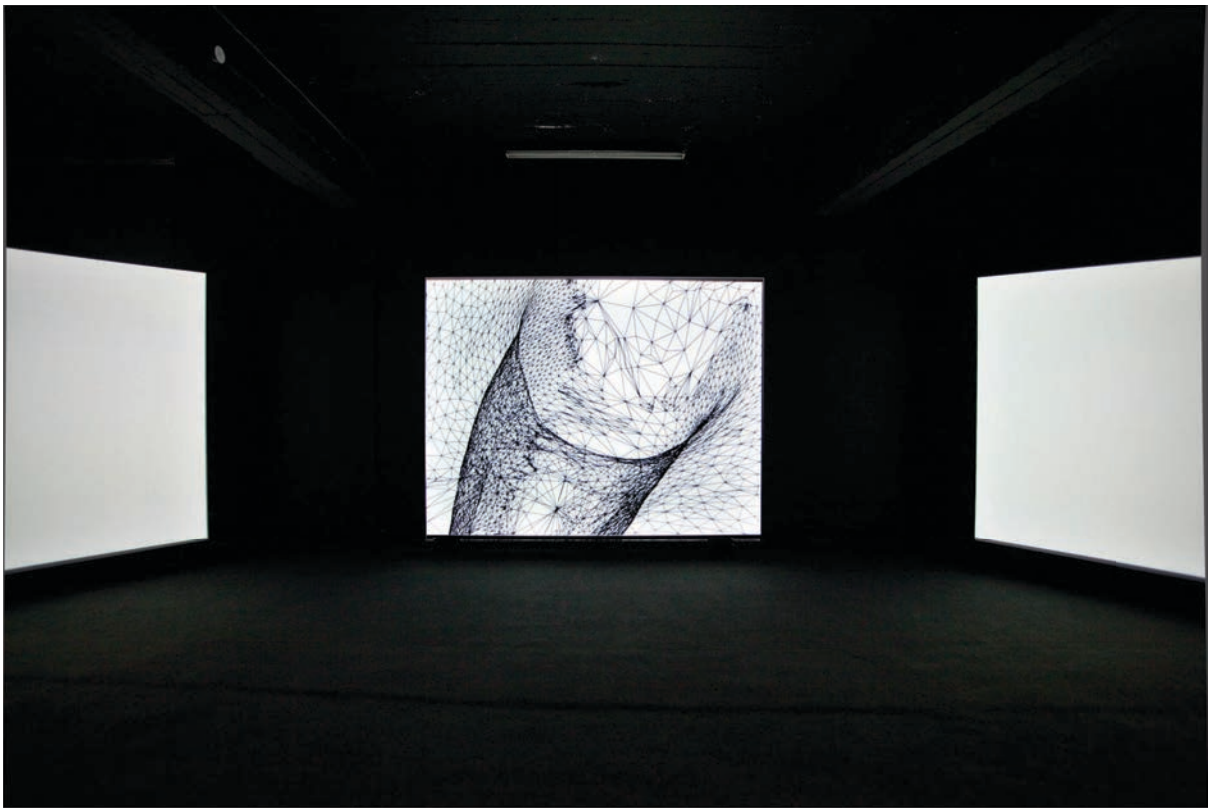

Figure [19] Brass Art, Inside the Invisible, The Economy of the Gift, A Foundation, Liverpool, 2010

Chapter 3

The Uncanny as an Uncanny Concept

3.1 Introduction to The Uncanny as an Uncanny Concept

Brass Art's practice, working methods and publications each indicate a concern with the uncanny. In this chapter I will explore Freud's essay on the uncanny in more detail, in a bid to establish the radically transformative character of the concept. The concept of the uncanny has proved attractive to a wide range of theorists and writers (Castle, Cixous, Derrida, Kofman, Rey, Todorov).[93] Through their various writings we find differing versions of both Freud and of the concept of the uncanny. Contemporary writing on the uncanny has mined Freud's text to apply 'uncanny thinking' to diverse fields, such as literary theory, technology and architectural spaces (Krauss; Schwartz; Vidler; Warner, Wood).[94] The uncanny has proved an endlessly rich source of interpretation, but it also perpetually unsettles itself as it drifts into new and unforeseen futures which simultaneously require a revision of its past (Bal; Bernstein; Royle).[95] Alongside Freud there are three individuals whose perspectives on the uncanny have proved especially significant for my own understanding of the concept's relationship to the work and practice of Brass Art: Anneleen

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[93] Castle, *The Female Thermometer.*
Cixous, 'Fiction and Its Phantoms'.
Sarah Kofman, *Freud and Fiction*, trans. Sarah Wykes (Cambridge: Polity Press, 1991).
Jean-Michel Rey, 'Freud's Writing on Writing', in Felman (1977) 1982, pp. 301–328.
Nicholas Royle, *After Derrida, (*Manchester University Press, 1995).
Tzvetan Todorov, *The Fantastic. A Structural Approach to a Literary Genre*. (Ithaca: Cornell University Press, 1975).
[94] 'Uncanny Thinking' is the title of an essay in Samuel Weber's *The Legend of Freud*. (Stanford, CA: Stanford University Press, 2000), pp.1-31.
Rosalind Krauss, *The Optical Unconsciousness*, (Cambridge, Mass.: MIT Press, 1993).
Schwartz, *The Culture of the Copy*.
Vidler Anthony, *The Architectural Uncanny.*
Marina Warner, *Fantastic Metamorphoses, Other Worlds* (Oxford: Oxford University Press, 2002).
Gaby Wood, *Living Dolls*, (London: Faber and Faber, 2002).
[95] Mieke Bal, *Travelling Concepts in the Humanities. A Rough Guide*, (Toronto: Toronto University Press, 2002).
Susan Bernstein, 'It Walks: The Ambulatory Uncanny.' *Modern Language Notes*, vol. 118, no. 5, 2003, pp.1111-1139.
Royle, *The Uncanny.*

Masschelein, Nicholas Royle and Mike Kelley.[96] In discussing the ideas of these theorists and artist I will make passing reference to others, particularly Hélène Cixous and Terry Castle, in order to establish the mutable, refractory and vital character of the uncanny so important to my thesis.

Royle's *The Uncanny* was the first monograph devoted to the subject; it was published in 2003. In 2004, artist Mike Kelly curated the seminal exhibition, *The Uncanny* (2004) at Tate Liverpool. These publications appeared as Brass Art became established as a collective. I read Royle's book on publication and visited Kelley's exhibition with it fresh in my mind. Re-visiting both publications now has been instrumental in reviewing my original concern for the concept and in forming and shaping my current understanding of Brass Art's concern with the uncanny. Anneleen Masschelein's *The Unconcept: The Freudian Uncanny in Late-Twentieth-Century-Theory* is valuable as it reactivates the concept of the uncanny, claiming it as 'a late twentieth century theoretical concept'.[97] Masschelein's writings are important to this study as they filter an early 20th century concept through a late 20th century perspective whilst also providing an excellent genealogy of the term. Masschelein allows us to discern the diversity of theoretical undercurrents allied to and folded within the uncanny as Brass Art formed. Through engagement with the concept of the uncanny I aim to suggest a set of possible links to Brass Art's shadowy, performative and vital artistic practice.

3.2 An Introduction to Freud's 'The Uncanny'

Freud's essay seeks to identify a 'specific affective nucleus' at the heart of the uncanny to reveal what justifies the use of a 'special conceptual term' within the realm of the frightening.[98] Freud's essay is broadly theoretical in nature, and encompasses psychology, literature, mythology and aesthetics. Significantly, as Masschelein points out, for Freud, 'aesthetics is not restricted to the theory of beauty, but described as relating to the qualities of our feeling.'[99] The uncanny is a concept derived from an affect. Freud offers many examples of what components and circumstances can give rise to an uncanny feeling, in an attempt to trace the uncanny to its source. His essay is divided into three parts: it begins with an inquiry into the etymology of the term *unheimlich*; then, after an

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[96] Mike Kelley, et al. *The Uncanny: [this book is published on the occasion of the exhibition THE UNCANNY by Mike Kelley, Tate Liverpool, 20 February-3 May 2004, Museum Moderner Kunst Stiftung Ludwig Wien, 15 July-31 October 2004*, (Cologne: König, 2004)
[97] Masschelein, *The Unconcept,* p.4.
[98] Freud, 'The Uncanny', p.123.
[99] Ibid., p.123.

extended reading of Hoffmann's 'The Sand-Man', Freud seeks to establish the main sources of uncanny feeling; the final part of the discussion answers objections to the claims of part two, and proposes a contrast between the uncanny in literature and the uncanny in real life.

Having admitted that his own sensitivity to uncanny feeling is not pronounced, Freud begins by investigating the diverse semantic content that has amassed around the German word *unheimlich.* He picks out one particular instance in which the unheimlich merges with its formal antonym, heimlich, as witnessed in the passage from R. Gutzkow and so demonstrates that the word belongs to two sets of ideas 'which are not mutually contradictory, but very different from each other'.[100] One aspect of the word's semantic range suggests concealment and secrecy, the other suggests familiarity and comfort. Freud offers Schelling's remark that 'the term "uncanny" (*unheimlich*) applies to everything that was intended to remain secret, hidden away, and has come into the open' as being fundamental to his conception.[101] Working through Jacob and Wilhelm Grimm's German Dictionary, Freud notes, 'Starting from the homely and the domestic, there is a further development towards the notion of something removed from the eyes of strangers, hidden, secret.'[102] Freud also discovers that 'heimlich acquires the sense that otherwise belongs to the *unheimlich*', leading to the conclusion 'the uncanny (*das Unheimliche*, "the unhomely") is in some way a species of the familiar (*das Heimliche*, "the homely").'[103] This paradoxical ambivalence informs Freud's discussion throughout and establishes a crucial aspect of the uncanny: it is elusive, and shifting; it provokes feelings of discomfort and disquiet, exactly where one should feel most secure, but these feelings are unstable and mysterious. The uncanny is a matter of affect and fragile intuition.

In the second part of the essay, Freud offers an interpretative summary of the story of 'The Sand-Man' who tears out children's eyes to feed to his own offspring. Freud concentrates on two motifs: doubling and the fear of blinding. The former reveals the disquiet caused by familiar personae becoming doubled and being transformed into unfamiliar and uncertain presences and the latter is interpreted as a disguised form of the infantile fear of castration.[104]

As soon as Freud asserts castration as the pre-eminent source of the uncanny he unsettles his claim, recalling Jentsch's differing account which asserts that intellectual

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[100] Freud, 'The Uncanny', p.132.
[101] Ibid., p.132.
[102] Ibid., p.133.
[103] Ibid., p.134.
[104] Ibid., p.139-41.

uncertainty is the source of the uncanny. Jentsch associates the uncanny with the 'doubt as to whether an apparently animate object really is alive and, conversely, whether a lifeless object might not perhaps be animate' — and this doubt applies to the doll Olimpia in Hoffmann's story. [105] Freud therefore admits the possibility that the uncanny might not be traceable to a unified source.

