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**Observations of interaction between artwork and audiences as  
shared experience through individual memory perspective.**

**Jessica Long.**

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements  
for the degree of Masters Art as Research.

The University of Huddersfield.

January 8th, 2017.

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## Abstract

Through a rigorous development of art practice, this thesis investigates how artworks can affect an audience and how this is manipulated through context, presented information and existing audience awareness. I will argue that artworks are representations of emotions which relay information to an audience which in turn is a catalyst for emotions, creates their opinions, further ideas themselves.

The thesis presents three sections; these sections are dedicated to distinct areas of the project that have overlapped, changed and escalated to further areas of study, the development of methodology from practice led to rational philosophy and artwork practice. These sections each define the areas of research found and utilized: and the method in which these theories were developed, tested and analysed through artistic practice.

The first section contains a literature review; this supports and overlaps with the core research (section three). This covers all nine areas this project has led to, experimenting with in both ideas and practice. The Literature ranges from Walter Benjamin (1935) *The Work of Art in the Age of the Mechanical Reproduction*, to the recent work of Laura Gonzalez (2010) *Make Me yours: The Psychodynamics of seduction through work of art*. The literature research has influenced the project through various areas of study from practice based research to theoretical study; Mark Ferem (2006) *Bathroom Graffiti*, Brian O'Doherty (1986) *Inside the White Cube: the Ideology of the Gallery Space*, to Francois Laurelle (2011) *The Concept of Non Photography*, Sartre (1943) *Being and Nothingness*, Demian Whitling (2009) *The feeling Theory of Emotion and the Object-Directed Emotions* and Bruce Latour & Adam Lowe (2010) *The Migration of the Aura of the Aura of how to explore the original through its Fac Similes*.

The second section describes the practice led methodology and its relationship to theory. This includes the work of Barrett, E. & Bolt, B. (2010) who used the concept of a 'neo-narrative', written in *Practice as Research: Approaches to Creative Art Enquiry*, to describe the link between theory and practice; which is practiced within this project. As the expression of the experience and knowledge of the practitioner and gives voice to all experiences of the theory and personal meaning: This is the "human element that influences our understanding of aspect of the world" (2010, p. 29).



The third section, Art Practice collects together four practice case studies, which describes the creation of objects from theoretical research and the subsequent observations of responses, ideas and behavioural patterns created through each artwork and the data collection from them. The cases studies include; Hepworth Study, Latrinalia, Spatial Photography, Special Objects vs Reproduced Objects. Individually they explore the varying methods, art styles, materials, documentation and data retrieval of achieving interaction from audience members through artworks: observation & review, latrinalia, photography and origami specifically.

The inclusions of case studies were used to simplify larger theories of how artworks involve audiences within the experience. The studies create a base line of information on how this works in a real gallery, to mimicking this through latrinalia; which creates work through audience participation, without which artwork would not exist. Further expanding the understanding of audience inclusion through opinions collected of photographic methods and testing audience's emotional responses through optional removal of artwork to keep; utilising origami as a reproduced and special object.

This project presents research reviews and data collection from the literature research, case studies and experiments achieved through quantitative and qualitative feedback and observations. The data collected here is a comment on the effects of artworks and their presentational and personal contexts that this project describes.

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## Glossary

**ABSTRACTIONS;** This project defines abstractions as the quality of ideas and the skill of execution and creation, presentation and review.

**ASPECT;** Sartre (1943, p. 13) claims that “the object aspect and altogether in that aspect and altogether outside of it” as it is within and in the aspect through the appearance of the object. Although Sheldon (2016) writes that aspect presents a reflection of truth or false based in context and subject. This is due to its “capacity to enter into relations with other concepts and for the kinds of events those relations will produce – which is fundamentally a matter of form” (para. 23).

**AUTHENTICITY;** This project encountered authenticity through Benjamin (1935, p. 221) and thus utilises his definition as “the essence of all that is transmissible from its beginning, ranging from its substance duration to its testimony to the history which it has experienced.” Hence this term is used to apply to replicas, etc. as within art practice the original work presented as the only work of its kind.

**CONTEMPORARY;** This project defines contemporary through a contemporary art background that insinuates that contemporary is the recent, occurring or existing at the present.

**CONTEXT;** This project, the context for this entire glossary; defines context itself as the setting for an event, idea, objects, etc, that allows it to be appropriately understood or perceive.

**DONEGALITY;** This project takes this from Lewi (2008) as denoting “the spiritual essence of quality of a work of art as intended by the artists and inhabited unconsciously by the reader. The donegality of a story is its peculiar and deliberated atmosphere or quality.”

**EXPERIENCE;** This project uses the term experience as in the participation of a subject with a specific area or object which gives a memory or emotion to the time-space it happens in.

**IKEA EFFECT;** This is a personal term used to describe the observable method in which persons walk around a gallery or museum: which is to turn to the information panel – read for 2 minutes average and walk around the edge of the room and then leave.

MONA LISE SYNDROME; This is a personal term to describe the difference between a visual presented via any other method that the actual object presented physically. For example, the image of Mona Lisa, whom most know what it looks like; however, those who have seen the work in its original format observation is different, emotionally.

TAUTOLOGIES; This project specifically defines this as the repetition of the same meaning, considered an aspect of style.



# Introduction

This project is a merging of art practice and research into both artwork and literature; and is presented in three chapters, each contains the experience and outcome of distinct areas that have built up this projects development. These areas; Literature Review, Methodology and Art Practice contain the exploration of the projects aim of understanding and progressing the effect of artworks on audiences through manipulation of the image, context and information control.

An aim which has been thoroughly tested through literature research, artist research, methodology experiments and case studies chosen through art practice. All to protest the current use and presentation of artworks through institutes such as museums and art galleries; particularly in comparison to less approved art styles like graffiti and performance art. Therefore, this project develops the practice of using artworks to relay information, emotions or ideas through individual presentation, i.e. visually or tactually, to create individual responses in an audience to further the artworks themselves through time, context or emotion.

## ***Background***

Within the research undertaken, literature and artist research ranged from early 1900s to recent and contemporary works. As the project begun with research into the aura of artworks, Walter Benjamin (1935) *The Work of Art in the Age of Mechanical Reproduction* and (1928) *The Origins of the German Tragic Drama* were core texts which lead to the manipulation of context to present artworks as individual experiences. More specifically, Benjamin led to wider explorations into perspective, space-time and audience context. These areas grew to encompass research into personal perspectives and art gallery manipulation via artists throughout the past century; from the performative art of Robert Barry (1969) *Closed Gallery Piece* to Marcel Duchamp (1938) *I,200 bags of coal* installation, and biological studies of how the eye, memory and emotion function.<sup>1</sup>

This has led to an eclectic collection of literature; beginning with aura of artworks leading to the works exploring replication and context effects; such as Satre (1943) *Being and Nothingness*, Latour & Lowe (2010) *The Migration of the Aura of How to Explore the Original through its Facsimiles*, O' Doherty (1986) *Inside the White Cube: The Ideology of the Gallery Space*, and Bryant (2016) *Phenomenon and Thing: Barad's Performative*

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<sup>1</sup> See Appendix 2, Page 74.

*Ontology*. Allowing the ability to utilize works through various artists and researchers, men and women, and from varying eras.

In terms of art practice, research took an effect of changing the style of work produced in studio experiments, but also effected the works direction through case studies. As such Laurelle (2011) *The Concept of Non-Photography*, became the figurehead of Case Study 3: Spatial Photography; in which the presentation of the same image through three different hard copies explores the effect of presentation over content. Just as Dundes (1965) *Here I Sit – A Study in American Latrinalia* created the Case Study 2: Latrinalia, in which latrinalia artworks were made and placed in public restrooms to introduce art styles through graffiti. Interestingly enough Laurelle (2011) and Dundes (1965) changed the method in which these styles of work were described linguistically. In what was personally explained as aura, a term which fell out of use due to false representation, became individual words to describe the original definition of aura to different styles of practice.

As aura was originally used to describe the distinct individuality of each object (including people) the emotional effect of the experience of the object through memory perception. Which Laurelle (2011) calls non-photography, and Dundes (1965) called Latrinalia.

The necessity to pinpoint specific linguistic terms to appropriately communicate aura without using this word to avoid unnecessary stereotypes, have grown language descriptors and been introduced throughout the project, effecting both the art practice and research through the key terms. Such as Ferem (2006) ‘Culture Jammers’, O’Doherty (1986) ‘Eye’, Frascari (2011) ‘World’, and Merleau-Ponty (1962) ‘Truth’. These terms are explored throughout the project to explain aura through individual styles of work and research areas; most are new terms from the last decade, as to update the previous language from the research taken from a century past – which may still be in effect and true to art research.

As aura is a word in a repetitive cycle of being used professionally as the descriptor to the effect of the difference in artwork through context, audience perception and memory, and space time. And the stereotype of a belief system into the outer expression of emotion in people and objects through colour, sound or smell. This has led to aura being the starting point of the project whilst being left out the dissertation linguistically through misinterpretation during this time period.

### ***Research Focus***

This project has developed to study the effects of image, context and presentation of artwork and how this can be manipulated to change the emotional and logical understanding of artworks by the audience. Within this dissertation is the logical order of the research and case studies that were created to test theories and understand the current order of observation, interaction and effect of artworks presented to audiences. Which has created a baseline understanding of how artworks are presented in galleries, public spaces and online; testing responses and how to ensure more or particular reactions through the manipulation of the image, the media, the presentation and the context given. This project has developed from a previous project to further explore counter culture issues of presentation, ability and permissions and funding through larger social experiments. As art projects that are presented out of approved institutes, specifically areas which audiences would disapprove from cultural social contexts.

Within art research presentation styles are fanatically explored, however this project extends and limits art practice to use these unexpected areas of presentation of artwork to engage audiences outside of the socially dictated rules of art institutes. Such as the no touch rule, the meter space rule and the issue of length of observation from audiences to artworks. This project aims to affect the stigma that street art and outdoor art is only acceptable and clarified as 'real art' based on presentation space, permissions, authority and funding.