He also recollects a woman patient describing her childhood belief that if she looked at her dolls intently then they were bound to come to life. Freud concedes, 'children are not afraid of their dolls coming to life — they may even want them to.'[106] The result is a contradiction or complication as he notes 'the sense of the uncanny would derive not from an infantile fear, but from an infantile wish, or simply from an infantile belief'.[107] This ambivalence is important when considering Brass Art and our concern with the uncanny as it suggests that indeterminate affective intrigue may yield uncanny effects.

Freud continues his search by developing a number of motifs, each with differing degrees of intensity. Freud notes the 'extraordinary degree of uncanniness' that attaches to the figure of the double 'in all its nuances and manifestations'.[108] He connects the double to a study by Otto Rank, observing,

> This work explores the connections that link the double with mirror-images, shadows, guardian spirits, the doctrine of the soul and the fear of death […] The double was originally an insurance against the extinction of the self or, as Rank puts it, 'an energetic denial of the power of death.[109]

Freud asserts however that, as we move away from the narcissism associated with primitive and childhood worlds, so the meaning of the double shifts — 'having once been an assurance of immortality, it becomes the uncanny harbinger of death' — a reminder of the civilised and older self's fragility.[110] Varied connotations of the double are echoed in Brass Art's artistic practice. Holding a model of oneself, watching a moving representation of oneself and listening to oneself, serve as experiences that place us in a relationship with otherness Figure [20]. Similarly if our double changes its identifying traits and performs with only a partial semblance of what is familiar, it too puts us in a relationship with otherness. In performing, our doubles are often playful. Their instabilities may result from fear, belief or wish fulfilment. Consequently our doubles perform different roles and offer a range of intensities.

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[105] Freud, 'The Uncanny', p.135.
[106] Ibid., p.141.
[107] Ibid., p.141.
[108] Ibid., p.141.
[109] Ibid., p.142.
[110] Ibid., p.142.

Figure [20] Brass Art, Digital Doubles, AHRC, 2007

Freud identifies repetition, and unintentional return, as prompting a helplessness like that which we experience in certain dream-states. Yet this disconcerting feeling is contrasted with the comic possibilities afforded by a 'grotesque exaggeration' of repeated movements.[111] The unstable ambivalence of meaning that runs throughout Freud's essay is once again evident. Unintended repetition may be deeply troubling, pleasingly comic or revitalize superstition: offering differing intensities of distinct feelings that arise from apparently equivalent scenarios.[112]

In seeking 'unequivocal' cases of the uncanny Freud suggests assorted examples with zest: 'the acme' of the uncanny, which he associates with death; the 'most potent' form of the uncanny, exemplified by a haunted house; the 'highly' uncanny, including feet that dance by themselves; and the 'crown' of the uncanny, being buried alive.[113] Yet as Freud claims this crown, he reveals the terrifying fantasy is a disguised form of the

[111] Freud, 'The Uncanny', p.144.
[112] The uncanny dimension forces us to entertain the idea of the fateful and the inescapable, when we should normally speak of 'chance'.
[113] Freud, 'The Uncanny', p.145, p.148, p.148, p.150, p.150.

'lascivious' wish to return to 'living in the womb.'[114] Once more ambivalence haunts the uncanny.

Freud informs his reader that 'an uncanny effect often arises when the boundary between fantasy and reality is blurred'.[115] Freud alludes to an 'extraordinarily uncanny' story from the *Strand Magazine* in which the decorative crocodiles carved in a table seem to come to life in the dark. Freud's allusion to this story serves to emphasise how a fragile and vital link between the inanimate and animate, sensory surprises, the indefinable, disorientation and darkness can give rise to uncanny feelings.[116] His suggestion that, under the uncanny's influence, psychical reality and material reality couple and uncouple mysteriously is fundamental to an understanding of Brass Art's concern with the concept.

In the final section, Freud distinguishes between 'the uncanny one knows from experience and the uncanny one only fancies or reads about'.[117] The uncanny one knows from experience emerges when repressed childhood complexes return having been revived by some impression, or when primitive convictions thought to have been surmounted, are reconfirmed by old animistic beliefs. As the experiential uncanny is rooted in the fictional, and vice versa, Freud accepts that the two categories naturally blur — once again revealing the complexity of pinpointing the source and character of this affective concept. Freud presents a paradoxical upshot of this blurring: 'that many things that would be uncanny if they occurred in real life are not uncanny in literature, and that in literature there are many opportunities to achieve uncanny effects that are absent in real life'.[118] He points out that fairy tales preclude uncanny experience as there is no conflict of judgment involved in accepting the fictional possibility of magic, and invented worlds do not induce feelings of the uncanny as we treat souls, spirits and ghosts in stories as if they were fully entitled to exist. However, if we find ourselves on the ground of common reality, whatever has an uncanny effect in real life will have the same effect in literature and, moreover, this effect can be intensified and multiplied 'far beyond what is feasible in normal experience'.[119] The potential to intensify an uncanny effect in the fictional realm of aesthetics and art is of particular interest to Brass Art. Freud ends his essay by reminding us that solitude, silence and darkness, the conditions that Brass Art apply to many of our installations, are effects associated with infantile anxiety that most of us never surmount.

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[114] Freud, 'The Uncanny', p.150.
[115] Ibid., p.150.
[116] Ibid., p.151.
[117] Ibid., p.154.
[118] Ibid., p.155-6.
[119] Ibid., p.157.

3.3 Brass Art's Increasing Affinity with Ambivalence

For Anneleen Masschelein the term uncanny refers to 'a construct or compound of ideas that is not necessarily limited to the word'.[120] This appraisal — drawn from her observations of the conceptualization of the uncanny — reinforces the idea that the uncanny emits undercurrents. Freud drew attention to the lexical ambivalence of the word in which: '"*unheimlich*" is the negation of "*heimlich*" in the sense of "familiar, homely,' but it also coincides with the second meaning of "*heimlich*," "hidden, furtive."'[121] The prefix un- is not just a sign of the negation of the term. Masschelein states that in psychoanalytic discourse the uncanny is

> [...] marked by the unconscious that does not know negation or contradiction; even when something is negated, it still remains present in the unconscious. According to this reasoning, the contradiction resulting from negation is not exclusive or binary: denying something at the same time conjures it up. Hence, it is perfectly possible that something can be familiar and unfamiliar at the same time.[122]

This interchangeability of the *heimlich* and *unheimlich* is perhaps the most uncanny aspect of all. This revision and refusal of binary positioning transforms the rational logic of 'either / or', into a 'neither / nor' stance of refusal, or else a giddily affirmative plural 'and / and' which is described by Masschelein as a '*mise en abyme* for the logic of Freudianism'.[123] This affirmative plurality 'and / and' could also be considered in relation to Brass Art performing its subjectivity through a collective and vital psyche and we have made this inference in the paper, 'Freud's Figure-Ground in Motion'.[124]

Working within Freud's home is the closest Brass Art have yet come to a direct association between Freud, the uncanny, our working practices and artwork. In this sense we might deliberately align ourselves with Cixous who wrote of her own engagement with 'The Uncanny':

> We shall allow ourselves to be guided at times by and against Freud's design, by what is certain and by what is hypothetical, by science and fiction, by the object that is "symbolized"

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[120] Masschelein, *The Unconcept*, p.7.
[121] Ibid., p.8.
[122] Ibid.
[123] Ibid.
Mise en abyme is a double mirroring effect. In aesthetics it applies to the infinite regression that results from repeating an image infinitely. It can also suggest a reflexive strategy, where the content of a medium is the medium: an example, Shakespeare's *Hamlet* features a play within a play.
[124] Chara Lewis, Kristin Mojsiewicz, and Anneké Pettican, 'Freud's Figure-Ground In Motion'(publication pending, scheduled for inclusion in *Ubiquity,* Volume 5, number 1). A paper originally presented at The Transdisciplinary Imaging Conference at the intersection between art, science and culture, 1-3 July, 2016.

> and by that which "symbolizes". We shall be guided by ambivalence and in conformity with the undecidable nature of all that touches the *Unheimliche*: life and fiction, life-as-fiction, the Oedipus myth, the castration complex, and literary creation.[125]

Returning to *Freud's House The Double Mirror*, Brass Art offer a fictional projection of Freud's home. Mimicking one another and sharing disguises we dis-assembled and de-aggregated our individual selves within this setting. Allowing ourselves to "be guided…by and against Freud's design" we measured ourselves 'in' and 'opposed to' this space, undertaking a literal and a metaphoric mapping of Freud's home and of our response to it. Our bodies remained open to the interchangeability of this *heimlich* | *unheimliche* encounter. The implied instability of this act is further developed if one considers that, as Brass Art has argued elsewhere, the point cloud data formed by the laser scanner is itself 'a mesh of unreliable memory' as 'within the available depth of field, occluded objects or more distant details avoid capture and remain unremembered, repressed and unconscious in the subsequent rendering of the data, in a literal refusal to be brought to light.'[126] It is in this process of capture that we reveal ambivalence. The Kinect scanner records highly accurate point cloud data but within its field of view some elements remain unseen. This realm of visibility / invisibility allows Brass Art to offer an uncanny haunting — a deliberate vital exploration of a resonant space with some unexpected and unintentional surprises.