### ***Value***

Although the project begins through personal and researched understanding of artwork interactions with audiences; the main body of work included here are the case studies. Which were developed to understand the reality of the assumptions theoretically and build a baseline of information to explore the possibilities of artwork today. This develops the current stereotype of art value through presentation and space; which is an area that lacks involvement of institutions, to build an understanding of how audiences interact with artworks, and how this can be improved through spatial context.

This area of research is explored within galleries to understand how audiences perceive artwork and the best methods of curation to create a better environment in which audiences can interact with artwork. However, this project explores this through alternate spaces. Which develops the effect on audiences of context of artwork presentation. Allowing this project to

explore counter culture areas that academia generally ignores due to the stigmatization of the art world as ‘real art’.

### ***Research and Objectives***

This project aims to develop counter culture contexts through audience interaction of art experience through individual memory perception. Which is developed through areas of biological function of the human body, perception skills and theory, artwork images, presentation and context provided through space-time to audiences. Which can affect shared experience through effecting personal memory.

To explore this area of research the methodology of the neo-narrative was used; created by Latour & Lowe (2010) to include experience of creating this project to present the theory. Although this methodology explores the documentation of the objectives as they progressed due to the tangent-like development through literature research. Therefore, the art practice in turn has influenced the direction of the theory research taken; exploring more than art theory books, to fictional presentations of audience perception according to experience. And vice versa is also true: including literary research to explore through personal experience in creating and testing to aim for certain responses. The objectives were;

- Literature Research: To develop language descriptors concerning aura of artwork; to explore and develop previous theories into this area.
- Art Practice: To experiment with media, style and presentation according to findings in theoretical work.
- Case Studies: 1) to contextualise a baseline of data of the interaction with artwork in an art gallery (Hepworth).
  - 2) Counter culture graffiti (street art graffiti was not used due to personal anxiety over subject and legality issues) to experiment with engaging audiences to interact – up to and including photography and writing with/on the artwork.
  - 3) Image representation through different presentations in hard copy variations of photography methods
  - 4) Testing how people interact with artwork unsupervised (not recorded) and whether they would observe the socially dictated rules to leave the ‘special object’ alone due to perceived borders.

## Chapter One: Literature Review

Literature research has heavily influenced this project in terms of linguistic choices, writing style, presentation and practice. This chapter is split into sections each exploring areas of research that have developed. Historical articulations of aura focus on the works of Walter Benjamin (1935) *The Work of Art in the Age of Mechanical Reproduction* and (1928) *The Origins of the German Tragic Drama* to build a foundation of the research into aura as the descriptor of the essence of artworks. Object and Consciousness continues to explore the aura through objects and how the objects create themselves using Satre (1943) *Being and Nothingness*, accompanied by works from Massumi (1995) and Sheldon (2016).

Subject and Object Perception explores the interaction between the subject and object through human perception literature such as Bogost (2012) *Alien Phenomenology or What it's LIKE to be a THING?* and the work of Barad in Harman (2016) *Agential and Speculative Realism: Remarks on Barad's Ontology* and work from Barad (2007) *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*.

Philosophy of Photography contains the work of Laurelle (2011) *The Concept of Non-Photography*, which has heavily influenced the practice of this project through the discussion of the worlds between photographer, camera, photograph and reality. Hence Bogost (2012) is noted as using photography as the means of quick reproduction and near perfect replication of an object. Emotion Perception is a study into Whitling (2009) *The feeling Theory of Emotion and the Object-Directed Emotions* and a brief exploration of Barad through the review written by Bryant (2016) *Phenomenon and Thing: Barad's Performative Ontology* as research into the boundaries created and explored through the object perception.

Research has also explored into the artworks these theories present, tested through experiments into the perception and understanding of objects; hence the section of Artists specifically dealing with the object: O'Doherty (1986) *Inside the White Cube: the ideology of the Gallery Space* and Latour & Lowe (2010) *The Migration of the Aura of how to explore the original through its Fac-Similes*. This section includes the study of artworks by Barry (1969) *Closed Gallery Piece*, Carnevale, (1968) *Accion del Encierra* and Duchamp, (1938) *1,200 bags of Coal*: which are explored as the examples given in the aforementioned literature in this section.

Latrinalia as communicative artworks was an area of art practice that this project explored then researched as a method of intractable artworks without a gallery setup. Which lead to research of Ferem (2006) *Bathroom Graffiti* and Dundes (1965) *Here I Sit- A study of American Latrinalia*. The Language Descriptors section was created to explore the change of language used in other theories, and how that has affected the way this project has written about the object, subject, eye and world.

The last section covers the methodology influences as Relevant Methodology for Art as Research, covers the works of Adams (1996) *The methodologies of art* and Macleod & Holdridge (2009) *Thinking through art: reflections on Art as Research*. This section also includes studies of artworks by Duchamp (1919) *L.H.O.O.Q.* and Warhol (1964) *Brillo Boxes*<sup>2</sup>; which are explored as methods of art practice of building on traditional standards of artistic and academic behaviour.

### ***Historical articulations of aura:***

Literature concerning aura has changed topically and linguistically through the years, hence research into aura is an ever-changing history of meaning and method. Walter Benjamin (1935) uses aura as evidence for authenticity for reproduction of all images, particularly photography, where the basics of aura are visible through the distinction of the creation of photographs. In *The Work of Art in the Age of the Mechanical Reproduction*, (1935) discussion around the ability and effects of reproduction: using photography as art creates a narrative for photographic images, “from a photographic negative, one can make any number of prints; to ask for the ‘authentic’ print makes no sense” (p. 6).

Benjamin (1935) gives a starting point of a concise definition of aura as it pertains to art. He explains that aura is significant within the art industry as “aura is never entirely separated from its ritual function” (p. 6). Benjamin specifies authenticity as “the essence of all that is transmissible from its beginning, ranging from its substance duration to its testimony to the history which it has experienced” (p. 4). This is relevant as he indicates through this that space-time effects art reproduction both physically and through the providence of each reproduction of each artwork individually, through both the spatial presentation and the time of the presentation to a subject audience.

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<sup>2</sup> See Appendix 2, Page 74.

This line of enquiry continues in Benjamin (1923) in *The Origins of the German Tragic Drama*, via the “characteristic of philosophical writing that it must continually confront the question of representation” (p. 27). It becomes so that terminologies are remade or reintroduced which are “not strictly confined to the conceptual field but are directed towards the ultimate objects of consideration” (p. 28). This translates as authenticity to truth, where “the distinction between truth and the coherence provided by knowledge thus defines the idea as essence”<sup>i</sup> (p. 30).

Benjamin changes his terminology throughout theory and practice; theory as practice comes from the mode of being through appearance, which he determines is different to the being of truth, defined as something ideal. This is broadly defined through “[truth] is determined by the fact that it must be taken possession of – even if in a transcendental sense- in the consciousness” (p. 29-30). Leading to research into biological memory and eyesight as “the structure of truth then, demands a mode of being which in its lack of intentionality resembles the simple existence of things, but which is superior in its permanence” (p. 36); which begs the question of what then exists outside of human comprehension and whether objects exist outside of consciousness or memory, be it human or otherwise.

### ***Object and Consciousness:***

Sartre, in *Being and Nothingness* (1943), notes the difference of object and objects in thought; “there are two kinds of entity in existence; Beings-in-themselves and Beings-for-themselves” (p. ix). Which are defined as;

Being-in-themselves are non-conscious things, which can be said to have essences, which exist independently of any observer and which constitute all the ‘things’ in the world. Beings-for-themselves are conscious beings whose consciousness renders them entirely different from other things, in their relations both to themselves and to one another, and to those other things (p. ix).

This area of research presents a dualism in being; which questions the definition of the consciousness and how to separate and exchange it with objects. Whilst *Being and Nothingness* is relevant in the respect of ‘things’, Sartre questions more about the world as a whole, including generalised terms. Rather than taking Sartre’s existentialism viewpoint, as in researching the world through pure consciousness, “how do we know it exists?” (p. ix) this research takes consciousness through perception of the other as meaningful objects, whilst questioning physical placement and abilities. Hence consciousness is defined as the subject

awareness of the other and the understanding that it is the other: this can be applied to the object allowing for the perspective of aura to change through emotional context.

Sartre's stance of dualism consists of "the infinite in the finite" instead of being and appearance; "What appears in fact is only an 'aspect' of the object, and the object is altogether in that aspect and altogether outside of it"<sup>iii</sup> (p. xxii). This coincides with the contemporary language of Rebekah Sheldon, *Matter and Meaning* (2016);

Rather than a reflection of extrinsic truth or falsity, a concept matters in how it relates, for its capacity to enter into relations with other concepts and for the kinds of events those relations will produce – which is fundamentally a matter of form. Some concepts group together, attracted by a shared resonance, catalysing each other into high-intensity field; some are negative or antipathetic or repulsive (para 28).

Sheldon (2016) utilises science as "the neurosciences have succeeded in biologizing many aspects of human behaviour, meaning retains its sheen of abstraction. Meaning is human, not natural, and thus isn't amenable to the descriptions we might give of natural phenomena" (para 3). That is to mean that "nature does: humans mean" (para 2): which supports the unnatural power of language over the world of things, as descriptors rather than any actual object as a being. Karen Barad is quoted, within *Post Humanist Performativity* (2003), "language has been given too much power" in terms of the "causal structure of representation" (2016, para 2).

Most importantly in *Matter and Meaning* (2016), the presentation of emotions through "the ontology of knowing" as "knowing as a part of being" (para 13). Brian Massumi (1995) *The Autonomy of Affect* says "emotion, is qualified intensity, the conventional, consensual point of insertion of intensity into semantically and semiotically formed progressions" (para 5). This explains that subjects react via an emotional response that is a common social explanation for the physical effects of chemical responses that are thus described as emotion in a conscious subject.

### ***Subject and Object Perception:***

Perception is a key area for research in this project: as perception is the means of understanding art; be it a sense, thought process, emotion or memory.

Harman (2016) quotes Karen Barad for the definition of agential realism, "one of whose features is the view that entities emerge from their interactions rather than pre-existing them"



(para 1). Therefore, creating comparison of agential realism to realism “the view that a world exists independently of the human mind”; a looser structure of ‘things’ outside of the human consciousness is created through the shared interaction (para 1). This is followed up with Barad (2017) *Quantum Physics and the Entanglement of Matter and Meaning*, which indicates that “when two things are entangled, it means that they are not autonomous, but rather that they mutually co-constitute each other” (para 5).

Cartesian dualism: defined by Harman as the “notion that the world is split into two kinds of entities: human thinkers and dead physical matter” (para 8), is rejected for Object-Orientated philosophy. Barad follows this and argues against the concept of a cemented human in the foundation of realism. Hence this project utilizes Barad to question the restriction of consciousness and its separation from a physical manifestation – as in ‘things’ in the world. Although this in turn questions the interactions with reality; another redefinition through Harman as “interaction”, which assumes that there are separate individual agencies that precede” and therefore Harman uses “intra-action” which he defines as recognizing “that distinct agencies do not precede, but rather emerge through” (2016, para 7).

Ian Bogost (2012) finds issue with Object-Oriented Ontology (OOO), in that “objections to OOO often accuse it of seeing humans as lesser than other things, rather than as one of many units on equal footing” (p. 131). In *Alien Phenomenology or What it’s LIKE to be a THING* (2012), OOO is described as embracing messiness, in that “we must not confuse the values of the ‘design’ of objects for human use, such as doors, toasters, and computers, with the ‘nature’ of the world itself” (p. 59). Objects and humans are not, however, the only beings in the world; “the objects of object-orientated thought mean to encompass ‘anything whatsoever’, from physical matter to properties to marketplaces to symbols to ideas” (2012, p. 23).

Consciousness and perception of reality is the focal point in *What is it like to be a bat?* by Thomas Nagel (1974) which writes “consciousness has a subjective character that cannot be reduced to its physical components” (para 8). This is comparable to Bogost (2012), through Nagel’s aim to objective phenomenology which follows as “counterintuitive thought it may seem, the characterization of an experience through supposedly objective evidence and external mechanisms leads us ‘farther from’, not closer to, an understanding of the experience of an entity” (2012, p. 63). As this will provide support for experience as the first and most rewarding in emotion and knowledge, for art especially. This relates to Bogost (2012) in the

form of photography “just as the bat’s experience of perception differs from our understanding of the bat’s experience of perception, so the camera’s experience of seeing differs from our understanding of its experience” (p.72).

### ***Philosophy of Photography:***

Bogost (2012) uses photography, as most philosophical practitioners seem to do, in that photographs are the most detailed and quickest in replication of the world; however, as he also says, quite correctly, that “photographs are static; they ‘imply’ but do not ‘depict’ unit operations” (p. 52). Bogost (2012) mentions aura as the ability to depict properly the object or otherwise ‘thing’, and that for this “we must look to artefacts that themselves operate” (p. 52). Interestingly enough ‘hyper-objects’ are mentioned with Morton (2012), “the moment we try to arrest a thing, we turn it into a ‘world’ with edges and boundaries” (p. 79).

Within *The Concept of Non-Photography*, Francois Laruelle (2011) questions the importance placed on the worlds, as “to believe that the photographed object exceeds its status as represented object and determines or conditions the very essence of photographic representation” (p 19). Laruelle (2011) presents the idea that the object(s) that appear in a photograph “share the common structure or form of objectivation” (p. 19). This questions objects within a photograph, which becomes an object itself, Laurelle (2011) states;

Of photography, we shall say that it is a thought that relates itself to the World in an automatic and irrelative, but real way: that it is therefore a ‘transcendental automat,’ far more and far less than a mirror at the edge of the World: the reflection-without-mirror of an Identity-without-World, anterior to any ‘principle’ and any ‘form’ (p. 31).

Laurelle (2011) continues with photography in practice, as in reality it is an act that “one does not photograph the object or the ‘subject’ that one sees - which one does not see – through the medium of the ‘subject’” (p. 47). However, Laurelle (2011) compares the reality of ‘vision-force’ of photography as being ‘irreal’ to the world. Meaning that the photograph itself, although a physical object in this perceived world, “compared to the transcendence of the World, it must be said to be ‘real’ in so far as a field of fiction can be” (2011, p. 49). Fiction is defined as “wholly real but in its own mode, without having anything to envy perception” (2011, p. 49), it is an image from abstraction via an objects appearance and character.

Laurelle's (2011) work presents concepts of philosophy and photography in works made through art practice; "the content of presentation and its support are only partially so, but are not in reality what is photographed", as photographs are only unique in the moment they've taken in space-time (p. 59). Whilst Laurelle (2011) states this, 'photographic realism', although generally understood, it is preferable to "speak of transcendent of philosophical interpretations, including in this idealist interpretations, technologist interpretations, etc. alongside 'realist' interpretations" (p. 60). In terms of presentation of photography Laurelle (2011) and Bogost (2012) are remarkably similar in that the photograph is a representation of objects from the World, creating an individual identity through "its very existence as photo alone" (p. 45). Although Laurelle (2011) believes that "it is not identity that is 'in photo', but the World: but being-in-photo is, qua Being, the most direct manifestation possible of Identity, and also the least objectivating" (p. 45).

Specifically, Laurelle (2011) defines photography through its existence in "not just a photographic art, but of an authentic photographic thought; the existence, beyond the components of technology and image production, of a certain specific relation to the real, one which knows itself as such" (p. 6). As the relationship between person, camera, photograph, object and the World exists, perception keeps them separated through the consciousness of the person: "the photographer does not think the World according to the World, but according to his most subjective body which, precisely for this reason, is what most 'objective', most is real in any case, in the photographic act" (2011, p. 14).

Therefore, there exists duality of object through its reproduced manifestation of the photograph which, according to Laurelle (2011) is "not in its material support, but in its being-photo 'of' the object – is none other than that which, through vision-force, is given immediately as the 'in-itself' of the object" (p. 21). Laurelle continues with the 'being-photo' defined as "being-in-photo is not exactly the same as what philosophy would call the 'being' of the photo or its 'essence'" (p. 57).

Laurelle (2011) comments that the problem of the being-photo is that "with the foregoing distinctions, with their formulation and their presuppositions, which were made within the general horizon of the object, of perception, or of transcendence of the World – the horizon of 'Representation'" (p. 61). Laurelle (2011) presents "Onto-photo-logic" as defined as

The hybrid of the real and of the photo in the name of the object – a transcendental illusion that affects not the photo itself, but its average interpretation and at times its

practice. The basis of these philosophical interpretations is that the image and the real are parts abstracted from or dependent on one another rather than concrete parts of an imminent or indivisible process (p. 64).

Laurelle (2011) uses the separation of the image and the real, as objects to infer interpretation as “not in the photo as a physical object, but in what we call being-in-photo, that is to say the state and the mode of representation of an object imposed by a photo independently of its physical, chemical, stylistic (etc.) properties” (p. 75). Which is explained as the photo-being (of) the photo, is “distributions of language that themselves participate in this type of being” (2011, p. 101). Hence photograph is the best example of being-in, as it for perception of the captured object; “the photo is only ever the photo ‘of’ that which it ‘appears’ to be the photo, etc.” (2011, p. 101).

In using the photography example of transcendence of object and the World, art practice is questioned and Laurelle (2011) explains that “before being art, [photography] produces in parallel an intelligible photographic universe, a real of non-photographic vision”, that is art practice creates theory through artwork (p. 123). This photographic universe is described as “there is no becoming-photographic of the World, but a becoming-photographic of the photo and a becoming-symbolic of the World as mere reserve of ‘occasions’” (2011, p. 123). This perspective allows for

a photo [to] contain a moment of infinite identical reproduction that is totally different from a specular reproduction or an abyssal reproduction. A photo is not a specular doubling of itself, still less is it the reflection of something external or a play of reflections, a simulacrum. It is an absolute reflection without mirror, unique each time but capable of an infinite power ceaselessly to secrete multiple identities (p. 82).

In terms of simulacrum, “a photo is a finite knowledge, but one that permits the demonstration anew of the essence of a being, of a situation, to ‘bring the subject to life’” (2011, p. 76). Whereas in art practice, Laurelle (2011) comments that artistic practice reflects itself, as “there is no theory that does not pay with the loss of the thing, or more exactly of its immediate auto-representations” (p. 85). This is “Identity-presentation” which is “the semblance as analogical power such that it appears to reside in an aiming at the object and semblance as real-presentation” (2011, p. 107). Laurelle (2011) states that the semblance does not owe the object in reality or its stereotype; semblance is an “infinite continuity of

images” and presents as the “identity of one photo alone that suffices to exhaust the experience of the universal” (p. 107).

Throughout Laurelle’s work (2011), the use of ‘non-photography’ is meant as a new description of the essence of photography; “to seek an absolutely non-onto-photo-logical thinking of essence, so as to think correctly, without aporias, circles or infinite metaphors, what photography is and what it can do” (p. 4). Laruelle (2011) does describe what is specific to art, not just as aesthetics but, residing in the fact that the real are maintained and also as the aspect of the “‘constraint to synthesis’ that art represents – this transcendence returns, manifesting itself as such, and must be taken into account” <sup>iii</sup> (p. 142).

Laurelle’s research (2011) credits photography as artworks; whilst also acknowledging and studying the separation between object and photograph of the object. This then returns to the understanding that whilst images can be reproduced to look exactly perfect to each other their atomic structure is entirely different and therefore the images are entirely different.

### ***Emotion Perception:***

Although Laurelle (2011) uses perception and vision-force, to take account of the World, Demian Whitling (2009) studies *The feeling theory of Emotion and the Object-Directed Emotions*, where the two views; Jamesian view and Humean view of emotions. These are described thusly, as the Jamesian view as emotional feelings are to be identified with (sensory) representations of the body; and the Humean view that “emotions are feeling states that might be experience, in the body (or might be causally dependent on the body) but are not in any way representations of the body (para 2).