Brass Art's concern with the uncanny can be linked to our fascination with the inventions of pre-cinematic visual culture: magic lanterns, spectacular panoramas, phantasmagoria and shadow play. Tellingly, these optical discoveries made images come alive and led to what Terry Castle describes as 'the rationalization of the unseen' and a conceptualisation of the uncanny.[127] Brass Art's interest in those ocular technologies, which emerged from the late seventeenth century onwards, and in their contemporary equivalents, has offered us a way to examine the frontiers between private and public space in order to develop a shared vision. As described in Chapter two, we have been drawn to explore the margins of the everyday and fictional realms, to find new ways to occupy spaces as three women artists working collaboratively. Masschelein's suggestion that 'The experience of uncanniness teaches us that the stranger is not someone who threatens us from the outside; rather the stranger is inside us and our identity is always

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[125] Hélène Cixous, 'Fiction and Its Phantoms: A Reading of Freud's "Das Unheimliche (The Uncanny)"'. *New Literary History* 7.3 (1976): 525-645, p.526.
[126] Chara Lewis et al, 'Freud's Figure-Ground in Motion'.
[127] Castle, *The Female Thermometer,* pp.14-15.

already contaminated from the beginning' emerges through our collaboration and the observations and performances we undertake using technologies of reproduction.[128]

For Castle, the Enlightenment marked a significant shift whereby the ancient animistic beliefs — 'the powers of light and the powers of darkness were regarded as visibly struggling for [supernatural] mastery' — gave way to a faith in the power of technology as a new form of wizardry.[129] In this way, rationalist protocols brought in their wake 'haunting paradoxes'.[130] Castle astutely suggests that Freud *could* credit the eighteenth-century with the 'invention of the uncanny'.[131] Her comments suggest that the uncanny serves as an uncertain substitute for the idea of the supernatural.[132] In conjuring, re-presenting, projecting and revealing our doubles and in bringing inanimate objects to life in order to explore panoramas and imagescapes gathered from the real world and our imaginations, Brass Art inherits a hidden tendency of Enlightenment culture. By seeking to create uncanny effects with twentieth first century visual technology, Brass Art's practice hints towards lost ways of thinking and feeling. The images that are the material of our working practices constitute what might be termed a symbolic residue, a shadow world that is an unintended consequence of developments of ocular technology. The 3D scanner and the Kinect are supposed to render visual presences as geometric data so that movement can be tracked and identifying features and shapes may be documented precisely. However, Brass Art's work insists that there is no way of exploiting the visual that can avoid casting shadows, Figure [21].

According to Castle, the uncanny is 'a sort of spectre' in Freud's argument: 'shadowy, at times inchoate, more an intellectual potentiality than an easily recuperable presence'.[133] It is clear a number of other theorists — Masschelein, Bernstein, Royle — share this sense that the uncanny has the potential to elude fixity and cast its influence as a concept unpredictably. The foregrounding of the ambivalent is a signature of Brass Art's work: eluding fixity through the unpredicatable casting of a shadow realm. As much as visual, optical, light-based technologies reveal and define with precision, so they also,

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[128] Masschelein, *The Unconcept*, p.137.
[129] Castle, *The Female Thermometer*, p.14.
[130] Ibid., p.15.
[131] Ibid., pp.14-15.
[132] Ibid., p.17. For Castle, Literature, particularly Gothic fiction, allegorizes the new faith in technology, which saw 'the self conscious debunking of stories of ghosts and apparitions coinciding with an uncanny "spectralization" of human psychology'. The attempt to rationalise the supernatural left open the possibility that the uncanny might take its place.
[133] Castle, *The Female Thermometer,* p.14.

inescapably, create new kinds of shadow.[134] As reason extends its realm, it can never evade the inevitability of its meeting the unknown at an uncertain, outer frontier. In this sense the uncanny serves as a concept for naming an effect of Brass Art's work. Masschelein indicates that as the uncanny's appeal grew so it transgressed the disciplinary boundaries of literary studies, psychoanalysis, and aesthetics — showing up in all three domains. Bernstein, in a similar spirit, proclaims that 'the uncanny is ambulatory: it cannot be pinned down'.[135]

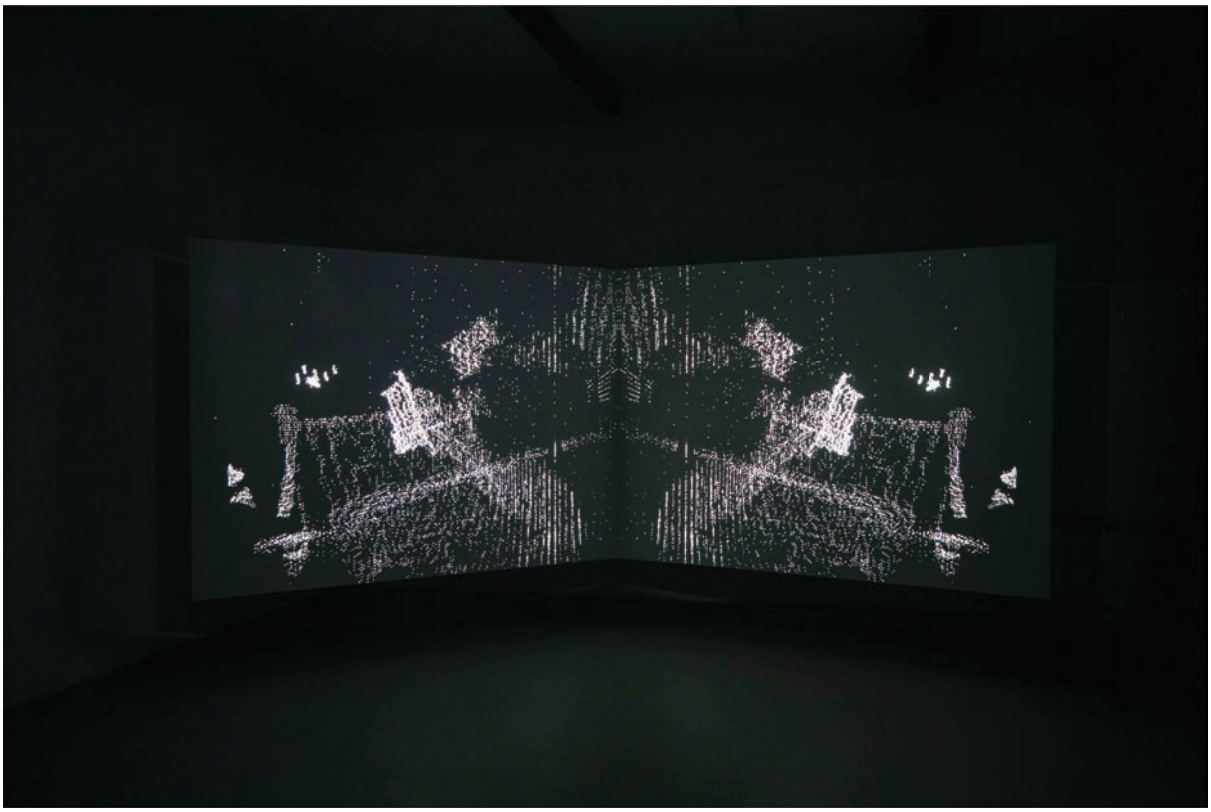

Figure [21] Brass Art, Shadow Worlds | Writer's Rooms: Freud's House: The Double Mirror, International3 Gallery, 2015

The uncanny is identified as being Janus-faced. Its unruly ambiguity provokes a feeling of unease that Masschelein claims is basic to Freud's definition of the uncanny. The uncanny has the potential both to transform the familiar into something strange and also to transform something unfamiliar into an eerily ordinary and familiar presence. The uncanny, harking back to the past and facing forward to the future, creates a disjunctive moment, charged with powerful, but mysteriously vital feeling.

[134] It was this observation that led Brass Art to write 'From Wunderkammern to Kinect - The Creation of *Shadow Worlds'.*
[135] Masschelein, *The Unconcept*, p.127.

Commentators sometimes associate the uncanny with a poetics of shock or surprise, and suggest an encounter with the uncanny is vertiginous. However, Bernstein insists on the 'ambulatory' character of the uncanny: 'When the reader stumbles, the uncanny starts to walk'.[136] Bernstein argues for an uncanny that hovers between assertion and hint. She writes, 'The uncanny characterizes the vision of the invisible, the autonomous "effect" whose ground is simultaneously asserted and with-drawn'.[137] This sense of the uncanny's suggestive hovering — on a threshold of meaning — has encouraged Brass Art to explore the potential of 'wonder' or 'surprise' to put us on the edge of perception or experience — to conjure a state of being that can only be experienced as a fleeting and uncertain possibility. I view Bernstein's claims for an uncanny which 'Like a ghost' both 'is' and 'is not' as being companionable with the suggestive power of repetition and uneasy returns that arises from the use of doubles and shadows in our work.[138]

Our investigation of the creative potential of contemporary light-based technologies has enabled us to discover various techniques and deploy a range of motifs in our practice that might evoke different undercurrents of the uncanny: the ghosting of images; a miniaturisation and expansion of our doubles and hybrids; a playful exploration of metamorphosis; and a gathering of our digital selves, as stand-ins for spirit selves, in the form of live anatomical data captured by invisible light. The body of work resulting from these experiments — in which we often put to good use the flawed features of a technology to create something new — reveals an ambivalence that affirms a vital, elusive uncanny of tentative hints and shadowy suggestion.

3.4 The Fictional Uncanny

'There is nothing more marvellous or madder than real life.'[139]

Discovering Royle's *The Uncanny* (2003) was a seminal experience for me.[140] The preface opens with the following lines:

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[136] Bernstein, 'It Walks', p.1135.
[137] Ibid,. p.1127.
[138] Ibid,. p.1113.
[139] Royle, *The Uncanny*, p.39. Quoted from E.T.A. Hoffmann, 'The Sandman' (Der Sandmann) in *Tales of Hoffman*, trans. R. J.Hollingdale (Harmondsworth: Penguin, 1982).
[140] Nicholas Royle was a stranger, the author of *The Uncanny* (2003). Yet we had shared an experience linked to a similar strange 'feeling'. Like me, he had stood on top of the World Trade Centre, New York watching the neighbouring 'twin' tower swaying and felt the vertiginous sense of what it might be like to fall. And he too had witnessed the moment when a second plane — a 'double' of the first — had flown into the second 'twin' tower, live on TV on the 11 September 2001 — the rupture that revealed that this event was no longer

> A preface is conventionally signed, dated, placed in a fashion that distinguishes it from the text that follows. Written at the end, it comes at the beginning. It appears to gather everything together, to give an impression of order and mastery over what it prefaces. The genre of the preface is perhaps quite familiar. If so, it is also apt to become strange in the special sense that has interested me in these pages. This is the strangeness of the uncanny, a flickering moment of embroilment in the experience of something at once strange and familiar. Uncanniness entails a sense of uncertainty and suspense, however momentary and unstable. As such it is often to be associated with an experience of the threshold, liminality, margins, borders, frontiers. Perceived as being at the threshold of the work, the preface inhabits a peculiar limbo – part of *and* separate from, before *and* after, what follows it.[141]

Something in the way Royle expressed his thoughts seemed particularly resonant to me. The non-linear style when combined with his notions of threshold, liminality, margins, borders and frontiers seemed pertinent to my experience of Brass Art's evolving practice and our ways of thinking through processes in developing our collaborative concerns. I also felt his approach to 'the uncanny as an uncanny concept' was perhaps buried in my artistic interests before the inception of Brass Art. This led me to consider some older artworks, and their link to our collaborative work as Brass Art.