Whitling (2009) rebukes the Humean view as it denies “emotions have intentional objects, as on that view emotions are taken to be non-representational mental states”, however this is not rejected by “the Jamesian view, as according to that account emotions do have intentional objects, namely the body or states of the body of which they are sensory representations” (para 6). This is due to the distinction between emotions and feeling; as emotions have intentional objects. Whitling (2009) explains that emotions relate to the objects through attributing emotion as an “appropriate representational state, such as a thought” (para 5).

As Whitling (2009) states, that feeling cannot be all that is needed for these object-directed mental states, and that “something else is needed, namely a mental state with an appropriate representational structure, to account for the intentional nature of these mental states” (para

16). It is clear that the object-directed states are created through thought and feeling components. This is theorised through the composite view, which is the result of two premises “(1) the premise that these mental states contain thoughts (or mental representations), and (2) the premise that these states contain also non-cognitive emotions, that is mental states that are to be identified entirely with feelings” (2009, para 23). Whitling follows this with phenomenology of emotional states have mental representations to coincide, whilst also questioning the justification of his own premise that these states relate directly and entirely with feeling.

Whitling (2009) presents and rejects the Humean strategy as “phenomenological datum about these mental states that these mental states have thoughts as constituents” as the Humean strategy gives a way of retaining a viewpoint where emotions are feelings, whilst also allowing that emotions logically have need of particular thoughts (para 38). This research is a feeling theory of emotions: with improper values for epistemic evaluation; although “there seems to be no reason why emotions cannot be evaluated in other ways” (para 39). Whitling (2009) does adequately state that emotions can be evaluated through intelligibility: “of an emotional response seems primarily to be a function of our understanding of human nature” (para 49).

Whitling states his theory clearly, although only halfway through his paper: which explains the compressed strategy that uses ‘object-directed emotions’ to build the theory that emotions have thoughts, which would reject the feeling theory of emotion. This is argued that the theory of emotion is “not to be rejected, as these object-directed mental states are not emotions,” but believed to be mental states of non-cognitive or non-representational or non-intentional emotions and thoughts (2009, para 65). Aware of his position, Whitling (2009) writes that “emotion theorist does not wish to concede that there can be objectless emotions; therefore, when offered a counter-example he responds by saying that it cannot be an emotion” (para 7). This concedes to the difficulty to change another with a different viewpoint.

Whitling (2009) questions whether “phenomenology supports also the view that states such as pride and indignation consist of non-cognitive (or non-intentional) emotions, that is, mental states that are to be identified entirely with feelings?” (para 38). He states his beliefs clearly through brief examples present that non-cognitive emotions or feelings are cause and part effect. <sup>iv</sup>

Following phenomenal emotion research leads to, Levi Bryant (2016) *Phenomenon and Thing: Barad's Performative Ontology*, published in Rhizomes Journal. This presents “the primary unit is not independent objects with independently determinate boundaries and properties but rather Phenomena. Bryant strictly follows Barad’s original theories, and introduces himself as such, although in his own study he writes about the “developmental systems theory” (para 15), a biological research that studies gene centric accounts of “developments based on empirical evidence and that argue we cannot understand either development or evolution outside the developmental system in which the organism becomes” (2016, para 30).

Bryant (2016) utilizes Barad’s theories to explain thoroughly and simply and using well-known language defined using contemporary literature. This considers ‘Plasticity’, a contemporary concept that, according to Bryant, everything in “her critique of things” is connected to; “in conceiving things as plastic, we open up a possibility of approaching phenomena as fields of capacities and powers that can be creatively actualized in a variety of ways under different interactions” (2016, para 1). Bryant notes that things have properties, however they are not defined by them, but “by their capacities or powers, and we never have a fully or fixed inventory of those capacities” (2016, para 1).

This is due to the fact that Barad (2016) uses the assumption of representation to correlate a subject and the World that are shared as “both epistemological realism and the antirealism of the linguistic turn and social constructivism” (para 9). Although in these areas, Bryant questions whether our representations mirror the World as we understand and perceive it, apart from us; Bryant (2016) defines epistemological realist as believing that representations maps reality independently of human consciousness: whilst antirealists design ‘reality’ as there is no correlation between representation and the World. Whilst Barad (2016), “sees both forms of representationalism – all positions that draw a sharp distinction between word and world – as dead ends that are fundamentally mistaken in their basic premises” (para 9).

Bryant (2016) notes that so much emphasis on correlation through the nature of entities, or things helps to generate a greater responsibility and “perhaps greater caution” with how to engage with the World (para 37). Bryant (2016) includes Object-oriented ontology, which is separate from Harman’s Object-orientated philosophy, as the former term defines a broad array of positions, that debate being created from discrete units or entities (objects or things); “these units exist independent of their relations or only in relation to one another is a matter

of dispute” (para 35). This is as Spinoza quoted “we never know what a body can do” (Deleuze, 226), Bryant (2016) includes this concept that bodies, things and objects are defined not through properties they possess but by their capacities; which we never really have a full inventory.

This connects and recycles Bogost (2012) who uses Edmund Husserl’s consciousness theory that is a process “that remains abstracted from the material accidents of brains of microprocessors or combustion engines or unleavened dough” (p. 32). That which means an intra-action of two objects, things, subjects, “the given-ness or appearance of reality for each of them ‘is not given to us’” (p. 32); which is explained through Jane Bennett (2012) as human consciousness using anthropomorphizing to find the differences with the World,

Maybe it’s worth running the risks associated with anthropomorphizing (superstition, the divination of nature, romanticism) because it, oddly enough, works against anthropocentrism: a chord is struck between person and thing, and I am no longer above or outside a nonhuman environment (p. 65).

Through the research of Bryant (2016) the communication from interaction with artworks between subject and object is understood as the interaction of a consciousness and itself: using the artwork as a non-entity to describe the other in a physical sense.

### ***Artists dealing with the object and presentation:***

As Objects pertain to the World, so do Objects effect space, and to appropriately understand the aspect of environments in artistic object context: *Inside the White Cube: The Ideology of the Gallery Space*, written by O’Doherty (1986), has the most appropriate starting point due to its fame in contemporary art. This literature starts with the context of its era although less relevant; the work connects with artworks which are accurate in information and descriptions; “most seventies art seems to attempt a series of verifications on an ascending scale: physical (out there); Physiological (internal); Psychological; and, for want of a better word, mental” (p. 78). O’Doherty is known for the research into connections through environments and consciousness, as it “telescopes concern about where (space) and how (perception)” (1986, p. 78).

The White Cube is presented as “a transitional device that attempted to bleach out the past and at the same time control the future by appealing to supposedly transcendental modes of presence and power” which has the problem that transcendental principles are by definition



“they speak of another world, not this one”, this other world is what the White Cube means (1986, p. 11). This also presents the Cartesian paradox; “the space offers the thought that while eyes and minds are welcome, space occupying bodies are not – or are tolerated only as kinaesthetic mannequins for further study” (1986, p. 15).

This is explained as being “for the easel picture is like a portable window that, once set on the wall, penetrates it with deep space” (1986, p. 18). Which presents a mythical status of the frame of an easel image, which “is as much a psychological container for the artist as the room in which the viewer stands is for him or her” (1986, p. 18). Exemplified as The Eugenia Butler Gallery in Los Angeles in March 1970, in which for three weeks the gallery was closed: Robert Barry’s work “has employed scanty means to project the mind beyond the visible” (1986, p. 96). This work presented the spectator to control the presentation of imagined works in the closed gallery,

And as the mind begins to contemplate it, it begins to ruminate about frame and base and collage – the three energies that, released within its pristine whiteness, thoroughly ratified it. As a result, anything seen in that space involves a hitch in perception, a delay during which expectation – the spectator’s idea of art – is projected and seen (1986, p. 96).

Another example is The Rosario Group who created ‘Experimental Art Cycle’ in October 7-19:1968, at Graciela Carnevale. Which was an empty room, which the people who attended the opening were locked inside, as the “door hermetically sealed without the visitors being aware” (1986, p. 99). These people or “‘prisoners’” broke out of the gallery after an hour, smashing the window and running. “The occupants of the empty gallery assumed the condition of art, became art objects, and rebelled against their status. In an hour there was a transference from the object (where’s the art?) to subject (me)” (1986, p. 99).

Presenting the language of Spectator, or Viewer, Observer, Perceiver to describe that subject is not an object or thing. This subject has an “attitude [that] is inquiring, its puzzlement discreet,” and to paraphrase for the contemporary research they “arrived with modernism, with the disappearance of perspective” (1986, p. 39). Unlike the Spectator there is the Eye which is described as “an oversensitive acquaintance” that “can be directed but with less confidence than the spectator” (1986, p. 41). The Eye is used within Installation shots, which are vague abstracted artworks; a “question of scale is confirmed (the size of the gallery is

deduced from the photo) and blurred (the absences of a Spectator could mean the gallery is 30 feet high)” (1986, p. 42).

The *Inside the White Cube: The Ideology of the Gallery Space*, (1986) was contemporary for the artworks and research of the late sixties and seventies; The aspect of time is separated into two kinds “the eye apprehended the object at once, like painting, then the body bore the eye around it. This prompted a feedback between expectation confirmed (checking) and hitherto subliminal bodily sensation. [Hence the] Eye and Spectator were not fused but cooperated for the occasion” (1986, p. 50). This feedback of sensation, alongside other “mediated experience” which “Presence before a work of art, then, means that we absent ourselves in favour of the Eye and Spectator, who report to us what we might have seen had we been there” (1986, p. 55).

Which is also given an example, Duchamp (1938) who created *1,200 bags of coal* installation view. Which made the ceiling as the floor and the floor is the ceiling;

For the stove on the floor- a makeshift brazier made from an old barrel, from the looks of it – became a chandelier. The police rightly wouldn’t let him put a fire in it, so he settled for a light bulb. Above (below) are 1,200 bags of fuel and below (above) is their consuming organ. A temporal perspective starches between, at the end of which is an empty ceiling, a conversion of mass to energy, ashes, maybe a comment on history and art (1986, p. 69).

O’Doherty (1986) states that in such extreme areas of art it “becomes the life of the mind or the life of the body, and each offers it returns. The Eye disappears into the mind, and the Spectator, in a surrogate’s phantom suicide, induces his own elimination” (p. 64). That is to say that the aura of the art becomes the ‘mind’ or ‘life’ of the subject through the encompassing experience. This presents the question of how this emotional aura is created in the mind, in *The migration of the aura of how to explore the original through its facsimiles*, published in *Switching Codes* (2010) by Bruno Latour & Adam Lowe; presents the concept that “no description can replace seeing this original” which is followed by “is this not the very definition of ‘aura’?” (p. 4). The action of migration of aura is that the “best proof was that you had to come to the original and see it” (2010, p. 4).

However, the presentation of the original does not require the presentation in the original location; Latour and Lowe give the example as “the best proof may lie in the facsimile of the

burial chamber from the Tomb of Thutmosis III in the Valley of the Kings”, which contains the complete text of the Amduat used in pharaonic tombs: “the Amduat is a complex narrative mixing art, poetry, science and religion to provide a coherent account of life in the after world” (2010, p. 12). The point of this is that the tomb was not created to have visitors and as such is deteriorating and panels have been installed to give protection to the walls; “however, the interventions in the tomb change its nature and inhibit both detailed study of the text and an appreciation of the specific character of the place” (2010, p. 12).

Latour and Lowe (2010) state that they believe that in being ‘free’ from the original, or original place of creation, such as how “no one will complain on hearing ‘King Lear’ as that it the point of a play to ‘replay’ it, and in that it recreates the original into something more, “it is totally ‘different’ form the way it has been played before; it is utterly ‘distinct’ from the way Shakespeare played it” (p. 6). Hence “the real phenomenon to be accounted for is not the punctual delineation of one version divorced from the rest of its copies, but the whole assemblage made up of one – or several- original(s) ‘together with’ the retinue of its continually re-written biography” (2010, p. 4).

In terms of the contemporary facsimile, Latour and Lowe (2010) use the example of digital photography as the original as the “digital is associated with an increase in virtually” (p. 13). Which Latour and Lowe (2010) claim as false as “digitally with virtually is entirely due to bad habits given by only one of its possible outputs: the pretty poor screen of our computers” (p. 13). Although they consider this different with physical artwork, for example a painting, remaining within the same frame, pigments and within the same institution. They (2010) assume “that every reproduction will be so much ‘easier’ to do and that there will be no possible comparison of quality between the various segments of the trajectory”<sup>v</sup> (p. 8).

This, Latour and Lowe (2010) write can be proven through a change or small modification to an original, which is not limited to performing arts such as through manuscripts. Which is the example given, as a reprint in digital reprints is no more the last print than the next print out; as such

Inside the scriptorium of a monastery, all exemplars were themselves copies, and no copyist would have said that ‘this one’ is the original while ‘this one’ is only a copy – they were all facsimiles – even though great care was of course put into distinguishing a better, earlier, more illuminated version from an inferior one (2010, p. 9).

### ***Latrinalia as Communicative Artworks:***

Whilst latrinalia is seen as culture jammers area of practice rather than artistic practice; the communicative aspect of creation and recreation between strangers of either a small gendered community or an endless mass of any gender, sexuality, ethnicity or class is an appeal to the study of aura as the study of the mixture of language and image.

In terms of language rather than artworks or practice, Latrinalia has become a major point of research for this project, due to self-interest in the interactions with image and the typography field; which latrinalia combines. Alan Dundes (1965) wrote *Here I sit – A Study of American Latrinalia*, in Kroeber Anthropological Society Papers, in which he defines latrinalia to use for the ‘traditional inscriptions’ which is “closest thing to a folk term “shithouse poetry” inasmuch as not all latrinalia is in verse or poetic form” (p. 92).

Latrinalia is based on the human desire to “make one’s mark”, which follows through in other primate life “who apparently demarcate territorial boundaries through urination and defecation”, (1965, p. 103). Dundes gives an example as

To the shithouse poet

In honour of his wit

May they build-far and wide

Great monuments of shit (1965, p. 64).

Latrinalia is essentially graffiti found only in lavatories; although Dundes notes that whilst it was “permissible to investigate the graffiti of the past, but it is not equally acceptable, academically speaking, to study the graffiti of our own culture” (1965, p. 92). This is explained as research is “safe to study the ‘once removed’” although not understood whether in space or time; whether this political, social or personal remains to be explained although obviously Dundes was unappreciative of the comments.

Although a more contemporary resource is found within Mark Ferem’s work *Bathroom Graffiti* (2006) which unabashedly explores gender, politics, socialites, and personal comments or conversations. Although this means that public walls turn into random message boards that evolve unchecked and as such some sentiments go unwanted however “it’s in our own power to make those choices and that’s what ‘Bathroom Graffiti’ celebrates: the voice of the individual to be heard, even in the most private moments” (2006, p. 2).

Ferem (2006) achieves this through the photo essay that presents various accounts of photographs taken around America; as “Bathroom graffiti is not so much a chicken soup for the soul as it is a seafood gumbo for the mind” (p. 9). This is the presentation of Culture Jammers which re-appropriate public space. *Bathroom Graffiti* (2006) provides proof the mass communication that comes from public consciousness; as “bathroom walls have yet to be co-opted by the counter culture trend spotters, they allow people from any and all social, economic and cultural backgrounds to have a voice” (p. 137).

As such *Bathroom Graffiti* (2006) studies unisex restrooms, which Ferem states as having “a higher concentration of graffiti due to the amount of foot traffic. When you walk into the unisex bathroom your identity is left at the door since most unisex bathrooms don’t have urinals” (p. 75). This removes people from the labels of the social political world, “the androgynous environ allows the latrinalist a space where thoughts and images can intermingle and not be bound by society’s self-imposed hierarchy of needs” (2006, p. 75). This lack of definition in each writer of the latrinalist, questions the “displaced accountability”, creating a rebellion where “we turn to the primal, primitive, the ritualistic, in the hope that somehow our ancestors will connect us to this mystery of the mist” (2006, p. 24).

Ferem (2006) comments that he believes that latrinalia has a paradoxical essence through the creation and recreation that exists within each public bathroom. The spatial environment changes the latrinalia through the aura of the shape, colour and design of the space. Hence

sometimes the bathroom takes on a sanctuary, Zen-like silence where the words and images string together like prayer beads. These latrinalists celebrate the dynamic of ritual from the religious to the spiritualized; the bathroom graffiti illustrates how hopeful intention might influence destiny. The power of word and image conspires to reveal the thoughts and emotions latrinalists, instruments of expression for something much greater than themselves (2006, p. 119).

This utilises a bathroom as a meditation or studio space, as it pertains to art practice, however this follows the main artistic reasoning in the communicative ability to make a visual mark (language or text) and present the work in a public or online area(s). Which comes to conclusion that latrinalia can build on the aspect of the subject as the object within areas of mixed persons that can communicate between each other and respond with their behavioural changes.

### ***Language Descriptors:***

The change in language for describing art practices, particularly within the subject, object area: such as the distinction between shithouse poetry, latrinalia and bathroom graffiti.

Presents a generation gap in the academic understanding of the phenomenon and the difference between the description and what it describes.

Griffiths (2006) in *Connected Thoughts*, writes in terms of emotion through representation;

The polymorphic visions of the eyes and the spirit are contained in uniform lines of small or capital letters, periods, comma, parentheses – pages of signs, packed as closely together as grains of sand, representing the many-coloured spectacle of the world, on a surface that is always the same and always different, like dunes shifted by the desert wind (p. 8).

Which is explained through the example of Erno Goldfinger as the “experience of spatial sensation”, that is in architectural space (real or imagined) which generates feeling (2006, p. 10). Just as how Foucault presented the concept that a mirror is “a utopia, since it is a placeless space that opens us behind the surface” (2006, p. 87). Foucault continues this to also be a heterotopia, “in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy,” hence the perception of the placement of self in terms of the reflection of the self (2006, p. 87).

Griffiths (2006) uses Gilles Deleuze explore ‘Mnemosign’ or as ‘recollection-image’ which is as a “virtual image which enters into a relationship with the actual image and extends it” (p. 74). Although Griffiths (2006) admits that he drastically removes Deleuze from his original context by using ‘elements of dialogue’ such as “the real and the imaginary, the physical and the mental, the objective and the subjective, description- and narration, the actual and the virtual” (p. 74).

Within *Connected Thoughts* (2006) Anthony Hill wrote “the challenge of the world today, offers to both art and architecture the choice between phantasy, and the reality of a more precise aesthetic. A challenge to investigate the processes inside our skins and outside that will determine the shape of our environment” (p. 26). A pure correlation to the subject and the object, the spectator and the thing; more importantly Griffiths (2006) quotes Paul Valery, with his theory that “work can be defined in two ways, that which is ‘created by the audience,’ and those works which tend to ‘create their audience’” (p. 12).

Griffiths (2006) uses all this research to correlate: language and image, object and space. As the act of writing about them is an act of translation. Which “regardless of the skill of the translator, or indeed its lack, the result will always be the production of something different” (p. 42). It is here terms are lost.

Essentially this means that language gets confused with the world it describes. This is where the typography and latrinalia art as practice is related: when a word changes shape it can change or lose meaning, but also acquire an unpredictable pictorial abstract quality. Within *Thinking through art: Reflections on art as research* (2009) by Macleod and Holdridge, the translation of art as practice is maintained as consistently in translation, particularly when writing and artwork meet: “it is these ideas, which in their specificity claim an interesting space for research: it could be argued that art’s methods make transparent those obdurate binaries between word and deed; contemplation and action; theory and practice; feeling and cognition; intuition and reason; imagination and logic” (p. 8).

This creates the need for art to provide its own reasoning for interpretation, although Macleod and Holdridge (2009) state that art is entirely removed from the subject or spectator, only that art and consciousness requires reason to apply theory to. This is the ultimate question of academic reasoning about what art is, and “how artwork is dependent upon particular processes of making or realisation” (p. 5). However, they continue to point out that art is not theory; perhaps a theorised object, as Bal and Melville argue, “although it is unalterably subject to language, like poetry or music, each employs the imaginative capacity which could be said to release sense-construction from the bounds of language in pursuit of the direct rendition of experience” (2009, p. 11).