In Milan Kundera's novel *Immortality*, a woman's gesture, dislocated in time, is represented as if it might produce uncanny effects and Kundera's protagonist is strangely moved. He notes the inherent surprise recalled by the repetition of a gesture, explaining that 'The essence of her charm, independent of time, revealed itself for a second in that gesture and dazzled me. I was strangely moved.' What follows, serves also to mark an affinity between the uncanny and the process of naming — '…and then the word Agnes entered my mind. Agnes. I had never known a woman by that name'.[142]

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an accident but 'a double death drive' of immense power and horror (Royle, *The Uncanny,* p.vii). It was a memorable, distressing moment and I have replayed it in my mind many times each time wishing I could play it backwards — like the passage in Kurt Vonnegut's *Slaughter House 5* that reveals its effect by re-imagining and replaying the bombing of Dresden in reverse. Many people lost their lives. I was nine months pregnant and can still recall the shock of switching channels to see that the film we had randomly tuned into was in fact 'live' news re-playing a scene no one could comprehend. At the time I wondered, and I probably wonder differently now, in what way my unborn child was 'part of *and* separate from, before *and* after, what follows…' (Royle, *The Uncanny,* p.vii). We are all perhaps more than the sum of our parts and it is this that brings a vitality to an uncanny experience – a feeling that is hard to put into words – but *asserts life* as a forceful dimension of experience – even death.

[141] Royle, *The Uncanny*, p.vii.

[142] Milan Kundera, *Immortality* (London: Faber & Faber, 1990), p.4.

The passage originally caught my attention for a number of reasons. Firstly, it foregrounded the possible uncanny dimension of names and naming.[143] More importantly, however, was the way in which the novel's narrator singled out the gesture as a harbinger of the uncanny and identified its connection with performativity — as is often explored in the practice of Brass Art. A gesture has the power to disarm when encountered in its potentially shocking individuality, and it can indelibly stay in one's mind. Indeed, Kundera's narrator surprises himself with the realization that 'a gesture is more individual than an individual'.[144] Later in the novel the idea of a gesture being unique and personal is also undone — as we discover that powerful displays of gesture, such as Agnes's, can be copied and doubled by studious observation of the original.[145] Thus, there is a sense in which the migration of gestures from person to person undoes personal identity and reveals the uncanny through transmission.

Immortality acknowledges that we are corporeal creatures and there is a sense in which our natural gestures and movements grow with us uniquely. The uncanny is shown to haunt the body as the same gesture can appear in different phases of an individual's life as suddenly out of time or out of place. A gesture can also be grafted on to another human being, or it can reveal that something is wrong through surprising repetition.[146] Furthermore at its most uncanny, as imitation or simulation, a gesture can render something inhuman through its lack of verisimilitude.[147] Brass Art's practice plays with these different interpretations and inscriptions of vitality.

In 2000 I produced an artwork titled *The Trespass of her Gesture* in response to Kundera's *Immortality* with Spencer Roberts.[148] The work tied gesture directly to writing, and the act of writing to inscription. The character's gestures were constant, whilst the texts written were randomly sourced from a bank of possible pre-determined choices.

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[143] The Uncanny dimension of names was discussed above on pp.44-45.
[144] Kundera, *Immortality* pp.7-8.
[145] Ibid., p.41. Agnes' gesture is copied and 'it was as if two distant times had suddenly met in a single second, and two different women in a single gesture.' p.42.
[146] Royle, *The Uncanny*, p.89.
[147] Kelley, *The Uncanny,* p.36.
[148] Anneke Pettican and Spencer Roberts, 'The Trespass of her Gesture' (2000). Exhibited in *Urban Cycles*, The National Palace of Culture, Bulgaria (2000); ISEA, Nagoya, Japan (2001); Urban Cycles, Manchester Central Library, Manchester (2002); Drumcroon Arts Centre, Wigan (2003); Bank Art Life, Bank Art, Yokohama, Japan (2004). The title of this artwork is a response to Kundera's novel. The digital artist performing in 'The Trespass of Her Gesture' takes on multiple personalities. Each time she has performed, she writes selected words in the guise of different women. Documentation available at <http://www.newitalianblood.com/index.pl?pos=01.00&item=4134>[accessed 29 November 2017].

Thus, a tension was introduced by an unchanging gesture being juxtaposed with a plurality of voice. Similarly in 2001, I produced a travelling neon artwork that could be installed in any space, which rendered my signature in neon.[149] This artwork examined the principle of repeatability.[150] My personal interest in gesture — as something original, mimicked or repetitive — has folded into the practice of Brass Art.

3.5 Film — The Possessor of Magical Powers

In Brass Art's work, it is often 'in a flood of light' that the uncanny emerges.[151] With this in mind it is important to recognise once again the prominence of optical metaphors in Freud's essay, particularly in relation to his interpretation of 'The Sandman'. Royle describes Freud's reading of this story as 'a magnificent, relentless exploration of the uncanniness of seeing and not seeing, of the optical imagination'.[152] Broadly speaking, Brass Art employs light-based media including film, video, laser, neon, white and theatrical lighting, to produce performative artworks with surprising effects. Royle unearths and quotes approvingly Friedrich Kittler's suggestion that 'Silent films implement with technological positivity what psychoanalysis can only conceive of: an unconscious that has no words and is not recognised by His Majesty the Ego'.[153] With equal prescience, this possibility might be ascribed to Brass Art's early fascination with pre-cinematic spectacle, revealing an important connection between light, time-based media and the unconscious. Brass Art's natural curiosity led us first to examine how proto-cinematic objects can create magical effects that give rise to conflicts of judgement for their audiences, and then to create exhibitions and artworks that referenced these devices and sought to mimic their effects.[154] Being led by our curiosity also allowed us to innovate in the production of our digital doubles by playfully engaging with technologies of image reproduction, through testing and sometimes breaking conceived practices. By combining the knowledge we

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[149] Anneké Pettican, *No Identity* (2001), Neon, 1.2m × 0.4m × 0.3m, Turnpike Gallery, Leigh, 1999; *Ich bin,* Galerie 2YK, Berlin, 19 July – 19 August 2001.
[150] Royle, *The Uncanny*, p.194.
[151] Ibid., p.40.
[152] Ibid., p.48.
[153] Ibid., p.77.
[154] Brass Art have visited a number of museums and exhibitions including: Bill Douglas Cinema Museum, Exeter; The National Science and Media Museum, Bradford; *Light! The Industrial Age 1750-1900 Art & Science, Technology & Society,* Van Gogh Museum, Amsterdam October 2000 – February 2001; *Eyes, Lies and Illusions*, Hayward Gallery, London, 7 October 2004 – 3 January 2005; *Beyond Cinema: The Art of Projection, Films, videos and Installations from 1963 to 2005*, Hamburger Bahnhof – Museum fur Gegenwart, Berlin, September 29, 06 – February 25, 07; *Design and the Elastic Mind*, MOMA, New York – February 24 – May 12 2008.

gained from these playful experiments with more traditional analogue processes of doing and making, Brass Art began to develop a hallmark methodology and aesthetic. The remarks made by Lesley Stern in relation to early cinema, which Royle highlights, could just as easily be applied to Brass Art's playful use of the Kinect scanner:

> At its most representational the cinema could bring into focus the unseen or previously unseeable, but the wonder of it was that in addition to representational prowess it possessed magical powers, could make things appear and disappear, could conjure ghosts, could mutilate and multiply and reconstitute bodies — could mess with time and matter.[155]

In a similar way Kittler's idea of a cinematic unconscious that is free of language can also reveal a link between the preoccupations of psychoanalysis and the digitally enhanced image production techniques deployed by contemporary artists. Writing on film, Royle discovers the uncanny potential of cinematic representation to be central to Freud's essay. He suggests that, 'flickering allusively, elusively, illusively at the edge of the textual screen, in particular in the footnote on the double and the reference to Otto Rank' is the evidence that 'Film haunts Freud's work.'[156]

This suggestion is of particular interest to an investigation of Brass Art and our concern for the uncanny because the very light-based media that Royle claims might be hidden at the heart of 'The Uncanny' has provided a way for us to explore some of the motifs collected in Freud's essay: the double, the apparitional, the threshold, the (un)familiar, ambivalence and repetition. Early in our practice Sharon Kivland identified these motifs in her essay *An Itinerary*, written for the Brass Art publication *Galanty* (2005).[157] The settings and situations that Kivland presents recall the blurring of spatial, temporal and

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[155] Royle, *The Uncanny*, p.82.

[156] Ibid, p.76. Royle points out that Freud makes reference to H.H. Ewers' story of 'The Student of Prague' (1913) in a footnote, which supplies Rank with the starting point for his study of the double. But neither here, nor anywhere else in 'The Uncanny' does Freud spell out that 'The Student of Prague' (1913) is in fact a film-drama.

[157] Sharon Kivland, 'An Itinerary', *Galanty*, published by I3 publications, ed. Brass Art pp. 9-35. Kivland's essay hints at Brass Art's exploration of liminal spaces using light-based media when she introduces five fictional settings. In the first place Fernandel is made a 'foreigner' and finds himself trapped between the borders of France and Italy in *The Law is the Law*; in the second place — the 'zone' — Eurydice disappears when Orpheus' gaze meets her reflection in the rear-view mirror in *Orphée*; in the third place as 'X' recalls it is 'impossible to get lost here', 'A' waits by the clock as the stroke of midnight echoes the end and also the beginning of *Last Year in Marienbad*; in the fourth place *Sojourn*, Brass Art's fictional selves haunt the interior of a Chinese bone and ivory tower — a souvenir which recalls a place 'one is in no longer'; in the fifth place the impossibility of saying when, and at which point, one crosses from inside to outside on a Mobius band is imagined.

psychological boundaries which Freud identifies within 'The Uncanny' when he writes 'an uncanny effect often arises when the boundary between fantasy and reality is blurred'.[158]

Theorist Patricia Allmer in her paper '*Shadowdance*: The Mobile Uncanny' links Brass Art's *Freud's House The Double* directly with Hitchcock's psychological thriller *Vertigo* (1958).[159] First with a focus upon the stairs Allmer writes:

> For Hitchcock, the staircase is a specific kind of deformation or *Entstellung*, a mobilising of the uncanny for specific effects. The staircase creates "depth in the single set" and "mobilises the cinematic space" to create suspense. As he notes repeatedly: "Walking up the stairs – suspense: It's like telling a fairy story. You tell it in hushed tones: 'Ssh! And then the woman went up the stairs!'[160]

Allmer also draws an analogy between our film and a scene in *Vertigo*. In matching two moments she writes,

> *The Double*'s staircase, site of its own "suspenseful situation", brings Freud and Hitchcock into an intimate, uncanny dance with each other. *The Double*'s rotation mimics Hitchcock's 360-degree rotation shot around Kim Novak and James Stewart kissing in *Vertigo*…*The Double's Entstellung* seems to decompose Hitchcock's scene and recompose its elements differently, deforming and refiguring the Hitchcockian scene… *The Double* refigures Hitchcock's Freudian references to staircases through Freud's *real* staircase.[161]

The rotation by which the Kinect sensor in *Freud's House: The Double* captures and inhabits space similarly provoked artist and academic Rebecca Fortnum to write 'I was thinking about the spiralling action of the film. The movement reminded me of the panning rotation in Stan Douglas' *Der Sandmann*. I am interested in the fluidity you set up, particularly between over and under as well as around (….and staircases).'[162] One might suggest that, like Allmer, Fortnum is drawn to the ways in which moving image could be said to provide 'an imaginative representation' and 'an unconscious'.[163] Indeed Royle recalls Rank, who writes in relation to the *Student of Prague*:

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[158] Freud, 'The Uncanny', p.150.
[159] Patricia Allmer presented the keynote '*Shadowdance — The Mobile Uncanny'*, at *Folds in Time: Artists' Responses to the Temporal and the Uncanny*, Freud Museum London (2015).
[160] Allmer '*Shadowdance'*.
[161] Ibid.
[162] Rebecca Fortnum personal communication with Brass Art [01 July 2015]
[163] To further emphasise the cinematic as a powerful tool for the imaginative representation of the uncanny and to advance the idea of 'ambivalence' and different intensities of the uncanny I recommend the following films: Charles Laughton's *The Night of the Hunter* (1955) explores knowing and unknowing through gesture and the permeability of threshold spaces; Steven Spielberg's *Jaws* (1975) presents a mostly invisible threat — illustrating the

> An obscure but unavoidable feeling takes hold of the spectator and seems to betray that deep human problems are being dealt with there. The uniqueness of cinematography in visibly portraying psychological events calls our attention with exaggerated clarity, to the fact that the interesting and meaningful problems of man's relation to himself — and the fateful disturbance of this relation — finds here an imaginative representation.[164]

Perhaps this is one of the manifold ways in which we can return to Malbert's original question which seems to acknowledge that *Freud's House The Double Mirror* is suffused with 'emotions somehow, and tragedy almost' because at the heart of the uncanny is a concern with the alluring imaginative representation of man's relation to himself.

3.6 Undercurrents of the Uncanny in Mike Kelley's *Harems*

Considering Royle's idea of visibly portraying 'the interesting and meaningful problems of man's relation to himself', in 2004 I visited Mike Kelley's THE UNCANNY at Tate Liverpool — an exhibition conceived by the artist acting as curator. I was excited at the possibility of seeing many uncanny artworks all gathered together in one space but what I hadn't anticipated was a dissipation of uncanny effects that seemed to result from amassing so many figurative forms in one space. This was particularly surprising, as there were some artworks which I had readily experienced as uncanny when I had first encountered them. Perhaps being told something is uncanny works against surprise and ambivalence — the essential gap in which the element of disbelief lingers. I did however discover Kelley's the *Harems* — consisting of objects he both consciously collected and unconsciously accumulated. These collections were positively uncanny: confusing, playful, dark, distasteful, absurd, funny, strange and full of life.

The *Harems* were conceived by Kelley as being 'in flux', and played an important role in the conceptual framing of the original exhibition in 1993.[165] Kelley linked the impulse to collect with the '"repetition compulsion" in the unconscious mind'.[166] The construction of

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affective power of sound to conjure and haunt when the thing we fear most remains for the most part unseen. In the context of artists' film Steve McQueen's *Bear* (1993) presents a highly charged, silent gestural encounter between two men, and Bruce Nauman's *Violent Incident* (1986) reveals a disturbing staggered action. In both pieces, performative repetition and mimicry create unsettling effects of very different intensities. In the context of arthouse film, Lars von Trier and Jørgen Leth's *The Five Obstructions* (2003), presents a demonstration of a possible methodological approach to creating uncanny effects, and Michael Haneke's *The White Ribbon* (2009), reaches into the darkest corners of play.

[164] Royle, *The Uncanny*, p.77.

[165] See, Kelley, *The Uncanny,* p.8. Kelley conceived THE UNCANNY in 1993 at a time in which Vienna was represented by a 'threshold condition'.

[166] Mike Kelley A NEW INTRODUCTION TO THE UNCANNY, published in *The Uncanny*, Verlag der Buchhandslung Walter König, Cologne, 2004, p.10.

the *Harems* became a collaboration with the collector Larizadeh, which *interested* Kelley and unsurprisingly interested me.[167] Kelley explained that order, subjectivity in the moment, conscious connections, the unconscious, and time, all governed what could or couldn't be added to within the *Harems*.

Some of Kelley's *Harems* have fixed limits like *#7* (247 bubble gum cards) and the point is to collect them all; others appear charming *#1* (76 squeeze toys) as visually generative oddities. However, these objects were in fact collected as percussive instruments. With a similar emphasis on improvising an unforeseen use for objects, *Harem #5* (7 bent coat hangers) reflects the DIY of the everyday car thief in a specific location in LA. This unexpected motivation for a collection happily echoes Brass Art's mis-use of technologies and our strange appropriation of objects — especially during performances — much to the amusement of the specialists we collaborate with.

Some collections were unconsciously gathered *#9* (67 household spoons + 1 photograph of a spoon) and *#8* (282 business cards). These collections are conceptually dull as each collected item seems similar to another. But on closer inspection, the individual differences between mundane items turns out to be fascinating. Another collection mixed the sexualised imagery of the fashion magazine with pornography *#12* (695 pin up photos). These images were gathered by Kelley during his stay in Vienna as research for the artwork *Heidi* when the idea of the uncanny came to him. His fascination with records *#2* and comics *#13* is evidence of Kelley's most intense collecting urge if one regards the size of a collection as a sign of the collector's passion. Yet the story Kelley tells that ties his life with *#4* (19 fossils) possibly makes this the most uncanny collection, as the tale reveals that there is 'life' – memories of childhood curiosity – contained in the 19 fossils. Kelley's anecdote reaffirms the notion of ambivalence and the vital in the uncanny, for how can a fossil harbour life?[168] In total, there were sixteen *Harems*.

What interests me most — looking at the collections now — is the dual sense of conscious and unconscious accumulation. What interested Kelley was the fact that every one of his collections contained absences. When the collector Larizadeh purchased the missing bubble gum cards, Kelley realised he had chosen, on aesthetic grounds, *not* to collect all of them originally, and that the gaps were deliberate. This momentary jolt of surprise — when he saw the cards he remembered he had chosen *not* to collect them —

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[167] Mike Kelley states 'Kourosh has continued, with my permission, to add items to some of the Harems himself. This aspect of *The Uncanny* project is the one that interests me the most at this moment.' p.11.

[168] The fossils link Kelley's childhood to the idea of sexual pleasure, the unknown, repression and the strangely familiar.

interested Kelley as he realised his first stab at determining which collections could and couldn't be added to was as arbitrary and instinctive as the collections themselves. He wrote, 'The uncontrollable impulse to collect and order is, itself, uncanny; the strange sense of loss and wonder attendant to the gaps in collections is uncanny.'[169] John C. Welchman in his essay *On the Uncanny in Visual Culture* examines the process of collecting and uncanny effects and writes, 'each of Kelley's collections, like those of any confirmed collector, has its own internal and external logics and its own niche in his personal history—and possible future.'[170]

In the catalogue to THE UNCANNY Kelley's collected quotations are all tied to aspects of the uncanny. My favourite is the story recalled by Isadora Duncan of her near seduction by Rodin.[171] But others are equally fascinating and range from the well known, D.W. Winnicott's *Transitional* Objects to Candice Bergen's *Knock Wood* – the description of her famous ventriloquist father sharing his knee with her and to her annoyance, her younger brother.[172]

In working towards my thesis I spent some time thinking about the 15 year span for the hand-over of the *Harems* and then had a sense of foreboding, confirmed by Google. Mike Kelley died on the 31 Jan 2012 (14 years into the 15 year contract for the hand-over of *The Harems*). Did I subconsciously know this news or was it a genuine surprise? No-one can ever second guess why someone ultimately chooses to leave this world but I wondered who was looking after Harem #2 because in his text he had stated, jokingly, 'he [Larizadeh] will never get my record collection!'[173]

3.7 Losing and Finding One's Bearings

Royle views Freud's 'The Uncanny' as an unsettled and unsettling text and suggests that it provides an example of what Shoshana Felman calls a 'reading effect' because it is 'continually open to being re-read, but re-read always strangely differently'.[174] Royle suggests that 'to write about the uncanny, as Freud's essay makes admirably clear is to lose one's bearings'.[175] Hélène Cixous claims that 'Freud sees in himself the writer, the one

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[169] Mike Kelley A NEW INTRODUCTION TO THE UNCANNY, published in *The Uncanny*, Verlag der Buchhandslung Walter König, Colgne, 2004, p.12.
[170] John C. Welchman in his essay *On the Uncanny in Visual Culture,* published in *The Uncanny*, p.47.
[171] THE UNCANNY from the Halls of Montezuma, p.21.
[172] Ibid., p.18-19.
[173] Mike Kelley A NEW INTRODUCTION TO THE UNCANNY, p.11.
[174] Royle, *The Uncanny*, p.8.
[175] Ibid., p.8.

whom the analyst must question concerning the literature which psychoanalysis must understand in order to know itself. He is, in his relationship to the writer, as the *Unheimliche* is in its relationship to the *Heimliche*.'[176] Robert Young states that '"The Uncanny" is generally recognized as the text in which [Freud] most thoroughly finds himself caught up in the very processes he seeks to comprehend'.[177]

Tentatively I would like to suggest that Brass Art use the possibility of losing one's bearings as an approach to creativity. In order to know how to proceed, one has to get lost in an idea, concept, place, imagination or materials. Once imaginatively disorientated, one becomes fully immersed in the moment, and in an effort to recover one's bearings it is important to try something new. Other artists Brass Art admire attest to this potentiality. Richard Wentworth wrote in relation to his exhibition *Thinking Aloud*, 'There's a gap between what we recognise as intended and what we dismiss as accidental. It's an ambiguity I'm particularly drawn to.'[178] His comment recalls our in-conversation with Roger Malbert. As a way of introducing his role at the Southbank Centre to the audience he described a selection of artists and exhibitions that he felt resonated with Brass Art and our concerns. Amongst his selection were *Thinking Aloud* and Marina Warner's *The Inner Eye: Art Beyond the Visible*.[179] William Kentridge, in an interview to coincide with his exhibition *Thick Time*, Whitechapel Gallery, London said, 'I am always interested in what I call the 'less good idea'…You start with one plan and then something better emerges from the periphery that would have been impossible without the first thought.'[180]

In developing this thesis I have a fuller understanding of the opaque complexity of the uncanny. I have avoided any direct attempt to try to definitively pin the concept down but I have endeavoured to allude to the various intensities of experience it yields and where Brass Art's concern with the uncanny is made manifest. It is an elusive experience. In

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[176] Hélène Cixous, *Fiction and Its Phantoms*, p.532

[177] Royle, *The Uncanny*, p.8. Furthermore, Freud's writerly disorientation highlights the performative aspect of the uncanny as recognized by Cixous. See Cixous, 'Fiction and Its Phantoms', passim.