Within *Thinking through art: Reflections on art as research* (2009) there are various essays which have been researched and the essays deemed useful to the project are presented here. Firstly, Nicholas Davey, ‘Art and ‘theoria’’. Which he states that ‘theoria’ is relevant to art practice provided it follow the three claims that are “that art addresses us; second, that art has distinct subject matters as its content; and third, that the interface between ourselves and art is fundamentally dialogical” (2009, p. 21). This is presented that “it is not a matter of reducing art to the spoken word but of recognising that the event of art is in many ways analogous to the event of conversation: both are occasions in which something happens or is brought to mind” (2009, p. 23).

However, Siún Hanrahan, in the essay ‘Poesis’ is comparable in the concept that art is a conversation; this essay explains that “sensations, indeed all perceptions, ‘are subject to a variety of characterisations [and] the range of available alternatives is a function of the conceptual systems we have constructed and mastered’” (2009, p. 145). Hence the World of things exists through our expectations of our perception of it. Hanrahan states that meaning is the connection between the viewer and the artwork; although “meaning does not rest with or in the artwork- it is not determined solely by the artwork – and it does not rest with or in the viewer – it is not determined solely by the interests and conceptual frameworks of the viewer” (p. 148). It is negotiated through conversation between the subject and object that meaning is created through “intractable perception and our infinitely variable intentions” (2009, p. 148). In following this theory allows for meaning, therefore aura to begin in either component of the conversation; environment, expectation, perception, interaction, subject, object, presentation and thing.

Which is what Jim Mooney writes in his essay ‘Painting: poignancy and ethics’ (2009) although he prefers “to consider the carefully factored surface in terms of a differentially inclined spatial and temporal movement from inwardness to exteriority” (p. 136). However, this is based through artistically educated individual and context of presentation is the reasoning behind how galleries have large white painted walls to ensure the artwork would receive proper attention and understanding.

Tim O’Riley in ‘Representing illusions’ (2009) uses the work ‘*The Man Who Flew into his Picture*’ as it “articulates the duality involved in looking at a representation where we project ourselves imaginatively into pictorial space with the help of figures and spaces represented but at the same time, where we remain anchored in the real world, subject to the physical necessities of everyday living” (p. 92). Whilst O’Riley has the same standpoint in this research into relationship between subject and object as Mooney (2009); he continues as an inquiry into vision although he states his main aim is in “the narrative significance of looking” (p. 94). O’Riley (2009) does present a distinct gap between the spectator and the image surface, a gap that is represented through distance as to interaction through participation.

Although this returns to the aspect of translation, as Kenneth G. Hay in ‘Concrete abstractions and intersemiotic translations: the legacy of Della Volpe’ within *Thinking through art* (2009) where ‘intersemiotic translation’ which is “the interpretation of a



linguistic sign with the help of a non-verbal sign system (or vice versa)” (p. 51). This is more complex than the usual translation with cultural and linguistic differences; as there is the task of translating between genres also which means “more complex incongruities of different semiotic structures each with its own histories and traditions” (2009, p. 51).

However, to return to the point of Macleod and Holdridge (2009) the significance of the spectator in terms of visual interaction to create conversation between object; questions the perspective from the occupied space of the spectator within the World. Peter Dallow wrote ‘The virtually new: art, consciousness and form’ (2009) that responds to this inquiry with Jean-Paul Sartre’s work, particularly the aspect of the reflective consciousness and the “situation-in-the-world, grasped as concrete and individual reality of consciousness, which is the motivation for the construction of any unreal object whatever the nature of that unreal object is circumscribed by this motivation” (2009, p. 80). Dallow (2009) uses this individual viewpoint of the World creates ourselves in the World we understand and know intimately and as such a reflective consciousness “yields us affective ‘consciousness of something felt. Consciousness surpasses the real in constituting it as a world, a world the artist seeks to set before us” (p. 84).

Clive Cazeaux’s work (2009) ‘interrupting the artist: theory, practice and topology in Sartre’s aesthetics’, which obviously continues a study into Sartre’s work on consciousness. This is compacted into the relationship between concepts and experience, meaning the expectation and the reality;

Instead of the conventional model of concept and experience, being mutually exclusive terms where the former is held to contain or reduce the latter, the concept is presented by Sartre as a rupture or an interruption in experience, the consequence of which is that an aspect of reality is raised up before the individual as an object, as something which helps to define the subjectivity of the individual (2009, p. 46).

Nietzsche is comparable in that language is redefined constantly, although the theory of an essence or state of being as anthropomorphic idealism including the aspect of the individual consciousness; “we believe that we know something about the things themselves when we speak of trees, colours, snow, and flowers [and, by extension, selves]; and yet we possess nothing but metaphors for things – metaphors which correspond in no way to the original entities” (2009, p. 41). If this is understood through art practice than purely theory from the interaction of the results of art practice, the inclusion of anthropomorphism is translated to

“the stuff of the world, the stuff of life itself” as “words are echoes or vestiges of experience” (2009, p. 40). This is the practice based on the belief that words “because of their generality, because they have to contain an indefinite number of similar situations, cannot possibly exhibit the vivacity of immediacy of the individual thing or moment” (2000, p. 40) called ‘the World as Will and Representation’ by Schopenhauer, as “books do not take the place of experience” (p. 40).

This previous theory is balanced on the individual aspect of aesthetic judgement, not only of taste but of “all the interpretations and conceptual associations” which Cazeaux (2009, p. 47) defends as through Kant’s aesthetic theory and Hume’s aesthetics. Particularly in attempt to locate the value of art.<sup>vi</sup> The aspect of individual aesthetic judgement whilst a matter of taste still communicates within this theory as a unified method of understanding how conscious persons sees, perceives, and understanding art objects through interaction.

However, as this redefinition through whomever, whatever object, and within whichever context of presentation or understanding; the definition is valid through the thought process and particularly the extension of consciousness to the object for the emotional transfer that is within this project defined as aura. This follows through the creation of context of interpretation: language colloquialisms, writing styles, translations or different languages altogether.

### ***Relevant Methodology for Art as Research:***

This relates to the methodology of this project in its combination of art practice and academic writing style. Hence, continuing to study *Thinking through art: Reflections on art as research* (2009) by Macleod and Holdridge, and the work ‘Decolonising methods: reflecting upon a practice-based doctorate’ by Gavin Renwick; which takes the theoretical side of communicative artworks and notes that although this creates a wider genre of work through various mediums and presentations. In that through art research with creative practice “makes one conscious of limiting oneself to a particular convention and means of communication” as it can question the traditional written side of a research project (2009, p. 173).

Kerstin Mey in her essay (2009) ‘The gesture of writing’, presents the case that “theory without practice is empty; practice without theory is blind” (p. 211). It is the work of artists and researchers to bring the two together equally or with companionship that creates work of a higher calibre, “as we have discovered, emerging network culture is transforming the social, political, economic, and cultural fabric of life” (2009, p. 211). *Thinking through art:*

*Reflections on art as research* (2009) concludes with Macleod and Holdridge defending that “though ‘thought’ art opens non-predictive spaces for further thought because the artwork is still tantalisingly present and its presence hits against any potential closure in the summaries or conclusions prescribed by research cultures for the written texts” (p. 91). As art does not corrupt the idea that construed the theory, although this allows for the assumption that art can be misunderstood.

For art practice and research methods Scholoder and Crandall (2001) *Interaction: artistic practice in the network*, leaps towards the digital age, as “the internet provides an extended studio for creative production as it compels one out into the world” (p. 1), examples of technology creating this leap are fast collecting from tablets such as Wacom to handheld consoles like Oculus Touch. This is defended through Ursula Biemann and her concept that we assumed that this World is reality and our individual minds are imagination or fantasy and it is no longer the case. As “We see a reversal of these representations wherein the boundaries between private fantasy and the public sphere are to be redefined” (2009, p. 45).

This concept is presented with the example of the ‘Diagram for invention in Rio de Janiro’ which is a made up of lines, image and words collaborating to create verbal and visual content. “The diagram can be either printed in a book or presented as an installation, where it can be combined with other media like sound, colour, surfaces and sensorial objects” (2009, p. 63). This destroys the persistent question of ‘what is art?’ which Danto (1998) is well known for, particularly in *The end of art: A philosophical Defence*, who here uses Wittgenstein’s thesis in that there is no definition of artworks, particularly as a definition isn’t necessary “for we all are able to pick the artworks out of a set of objects, leaving the non-artworks behind” (1998, p. 4). Which has no particular reasoning, at best it is a “family-resemblance class of things” (1998, p. 4).

The best example in recent art is the ‘Brillo Box’ by Andy Warhol (1964), which is a clear statement through object that “the class of artworks is simply unlimited, as media can be adjoined to media, and art unconstrained by anything save the laws of nature in one direction, and moral laws on the other” (p. 14). Which Danto (1998) defends his essay when stating the condition of art is then end, he means “essentially that it is the end of possibility of any particular internal direction for art to take” (p. 14). The end of developmental progress.

Although after such a positive statement Danto (1998) turns to David Carrier and his definition of the ‘death of painting’ as the theory of exhaustion. That is to say the end of art

as “instead is a theory of consciousness - of how a developmental sequence of events terminates in the consciousness of that sequence as a whole”, which allows for the concept of aura through translation, “like the form of a ‘Bildungsroman’” (1998, p. 12). Although Hegel believed that the end of art was no longer capable of creating work through “its own means alone, was able to present even the highest realities in sensuous form” as no such intellectual effort was needed (1998, p. 5).

What Danto does make clear is that he follows Nelson Goodman’s notion of embodiment; which he defined as “a sample ‘shows’ what it means because it itself is what it means, the way a swatch of gabardine exemplifies the kind of fabric it is” (1998, p. 7). Whilst this follows the concept of an aura, this project appreciates Erwin Panofsky’s three levels of reading work icon-graphically; which Adams (1996) *The Methodologies of Art* utilizes. It is the third level which Panofsky defines as arriving at the intrinsic meaning of the image;

It takes into account the time and place in which the image was made, the prevailing cultural style or the style of the particular artist, and the wishes of the patron. This is the synthetic level of interpretation, one which combines at a from various sources. It includes cultural themes, available contemporary texts, texts transmitted from past cultures, artistic precedents and so forth (1996, p. 37).