[178] Wentworth and Groom, *Thinking Aloud,* p.11.

[179] Roger Malbert was the exhibition organizer for Richard Wentworth's *Thinking Aloud* and Marina Warner's *The Inner Eye*. Malbert suggested these exhibitions' share some aspects of our practice: a flow of connections, a carte blanche curatorial strategy, the reimagination of invisible realms.

[180] William Kentridge, Interview with Nicholas Wroe, 'Out of South Africa: how politics animated the art of William Kentridge', *The Guardian* 10.09.16 <https://www.theguardian.com/books/2016/sep/10/out-of-south-africa-how-politics-animated-the-art-of-william-kentridge> [accessed 13 August 2017]

illustrating the gap 'between' different sensory modalities that can sometimes create an uncanny effect Royle shares the following anecdote of Freud's:

> For this explanation of the origin of infantile anxiety I have to thank a three-year old boy whom I once heard calling out of a dark room: 'Auntie, speak to me! I'm frightened because it's so dark.' His aunt answered him: 'What good would that do? You can't see me.' 'That doesn't matter,' replied the child, 'if anyone speaks, it gets light.' Thus what he was afraid of was not the dark but the absence of someone he loved.[181]

The interdependence of sound, light and shared human presence, highlights a relationship between psychical and material reality that is very important to Brass Art's concern with the uncanny.

Nicholas Royle suggests that the boy is comforted by an 'eerily synaesthetic figure, a mixture of seeing and hearing, of a voice that lightens the dark'.[182] Whilst Brass Art combine silence and darkness in many of our installations and deliberately use sound and voice to create 'affect', our work is not synaesthesic. However, the use of voices and noises — often recorded on location and re-composed in the studio — creates intimate and focused experiences for our audiences, Figure [22]. Sound also informs our imaginative performances in situ. In the dining room sequence, filmed in the Brontë Parsonage and described in chapter one, the coordination of our dancing around the table is disrupted, as we are each individually moving in response to a different soundtrack playing on earphones hidden in our costumes.

The contrast between what one hears and how one moves, and between what one sees and what one hears — particularly in the *Shadow Worlds | Writer's Rooms* series — has a disorientating effect. In the installation *The Imagining of Things* (2012) the immersive sound scape rolling across and around the gallery is deliberately unsettling. Spanning an hour the voices and sounds shift the mood presented in the Brontë video installations like a sonic weather front. In *Freud's House The Double Mirror* the unexpected collision of sight and sound and sometimes silence results in a binaural experience that locates the audience more deeply in their immediate bodily experience whilst, at the same time, it transports them to the former London home of Freud. The dissonance that complicates the 'between' in the audience's sensory modalities can be disconcerting — things that should sound light

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[181] Royle recalls Freud's anecdote about a young child's fear of the dark which is pertinent to Brass Art's interest in how the power of sound depends on the intertwining of material and psychical reality. (Freud, *The Pelican Freud Library,* trans. James Strachey, Alex Strachey and Alan Tyson, ed. James Strachey, Angela Strachey, Alan Tyso and Albert Dickson, 15 vols (Harmondsworth: Penguin, 1973-86), Volume 7, p.147, n.1. Quoted Royle, *The Uncanny,* p.110).

[182] Royle, *The Uncanny,* p.110.

are weighted with a resonant bang and a waltz that lulls us into a sense of security dissipates — thus it is possible that for some members of the audience the uncanny is awakened as this disorientation may revitalise their sensory awareness.[183]

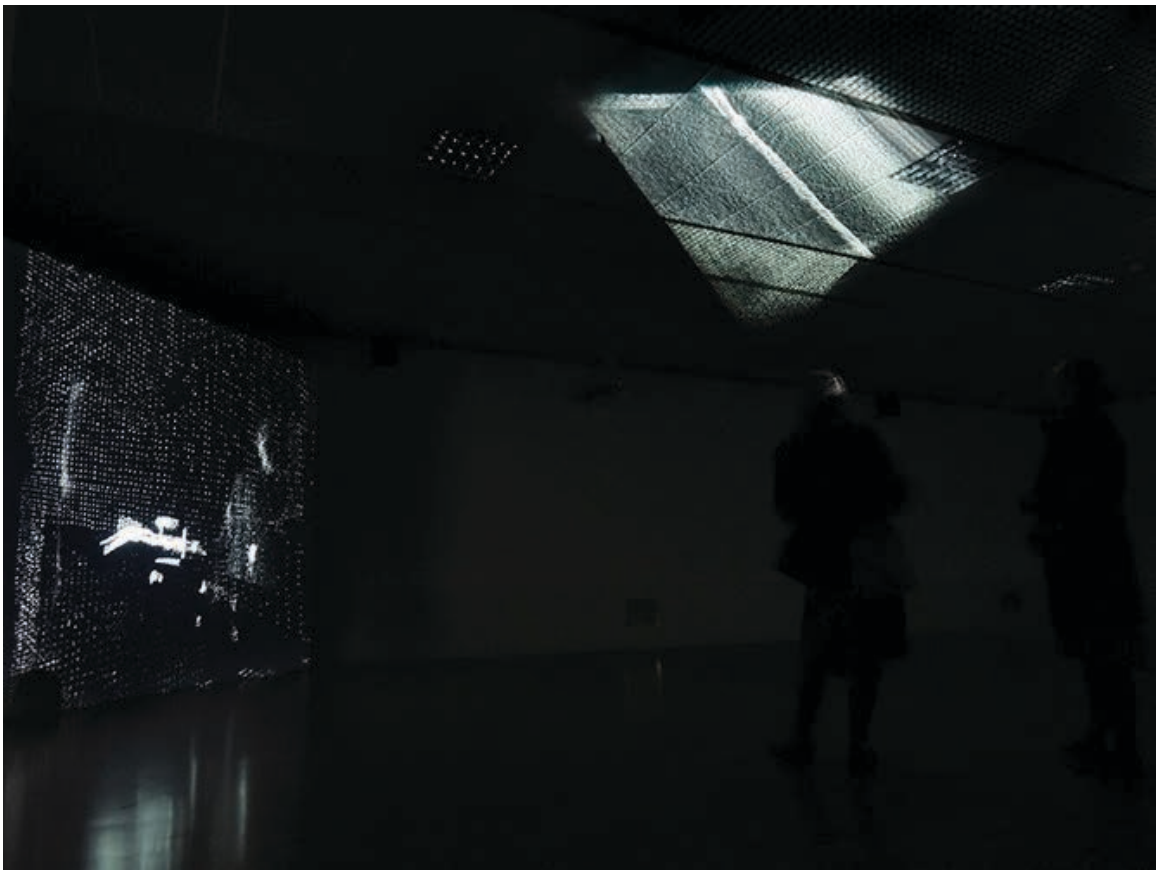

Figure [22] Brass Art, Shadow Worlds | Writer's Rooms Brontë Parsonage, The Imagining of Things, Huddersfield Art Gallery, 2013

It seems apt to end by mentioning two figures in the collection of antiquities Freud brought together in his study at Maresfield Gardens. First, the artefact that was sent on alone in advance of the Freud family as they fled Nazi persecution in Vienna: a winged figure of Eros.[184] Second, the bas-relief of Gradiva, the walking woman, hanging in Freud's study. Anthony Vidler — after Freud — uses William Jensen's 'Gradiva' in his chapter *Buried Alive* to suggest the emergence of a life force, when he observes,

[183] Monty Adkins, Chara Lewis, Anneké Pettican and Kristin Mojsiewicz (2017) 'Shadow Worlds | *Writer's Rooms: Freud's House', Proceedings of the Fifth Conference on Computation, Communication, Aesthetics & X,* Universidade do Porto, *(Lisbon xCoAx* 2017), pp.273-280.
[184] Brass Art, 'A house within a house within a house within a house', p.376

> What had formerly been the city of Pompeii assumed an entirely changed appearance, but not a living one; it now appeared rather to become completely petrified in dead immobility. Yet out of it stirred a feeling that death was beginning to talk.[185]

Life emerges, even when the world is petrified in dead immobility. I would, therefore, playfully offer Eros and Gradiva as symbols of vitality that suggest that the uncanny's diverse sources, as well as being haunted by repressed fear, may be life-affirming too Figure [23].

Figure [23] Gradiva, Freud Museum London

[185] Vidler, *The Architectural Uncanny,* p.45.

CHAPTER 4

Concluding Remarks

To return to where we started is to return to something recognisable, but perhaps to see it in a different light. This might be said of the understanding of Brass Art's concern with the uncanny that has emerged over the course of this thesis. This exploration has considered multiple senses of the uncanny, and their intensities of expression in the works and working methods of Brass Art — ultimately arriving at a conception of the importance of a vitalistic notion of the uncanny in relation to our practice.

We have seen how a sense of the vital might emerge out of the uncanny's fundamental ambivalence. We saw in Chapter one how life and death can be seen to host one another — although the feeling of terror and the Freudian notion of the death drive feature prominently in some traditional, more orthodox, readings of the uncanny, we can also locate a more life-centred aspect of the concept. With this in mind, I have stressed what has been positioned in more contemporary readings as the fundamental instability of the concept itself, as well as exploring the vital, transformative dimension of uncanny experience.

Starting from the conversation between Roger Malbert and Brass Art, we saw in Chapter one how the uncanny might be considered a vital power that is associated with the transformation of the familiar into the unfamiliar, and vice-versa, and how processes of defamiliarisation and refamiliarisation feature prominently in the work of Brass Art. We can see this evidenced in *Moments of Death and Revival*'s hybrid models — part real-life, part fantasy; in *Still Life No.1*'s digitally scanned museum artefacts — duplicated and 3D printed for the table-top installation, coupled with our doubled miniaturised bodies; in *Trine Messenger*, modelled from 4D data of Brass Art's facial scans — merged to create the hybrid inflatable sculpture; and in the animated heads of *The Air Which Held Them* — inflating and deflating to create a dynamic breathing presence. Similar processes are at work when Brass Art observe, model and imitate one another in our performances, at once embracing and complicating our individual identities, and celebrating our collective life. Attempting to mimic the natural poses of one another in the 3D body-scanning booth revealed how awkward and strange someone else's gestures may feel, but when we reviewed the image files, we appeared to ourselves as familiar strangers. One of the mimicked poses from this research project took on a migratory life of its own, as it became the inspiration for the artwork *Rooted and Established*. The masks for our performance at

the Brontë Parsonage invoked illusory, hybrid characters with familiar gestural traits that appeared in the Kinect footage and the photographs for the *Shadow Worlds | Writer's Rooms* series. It is through processes such as these that Brass Art could be said to actively perform its own subjectivity.