Adams (1996) gives the linguistic example of a syntagm which is “a combination of signs arranged in a linear plane”, which is given the visual example of spoken or written words such as; “speech sounds and written words proceed in space and time” (p. 138). Although, Adams explains “something is always lost in translation, even in the same medium. Still more is lost when a work from one medium is translated into another” (1996, p. xiv). This is explained through examples such as ‘The Betrayal of Image’ (1928) by Rene Magritte, or the ‘L.H.O.O.Q.’ (1919) by Marcel Duchamp; which both use language visually and phonetically to create a paradoxical pun. Duchamp defies tradition in that he creates his ‘voice’ as he “‘de’faces – or ‘re’faces- what has become an icon of western art” (1996, p. 119).

Within the work *The Methodologies of Art*, (1996) Derrida is presented for his theory that all texts are “‘a play of presence and absence, a place of the effaced trace’” (p.164). This is important for this project in the terms of language used for this research, as the difference between subject and object, and spectator and thing change the actual meaning being referenced.

For example, by replacing Derrida's 'conscious and unconscious' with 'presence and absence', one transfers the former from psychoanalytic context to a literary context. By virtue of this transfer, the mind becomes a text, and the mind-as-text now has a conscious and unconscious and the text is invested with a conscious and an unconscious. The conscious is what the reader consciously receives from the text, and the unconscious is what can potentially be received from the text (1996, p. 164).

## Chapter Two: Methodology

This project relies on the combination of art theory and art practice: creating both the theory and testing the concepts through the creation of experiments in media, presentation and style in art practice. This has led to specific areas of research and practice; developed into methodology. Presented here as the neo-narrative methodology practiced and explained by Barret & Bolt (2010), in-depth theory research and critique of the method and practice.

### Neo-Narrative

The neo-narrative is a methodology within the literature *Practice as Research: approaches to creative art enquiry* (2010) which links practice and theory to describe the story of experience. “This is the “human element that influences our understanding of the world”, and gives direct context of experience, perceptions and interpretations of reality with meaning structures” (2010, p. 132). The stories told are formed within a context of historical, social and/or cultural: this creates a story “shaped through auto-biography as a portrait-of-self that mirrors and situates their experience” (2010, p. 126). The feedback from such a practice is through personal experience of the visual, i.e. observation, conversation and observable behaviour.

This is exemplified by Helen Mayes through artistic process:

When I draw and transfer the larger images from the smaller ones, I am not merely enlarging each drawing. I am rediscovering the lines and all of the marks associated. I am always beginning afresh... to make something unfamiliar familiar. Research is about finding, not searching. My theory has been about finding answers to questions regarding my practice. The collection and analysis of data describe all the problems, revelations, mistakes, thoughts, highs, lows and regrets involved. My studio time seems to be constantly filled with tests and challenges which naturally needed to be solved. The materials and processes cause the friction and influence the outcome. My actual process of drawing has its own system of dialogue too. Not only that, but, I produce a dialogue when working with the materials (2000, p. 41).

This method creates an empirical study “that is designed to observe reality, treating the participants as natural philosophers, embedded in a cultural system and critical of it” (2010, p. 131). This allows the story of experience from the practitioner to be compared against theories from the field with the subjects involved; in turn this is the personal meanings that

voice experience “derived from the context of direct experience, linking perceptions and interpretations of reality with meaning structures” (2010, p. 132).

This process has five phases involving: “the identification of the research method, the establishment of the process, the collection, transcription and review of data, analysis of data and synthesis into neo-narratives” (2010, p. 131). Each of these areas will include the autobiographies, stories and other data, i.e. case studies, “in a way that is independent, sequential and based on temporal logic” (2010, p. 131). This was used in this project via literature research then exploration through creation, presentation and observation, data collection and review, remaking and retesting materials, presentation styles and methods of observation, communication from object and subject and the objects made.

Whilst the neo-narrative is a presentation of personal experience through reflection in a logical narrative; this was used to the effect of the chronological experience of extensive research through literature and artists practice, method testing to affect the work created from the research as theory in practice. Whilst this methodology has allowed various tangents into areas of research without reasonable expectation of outcomes; the methodology has faults due to the jumps between case studies and various tests chronologically. Which creates a haphazard narrative. Although this in turn has allowed these studies to affect each other through individual failures and successes in data collection, presentation, materials and methods.

## **In-depth Theory Research**

Research for this project, grew from the large history of aura being mentioned throughout art theory and practice; which in turn developed a larger understanding of aura, and the other language descriptors used. Hence the research created a spring of tangents into biology, sociology, psychology, technological developments and media. This research has become the lynchpin of this project, creating the case studies to explore certain traits in the art world, how public and private art works and how to build up the small world of tactile and inter-actable artworks.

Throughout the research core texts have been identified as important due to the effects they have on the project; either leading to tangents of understanding or other practices, or otherwise leading to other texts and research to elaborate the topic area.

The research began with aura history; where the definition began and built up, how it morphed over the century of its life, then how art practice redefined it through practice in the nineteen-seventies (Benjamin, 1935, 1928). The art practice world spoke about presentation styles and media, and the effect of the methodology and technological advancements; video games, photography, origami.

Which in the virtual realities of headsets and computers uprising, led to biological reasoning of the ways of seeing, how the eye works, how the brain understands image or tactile responses (Bogost, 2012 & Bryant 2016). This was all biological understanding to pave the way for how perception is affected through personality, how belief alters the view and how consciousness doesn't exist.

Large research areas dipped into throughout this project to correlate to how art galleries work, and the practice of public and private art; where the rules of social behaviour either change or collapse (O'Doherty, 1986 & Laurelle, 2011). This research area in particular led to the creation of the case studies to incite certain areas of interaction and response opportunities. This effected the work that was made, how and the presentation styles, up to and including online, public areas and within the university campus. Whilst the art practice methodology research is directly linked to the changes within the art practice; the research has changed the work chosen to be constructed and in what material and method.

Therefore, the influence of art practice research has been invaluable, whilst core works are examples given by authors for their research; Barry (1969) *Closed Gallery Piece*, Carnevale (1968) *Accion del Encierra*, Duchamp (1938) *1,200 bags of Coal* – within O'Doherty (1986) and Duchamp (1919) *L.H.O.O.Q.*, Warhol (1964) *Brillo Boxes* – within Adams (1996) and Macleod & Holdridge (2009) and the practice of Ferem (2006) in *Bathroom Graffiti*<sup>3</sup>. Art practice work has developed through the works of; Farocki (2012) *Parallel I-IV*, Art & Language (2009-2014) *Portraits and a dream* and *Nobody Spoke*, Holler (2000) *The Upside-Down Mushroom*, Kusama (2011) *The Obliteration Room* and *Infinity Mirrored Room*, Neto (2014) *Flower Crystal Power*, Roland (2014) *Paper Drawing* and Buchel (2001) (*without title*)<sup>4</sup>. These works have influenced the practice work through individual context

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<sup>3</sup> See Appendix 3, Page 75.

<sup>4</sup> See Appendix 3, Page 75.



explanation; helping to change the practice methods, types of work made and the materials they use.

This research was expected to provide more conclusive evidence through using the sociological manipulations of how to entice audiences to interact through presentation styles, materials, object style and even colour. Whilst this method has provided data to correlate the set case studies presentation to ways to introduce interaction to audiences: it is limited to the research progress and must have more freedom to apply other studies into the other possible manipulations of artwork to achieve more complex behavioural responses. This all relies on other issues of time management, monetary and materials.

## **Art Practice**

Within terms of practice Macleod & Holdridge (2009) describe art practice as the ideas which claim space, physically and within research: “it could be argued that art’s methods make transparent those obdurate binaries between word and deed; contemplation and action; theory and practice; feeling and cognition; intuition and reason; imagination and logic” (p. 8).

Although as Scholoder and Crandall (2001) write, within methodology for contemporary art, design and image; “the Internet provides an extended studio for creative production as it compels one out into the world” (p. 1).

In conjunction to theory, art practice is described as empty by Mey (2009) as “practice without theory is blind” due to the network of culture which transforms the “social, political, economic, and cultural fabric of life” (p. 221). Which Bal & Melville (2009) allow for practice and research informing each other, “each employs the imaginative capacity which could be said to release sense-construction from the bounds of language in pursuit of the direct rendition of experience” (p. 11). Just as Laurelle (2011) writes that without theory there is no loss, merely “auto-representations” (p. 35) which are the immediate ideas that spawn from perception and interaction without informational context.

This can however include performative research, a noted extra in data collection by Barrett & Bolt (2010) as non-numeric and within a symbolic collection in every material in everything other than words. “These include material forms of practice, of still and moving images, of music and sound, of live action and digital code” (2010, p. 150). This is a multi-method data collection led by practice.

The use of art practice with research has both helped understand current and past theories presented in literature, and personally develop these ideas through combination of personal theories, choices in media, in presentation and in ability. Art practice is a personal endeavour to quantify the world around into a visual experience; this project specifically has explored and experimented with perception, interaction and consciousness of understanding through understanding of object and subject. Within this project is a development of theory understanding through visual means, exploring ideas through three-dimensional space; in drawings, photography and sculpture. This practice has created the case studies; each exploring an aspect of theory through personal creation and presentation in explorative areas; public, studio and online. This helped define the areas of research into each study where singular practice in media and method, could overlap with each other in application to subject and object interaction theory.

Although practice is the other side of theory research; the case studies developed abilities and capabilities to understand how to plan, design and create: particularly for larger ideas, and ideas working with public subjects and spaces. This is through the need to gain permissions to use public areas for health and safety issues; and the preplanning larger works need to succeed.

There was some studio space to use which was mainly used in this project to explore presentation styles, and to take photographs of work and object and some for documentation purposes. The space allowed for explorations into face casting, presentation materials; pins, nails, etc, sentimental research and areas to place the case studies to observe.