While life and suggestions of mortality are present in our practice, the conception of violence and disturbing rupture associated with more traditional readings of the Freudian uncanny is rarely found in our work. Instead a subtle engagement with life's rhythms has been proposed. Ours is a veiled or more ambulatory sense of the uncanny, in which one intuits a feeling, reflecting the capacity of the concept to induce what Grunenberg has positioned as a 'pleasurable shiver of uncertainty'.[186] Resonating with Bernstein's association of the uncanny with assertion and hint in Chapter three, Brass Art set out to play with the qualities of our feelings aroused by the spaces, archives, situations, materials and technologies we encounter or sojourn within.

Importantly, we have seen how the vital uncanny is perhaps as — or even more — central to the experience and working methods of Brass Art, as it is to the audience's of our work. We saw in Chapters one and two how the works are often uncanny, for the members of Brass Art, and how the group became associated through a name which enabled it to explore aspects of group and individual identity. These chapters demonstrate that in our performances and their orchestration Brass Art remain open to life — to the contingency of unconscious influences —and allow moments of uncanny vitality to arise. Similarly, Chapters one, two and three emphasise the importance of the affective dimension of surprise in both the construction and reception of the work and how both happenstance and resonance are significant tools in our methodologies. In Chapter three I presented our emphasis on the contingency of losing and finding one's bearings to reveal the dynamic way in which we work.

Alongside these vitalistic working methods is a tendency to gravitate towards what might be positioned as a series of vital materials — such as light, air and the shadow. Chapters one and two drew attention to the vital dimension of the shadow — a form which is at once fleeting, ethereal, amorphous, and interpretative. Importantly, we have seen how such an agenda can offer alternative approaches to technologies of image capture — from the silvered plate of the mirror through to the infra-red camera and conical laser of the Kinect sensor. We have also seen how our doubles are uncoupled, deflated, projected, merged, bifurcated and unsettled using analogue and digital processes and performances.

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[186] Christoph Grunenberg *Life in a Dead Circus – The Spectacle of the Real* in THE UNCANNY, p.60.

As a response to the question, initially proposed by Malbert, Brass Art could reply that our concern with the uncanny emerges through our private performances, apparitional doubles, a new kind of spectrality, rotational returns, uneasy repetition, re-animation, defamiliarisation and Brass Art's seeming invisible trespasses or sojourns that reveal an engagement with ambivalence.

Freud was acutely aware of the at once experiential and affective dimension of the uncanny. According to Christoph Grunenberg 'the uncanny needs stimuli (whether visual, aural, haptic or textual) to release suppressed memories and let them rise to the threshold of consciousness.'[187] In this spirit Brass Art enter collections, transitional spaces and more recently the homes of our chosen writers. As Grunenberg has acknowledged there is a sense in which 'the uncanny is concerned with what is concealed: this can mean either out of sight, hidden or locked away' but it may equally reference something which is 'out in the open yet invisible to us because of darkness or some psychological inhibition.'[188]

The image with which I will end this thesis might serve as a playful example of the kind of stimulus Grunenberg has in mind. Figure [24] brings to light something that normally remains hidden since it is a rare documentary image of Brass Art in performance. We are encircling the ruin at Wycoller Hall as part of the Kinect work for the Brontë project. The figure of Gradiva has been suggested as an emergent, but nevertheless distinguishing motif in this thesis: an ambulatory double.[189]

In 1907 Freud wrote about Wilhelm Jensen's 'Gradiva'. Shortly afterwards, on a visit to the Vatican, he came upon a bas relief representation of three women, Figure [25]. The foremost woman in the image was Gradiva. Pleased by this coincidence, Freud bought his replica. She had at least double significance for him: in the first instance as the Roman bas-relief named Gradiva ('the girl stepping forward' of 'spritely gait') but also as Zoe Bertgang, the original woman in Jensen's story.[190] This photograph of the three women of

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[187] Grunenberg *Life in a Dead Circus*, p.57

[188] ibid

[189] It is also perhaps of interest to note, 'When the surrealists opened an art gallery in Paris in 1937, they called it Gradiva. This was a tribute to Freud and his essay 'Delusions and Dreams in Jensen's *Gradiva*' (1907) - the first psychoanalytic study of a work of literature. The title of Jensen's book referred to a Roman bas-relief of a walking woman. For the surrealists this figure symbolized the mystery of dreams, sexuality, amour fou. But Freud used the book as an example of the return of the repressed, the compromise of neurotic symptoms and the psychoanalytic cure.' <https://www.freud.org.uk/exhibitions/10507/gradiva-the-cure-through-love/> [accessed 19 December 2017]

[190] Freud's Gradiva is a reproduction. Her original can be found in the Museo Chiaramonti in the Vatican, where Freud purchased his copy in 1907. In Jensen's story, Zoe Bertang operating under disguise, reframes lost memories and she seeks liberation for herself and

Brass Art performing unintentionally echoes the image of Gradiva. This echo was a surprise discovery of my research for this thesis, and the photograph is presented here as confirmation that images can acquire a resonance that was unintended and possibly uncanny.

Figure [24] Brass Art, Shadow Worlds | Writer's Rooms: Wycoller Hall, Performance still, 2011

Figure [25] Gradiva, Museo Chiaramonti, the Vatican (no.644)

Norbert Hanold which Freud used as his fictional novel in the evolution of *Delusion and Dream* (1907).

Appendix

A selection of Brass Art publications that are of relevance to my thesis are detailed in the appendix alongside some pertinent exhibition catalogues, critical and contextual essays and press articles. Where possible I have provided links. All sites were accessed on 8th July 2018. A complete list of Brass Art publications is available on the website www.brassart.org.uk

Core Publications:

Still Life No.1
Moments of Death and Revival
Trine Messenger
The Air Which Held Them
Shadow Worlds | Writer's Rooms: Brontë Parsonage
Shadow Worlds | Writer's Rooms: Freud's House: The Double and *Freud's House: The Double Mirror*

Still Life No.1

Group Exhibitions
Whitworth Art Gallery, Manchester, *Dark Matters,* 24 Sep 2011-15 Jan 2012

Commission
Whitworth Art Gallery

Research Grants
Association of Art Historians

Exhibition Catalogues
Dark Matters Gallery Booklet
http://darkmattersart.com/?ha_events=dark-matters-publication, [accessed: 8 July 2018]

Dark Matters Teachers Resources
http://darkmattersart.com/?ha_events=dark-matters-teachers-pack, [accessed: 8 July 2018]

Exhibition Documentation
*Dark Matters: Shadow, Technology, Art Exhibition Trailer, (*Manchester: Whitworth Art Gallery, 2012), https://www.youtube.com/watch?v=kQPw-no2BAI, [accessed: 8 July 2018]

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Alÿs, Francis, *ZocaloZocalo*, (1999), single-screen DVD projection with soundtrack, recorded from sunrise until sunset, May 22, 1999, by Francis Alÿs in collaboration with Rafael Ortega, Mexico City

Antoni, Janine, *Umbilical*, (2000), Cast sterling silver of family silverware and negative impressions of artist's mouth and mother's hand, dimensions 20.32 × 7.62 × 7.62 cm

Arnold, Martin, *Passage à l'acte*, (1993) black and white, duration 11min., 17sec.

Bellmer, Hans, *La Poupée (The Doll)*, (1935). Hand coloured, black-and-white photograph. ©CADAGP, Paris and DACS, London, 2016

Borremans, Michaël, *The Journey*, (2002), pencil, ink, varnish, watercolour on cardboard, dimensions 15.1 × 22.1cm

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Bosch Hieronymus, *The Garden of Earthly Delights*, (Madrid, Museo del Prado, c.1490-1500), oil on oak panel, dimensions 220 × 389 cm

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Bosch, Hieronymus, *Tree Man,* (c.1505), pen and brown ink on paper, dimensions 27.7 × 21.1 cm

Bourgeois, Louise, *No Exit*, (Paris, Fondation Louis Vuitton pour la Création, 1989), wood, painted metal, rubber, dimensions 209.5 × 213.3 × 243.8 cm

Bourgeois, Louise, *Femme Maison*, (New York, Solomon R. Guggenheim Museum, 1994), dimensions 25.2 × 18cm

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Cahun, Claude, *Self portrait (in cupboard)*, (Jersey, Jersey Heritage collection, 1932), photograph

Calle, Sophie, *The Hotel, Room 47* (1981), two-part framed work comprising photographs and text, dimensions 214 × 142 cm

Calle, Sophie, *Take Care of Yourself, (*2007), 107 women's response to an email, dimensions: various

Calle, Sophie, *Exquisite Pain (Count Down – 66,)* (2000), black & white photograph, hand stamped with red ink, edition of 3 French & 3 English, dimensions 82 × 124 × 3 cm

Cardiff, Janet, *Villa Medici Walk* (1998), audio walk, duration 16min., 22sec.

Chadwick, Helen, *Piss Flowes,* (The Estate of Helen Chadwick, 1990-92), 12 *bronze, cellulose lacquered sculptures, individual dimensions 70 × 65 × 65cm*

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Claerbout, David, *Rocking Chair,* (2003), double-screen interactive video installation, black and white, silent

Clark, Michael, and company, *I Am Curious Orange,* [London, Sadler's Wells, 1988]

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Dean, Tacita, *Disappearance at Sea*, (1996), 16mm film, anamorphic colour, sound, 13min., 9sec., duration

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Douglas, Stan, *Der Sandmann* (New York: Solomon R. Guggenheim Museum, 1995), two-track 16 mm black-and-white film projection and stereo soundtrack, 9min., 50 sec., continuous loop, dimensions variable

Duchamp, Marcel, *Nude Descending a Staircase, No.2*, (Philadelphia, Philadelphia Museum of Art, 1912), oil on canvas, 147 cm × 89.2 cm

Dumas, Marlene, *Models*, (Eindhoven, Van Abbemuseum, 1994), ink and chalk on paper (100 drawings), dimensions (each) 62 × 50 cm

Dzama, Marcel, *Inventory of the queen*, (2011), diorama: wood, glass, cardboard, paper collage, watercolor, and ink, dimensions 54.6 × 64.1 × 30.5 cm

Dzama, Marcel, *My mother, my father, my sister, my killer, my lover, my savior, and other faces I once knew*, (2014), watercolor, gouache, and graphite on paper, dimensions 54 × 81.9 × 2.2 cm

Gallagher, Ellen, *Morphia* (2008-12), double sided mixed media drawings, ink, pencil, watercolour, varnish, oil, gesso, egg tempera, polymer medium and cut paper on paper, dimension vary

Gallagher, Ellen, *Bird in Hand* (London, Tate, 2006), oil paint, ink, paper, polymer, salt and gold leaf on canvas, 238.3 × 307.2 cm

Goodyear, Rachel, *gathering*, (2009), pencil and watercolour on paper, dimensions 42 × 60cm

Gordon, Douglas, *24 Hour Psycho* (Kunstmuseum Wolfsberg, 1993), commercially available video tape of the film "Psycho" by Alfred Hitchcock, video player with variable playback speed, video projector, semitransparent screen, dimensions 300 × 400 cm resp. 400 × 600 cm

Gursky, Andreas, *Atlanta*, (1996) Cibachrome Print, edition of 6, 186 × 256 cm

Hatoum, Mona, + *and* –, (MOMA, New York, 1994-2004), sand, steel, aluminium and electric motor, dimensions 27 × 400.1cm

Hatoum, Mona, *Corps Étranger* (Foreign Body), (Tate, London, 1994), video installation, dimensions variable

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Hoedt, Alex, *Once A Year*, (Göttingen, Steidl, 2013)

Hopper, Edward, *House by the Railroad*, (New York, MOMA, 1925), oil on canvas, dimensions 61 × 73.7 cm

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Jonas, Joan, *Song Delay*, (1973), b&w, sound, 16mm film transferred to digital, duration18min., 35sec., dimensions variable

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Kelley, Mike, *Harem #4, (London, Tate, 2004) 13 rocks and fossils*

Kentridge, William, *More Sweetly Play the Dance*, (2015)

Kentridge, William, *I am not me, the horse is not mine,* (2008), eight-channel video installation

Kentridge, William, *Walking Man*, (2000), Linoleum cut composition, 242.6 × 97.8 cm

Kircher, Arthanasius, *Magic Lantern, Ars Magna Lucis et Umbrae*, (Amsterdam, 1671), Bill Douglas Centre, University of Exeter

Kneebone, Rachel, *At the Edge of Dawn and Darkness*, (2009), porcelain, dimensions 57.2 × 51 cm

Kneebone, Rachel, *The Black Shadow projecting on me appeared to elect its Prey*, (2012), porcelain, dimensions 69 × 42.5cm

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Lialina, Olina, *Best Effort Network* <http://best.effort.network/> (2015) [accessed: 8 July 2018] net art

Lucas, Sarah, *Pauline Bunny* (London, Tate, 1997), wooden chair, vinyl seat, tights, kapok, metal wire, stockings and metal clam, dimensions 95 × 64 × 90 cm

Magritte, Rene, *La lecture defendue*, oil on canvas, (Bruxelles, Musees royaux des Beaux-Arts de Belgique,1936) 54.4 × 73.4cm

Magritte, René, *The Lovers*, (New York, MOMA1928), oil on canvas, dimensions 54 × 73.4 cm

Marclay, Christian, *Guitar Drag* (New York, Paula Cooper Gallery, 2000), video, sound, duration 14min.

Marclay, Christian, *The Clock*, (London, Tate, 2010), video, projection, colour and sound (stereo), duration 24hrs

McCall, Anthony, *Line Describing a Cone*, (1973)

McDonald, Andrew, *Comfort Falls*, (Manchester, 2015), drawn animation

MacDonald, Andrew, *John's Country,* (Manchester, 2005), drawn animation

McQueen, Steve, *Bear*, (London, Tate, 1993), film, 16 mm, video projection, black and white, duration 10min., 35sec.

Mueck, Ron, *Ghost*, (1998)

Nauman, Bruce, *Violent Incident*, (London, Tate, 1986`) video, 12 monitors, colour and sound, loop, dimensions 200 × 250 × 90 cm

Nougé, Paul, *Le bras révélateur from Subversion des images* (c.1929–30), black and white photograph

Muñoz, Oscar, *Proyecto para un Memorial*, (2003-2005), five channel video projections, without sound, duration 7min., loop

North by Northwest, dir., Hitchcock, Alfred, (Metro-Goldwyn-Mayer, 1959) duration 2hr 16min

Ono, Yoko, *Cut Piece* (Kyoto, Japan, 1964; Carnegie Hall, New York, 1965), performance artist with audience, duration variable

Oppenheim, Méret, *Object [Breakfast in Fur],* (Paris, 1936)

Ousler, Tony, *The Most Beautiful Thing I've Never Seen,* (London, Tate, 1995), sofa, mannequin and video, projection, colour and sound (stereo), dimensions 210 × 220 cm., duration 6min., 23sec.

Paik, Nam June, *Magnet TV* (Whitney Museum of American Art, 1965), modified black-and-white television set and magnet, dimensions 98.4 × 48.9 × 62.2 cm.

Paolo Canevari, *Bouncing Skull*, (2007) video, duration 10min., 30sec., loop

Parker, Cornelia, ed. *Brontëan Abstracts* (Howarth, Bronte Society, 2006)

Parker, Cornelia, *The Maybe*, (Serpentine, London, 4-10 September 1995), glass cabinet, actress Tilda Swinton

Pennacchi, Pier M., *The Redeemer Blessing, attributed to Giovanni Martini da Udine* (Galleria Nazionale Parma, c., 1500), oil on wood, dimensions 138.3 × 67.4 cm

Polke, Sigmar, *The Third Estate [Der dritte Stand], (New York, MOMA,1995)* screenprint, *composition* 41.6 × 60.9 cm; sheet: 54.9 × 75 cm

Psycho, dir., Hitchcock, Alfred, (California, Shamley Production, 1960), duration 1hr 49min.

Rear Window, dir., Hitchcock, Alfred, (Paramount, 1954), duration 1hr 52min.

Redon, Odilon, *Eye-Balloon [Œil-ballon],* (New York, MOMA, 1878), charcoal and chalk on colored paper, dimensions 42.2 × 33.3 cm

Redon, Odilon, *Eyes closed [Les yeux clos*], (Paris, Musée d'Orsay, 1890), oil on canvas, 44 × 36 cm

Rist, Pipilotti, *Ever is Over All*, (New York, MOMA, 1997). 2-channel video installation with overlapping projections, color, sound with Anders Guggisberg, left-hand projection 4min., 09 sec., right-hand projection 8min., 25sec., continuous loop

Rozin, Daniel, *Peg Mirror*, (2007), edition of 10, 650 cylindrical wood pieces, motors, circuits, custom software, microcontroller, diameter 104.1 cm, depth 17.8 cm

RSC, *Doctor Faustus*, (2016), [London, Barbican, September 2016]

Satz, Aura, *Spiral Sound Coil*, (2010)

Smith, Kiki, *Little Mountain*, (Minneapolis, Walker Art Centre, 1993-96), cast leaded glass, dimensions 8.1 × 10.3 × 5.1 cm

Smith, Kiki, Tuttle, Richard, *Bouquet*, (2001), 18-ct gold pin cast, 19th century silk damask, armature wire, pinewood, hardware, dimensions 21.6 × 22.9 × 14.0 cm

Smith, Stephanie, Stewart, Edward, *Intercourse*, (1993) synchronized colour video projection, amplified sound, looped, dimensions variable

Suh, Do Ho: *Staircase-III*, (London: Tate, 2011), polyester and stainless steel, dimensions variable

Sze Sarah, *Timekeeper* (2016), mixed media, mirrors, wood, stainless steel, archival pigment prints, projectors, lamps, desks, stools, stone, dimensions variable

Tango, dir., Rybczyński, Zbigniew, (1983), film duration, 8 min., loop

The Double Life of Veronique, dir. Krzysztof Kieslowski (1991), colour, duration 1hr., 38min.

The White Ribbon, dir. by Michael Haanke, (2009), black and white film, duration 2hrs., 24min.

Three Colours, dir. Krzysztof Kieslowski, Red (1994), colour, duration 1hr., 39 mins., Blue (1993), colour, duration 1hr 38 mins., White (1994) colour, duration 1hr., 31min.

Tuymans, Luc, *Ballroom Dancing*, (San Francisco Museum of Modern Art, 2005), oil on canvas158 × 103.5 × 4 cm

Tuymans, Luc, *Chalk*, (2000), oil on canvas, dimensions 72.4 × 61.6 cm

Unknown, *Sheila Legge as a Surrealist Phantom in Trafalgar Square, for the International Surrealist Exhibition*, (1936)

Vertigo, dir., Hitchcok, Alfred, (Paramount, 1958) duration 2hr 9min.

Viola, Bill, *Stations*, (New York, MOMA, 1994), Five-channel video (color, sound), five granite slabs, five projection screens, overall dimensions 610 × 1525 × 1525 cm

Viola, Bill, *Catherine's Room* (London, Tate, 2001), Video, 5 flat screens, colour, dimensions, 38.1 × 246.0 × 57.0 cm

Walker, Kara, *'…the angry surface of some grey and threatening sea',* (2007), 16mm film and video transferred to DVD, colour, silent, painted plywood trees, dimensions various

Walker, Kara, *The Emancipation Approximation (Scene #18)*, (Jordan Schnitzer Family Foundation, 1999 – 2000), edition of 20, screen print, 111.76 × 86.36 cm

Walker, Kara, *The Rich Soil Down There*, (Boston, MFA, 2005 (2002), 457.3 × 1005.86 cm

Wall, Jeff, *Mimic*, (Toronto, Ydessa Hendeles Art Foundation, 1982), cinematographic photograph, transparency in lightbox 198 × 228.6 cm

Wallinger, Mark, *Self Reflection* (London, Freud Museum, 28 July 2016 to 25 September 2016), installation

Warhol, Andy, *Outer and Inner Space*, (1966), two 16mm film reels 33min., projection dimensions variable

Warhol, Andy, *The Shadow*, (1981), lithograph on paper with powder diamond, dimensions 96.5 × 96.5 cm.

Warhol, Andy, Screen Tests (Screen Test Dali), (c. 1964-66), 472 short, silent, black-and-white portraits shot on Bolex movie camera

Wearing Gillian, *Confess all on video. Don't worry you will be in disguise. Intrigued? Call Gillian* (1994), video 30min.

Wood, Sam Taylor, *Brontosaurus*, (1994), single screen projection, dimensions vary

Woodman, Francesca, *Untitled*, (Rome, Italy, 1977-78), photograph

Woodman, Francesca, *From Angel Series*, (Rome, Italy, 1977), photograph

Woodman, Francesca, *House #3*, (Providence, Rhode Island, 1976), photograph

Woodman, Francesca, *Talking to Vince (self-portrait)*, (1975-8), photograph

Woodman, Francesca, *Untitled, naked man with rabbit mask…*, (1972-5), photograph