The space of the Post Graduate Researchers room after the loss of studio space provided an area to store work safely before presentation. Otherwise a sketchbook held all designs and ideas to create: most of which did not get made, however they have been design and planned to measure. However, within personal space a board has been built over the year, overlapping information and images as time elapses: this shows a sedimentary build-up of research and practice coinciding over the year.

In practical applications of practice to evidence theory: the case studies have allowed the project to expand to various areas of research whilst keeping a cohesive study into the interactions between art objects and subjects. The Case Studies have affected the method of practice, as they present a set structure of interaction through art from creator to audience. More specifically, the expectation of results of object creation and feedback of the spatial

photography study due to the experiments into the method of photography and the presentation of space and object (the image and the photograph). Due to the varying methods between each study; observation tactics, data collection, presentation styles and material experiments. Which range from including myself in the observation, to explaining the setup and handing out questionnaires.

Practice developed through these case studies, to ensure the data collection of any evidence of the patterns between audience and object. Although the case studies have allowed this through a repetition of application of this methodology: this could be rearranged for more freedom of experiments and the obvious interaction opportunities provided: more physical activities (I.e. Climbing), altering the artwork itself or leaving comments or mementos as the work. Which have all not been explored through momentary, materialistic and time management issues.

## **Critique**

By using art practice to experiment and evidence theoretical research and development and presenting this work as a neo-narrative; the project has been modified to purposefully respond and change to the interaction of others, including readers, observers and physical interaction. In using the neo-narrative; the “human element” described can be lost in translation, which this project uses to the advantage of the individual of an audience to an artwork. However, as the experience of the artwork is singular to each audience member the story understood is idiosyncratic, shaped by the subject via the object. As such the feedback of the experience is wrong due to the translation of the understanding, as the language is incapable of capturing the experience.

Throughout the art practice the method of observation was core to the work and the data collection to evidence the theory work. This has had modification of needing to be able to see audiences, without being connected to the setup in case of contamination. The study is therefore photographed before and after; whilst also being documented in a chart setup beforehand although this is usually deviated due to anomalies in behaviour, conversations and exceptions (Case Study 4; accidentally on a graduation day on campus). As the recording of data refers only to subjects who approach or observe the data the lists can vary greatly in amount. Hence reviewing of the data can change depending on the type of data and the amount involved: all data is typed up and organized into the original chart, a list, or tables. Once all the data is setup, tables for the representative data for each study is compared and

tables made to highlight the differences; for example, the Hepworth Study utilizes tables to compare the three images and the minutes of observation.

Although observation was chosen for its simplicity in action; to create a foundation of information this project builds, it is an easily biased method, due to personal observation, and the lack of camera complicates the observation as opinion. The first-hand experience of seeing the study in action also allows for a better understanding of the interaction of object and subject through the personal observation and emoting towards the data collection and the results rather than quantifying data through questionnaires or polls.

The data collection is true to the neo-narrative experience in this project as being interactable through the actions of audiences, knowing they are observed and not. The photographs of the setup of each Case Study allows for documentation of the visual presentation and the object and its context – before and after the subject affects the object and the space.

The actual collection of information is different in each study; the Hepworth study uses; gender, age, effect of object presentation, observation of subject behaviour/expression, before and after, length of time studying, read the description, length of time reading, any companions. The latrinalia study uses; online photographs amount, comments on photographs, placement, latrinalia responses, referring to work, destruction. The Spatial photography uses; gender, age, interaction, comments. The Special vs Reproduced Objects uses; interaction, object taken (quantity), Special object interaction and or taken.

Within this project there have been some problems such as the data collection being and restricted to basic information and observation estimation for others. As such the data collection would expand to other methods such as questionnaires and interviews to study audiences understanding before and after the project; and the observation itself is biased to personal biased due to no camera, which will be rectified by the inclusion of a video camera at any opportunity, or a camera elsewhere.

The main issues to this methodology are that the “human element” as described by Barrett & Bolt (2010, p. 132), as the personal development stages haven’t been included completely; including the problems with communication via language structures and definition still being an issue, there is a telling lack of experience documented. Although this is a still an issue; the practice and research for this project have collaborated increasingly well despite being slow to start due to the amount of research taken place at the beginning. The only issues presented

within the practice side; the monetary, the materials and time management which with a longer project these areas would be addressed to allow for the larger and more complex interactive sculptures and artworks.

## **Chapter Three: Art Practice**

### ***Case Study 1: Hepworth Study:***

This study was planned to understand the differences between observing subjects and object interactions within a traditional art presentation space, i.e. Hepworth Gallery. The Hepworth was chosen as the gallery to place this study as it is small in size and in close location. This observation study is to collect information on the effect that artwork can create both emotionally and behaviourally.

Through the images chosen; each picked for being in different rooms, made from different materials and varying in terms of curation from the placement in a room, placement to the wall text, other images, and the door. Observations shown here were derived from behavioural effect and the emotional output of subjects as they correlate to aspects of the object presentation, relationships and design.

### **Documentation of the Development of practice:**

#### ***Introduction of the experiment:***

The work of Howard Hodgkin is a series of images exploring culture of India, and capturing colour, form and design choices of pattern, materials and form. The work ranging from contemporary practices to the 1960s; exploring landscape designs in different mediums of paintings. This range of practices and decades of influences, made the work of Hodgkin ideal for the study, as the work attract an array of subjects.

The need to incite an array of subjects to allow for all possible patterns in data to appear, although this data was collected over one day; and would be helped through a repeat study on another Saturday at the Hepworth over the same times at the same images. This study collects data from how the public vs art students' vs art experts; to compare to the other studies of official artworks and traditional galleries to the work made in this project and the presentation areas of studios, public areas and online.

#### ***Materials:***

This study called for little in the way of materials; a notebook, pen, camera, a map of the exhibition and the PC to contact the manager of the Hepworth for permission to conduct the

study and the works presented in the gallery to use at choice for the presentation styles, closeness to wall text, and types of images (with or without frames, on canvas, etc.)<sup>5</sup>.

### ***Methods:***

The first plan to collect data was to be situated in a gallery room and observe every tenth person to enter the room and write down the interactions of the subject and the space. This changed to using an artwork and how people interact with that instead. This provides an easy way to observe and collect data through observation by concentrating on one artwork at a time.

The artworks chosen from this exhibition were chosen for their variations in size, colour, presentation, framing and due to the separation in different rooms. Observation was sitting in the room with the artworks individually for an hour at a time and collecting the following data from subjects that interacted with the artwork. The data collected included; gender, age, observation in minutes, in group/alone, reading text in minutes, read wall text, read title and photographed image. Some of this data is personal opinion through observation, such as gender, age and group status: this has been catalogued through three artworks each observed for an hour on a Saturday in the order presented.

There is a limitation of the data received as it needs to be repeated, on another Saturday at the same time, at each hour for each image within the same gallery spaces.

### ***Response Expectations:***

Due to the changes in social rules from a public area, to a studio, to a gallery: in which only certain types of subjects would approach an object in a public area, etc.; hence in a gallery this reduces the audience to artistically inclined subjects. This removes the social constructs of ignoring the unusual within a defined public area: which is reversed in the gallery area.

The rules of the outdoor areas, specifically public areas, change no matter the object when moved to an inside area; such as having an object in a public square to an art gallery. This project defines public as the declared public areas or areas that are indicated as shared via the owner, for example, front gardens; however, the concept of the public continues on inside areas, such as a front desk of an office, where such outdoor rules continue, unless consent of

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<sup>5</sup> See Appendix 4, Page 79.

the owner is given. These rules dictate the ways in which people act around specific objects: how they move, how far away they walk around, whether they interact with the object or not.

In the outside area it is typical that subject will avoid the object and will keep at least three feet around it if possible. The interactions with the object were few, mainly younger generations and were unlikely to touch; only to read and photograph the object. Whereas in an inside area, that is still public, subjects will be more attentive to the object although, unless they own or live or use that space often; in that area, they will not interact with it and even less likely to stop to read, look or photograph. Specific to this test is the concept of a public area inside, set up and advertised as a gallery. This understanding of the space presented as being free roaming and the expectations to stop and look/read gives subjects a conscious ability to explore in ways they deliberately avoid in other areas. The subjects take their time to explore, they read, look and stop and photograph at their pleasure; although they still abide by some rule of judgement within the gallery, as they tend to follow patterns of entering and turning left to move around the room, typically spending two-three minutes reading the main description and always keep a minimum two-foot distance from objects and other subjects alike.

### **All Data collected:**

Saturday 23<sup>rd</sup> September. Start: 11:26 – Finish: 15:00 (1hour per room/image).

1<sup>st</sup> – Room 10 – Arriving (2013-14)

2<sup>nd</sup> – Room 7 – From the House of Bhapen Kakher (1976)

3<sup>rd</sup> – Room 9 – Nightfall (1995-96).

### ***Image 1: Room 10 – Arriving (2013-14) Start 11:26 – 12:26 finish.***

X4 female group – 30s all

- Read wall text first (1 minute)

- Silent then conversation started

Silent 10 minutes

- Observed 3 minutes

X2 – 1 male & 1 female – 50/60

- Conversation/giggled

- Read title

- Headed directly to image



- Observed 3 minutes - Stood x2 steps back
- Photographed image
- Conversation
- Male – closer observation
- Conversation/gesturing
- Both Read wall text (3 minutes)

1 male – 20/30

- Straight to image
- Slow walk around room – turned left upon entering
- Did not stop

1 female – 30/40

- Sat observing 10 minutes

1 female – 20/30

- Stopped at wall text (4 minutes)

1 female – 40

- Stopped at image
- Observed 3 minutes

1 Female – 50

- Entered and turned left
- Stopped at each image (1 minute at each)
- Read wall text (2 minutes)

1 female 40/50

- Observed image 2 minutes

4 male & 1 female

- 10+ male & 60 male & 10+ male & 30 male
- female 40
- All Stopped in the middle
- Female & 1 10+ male observed image 3 minutes
- Quiet/ then conversation between female & male 30

1 male 20/30 & female 50

- Observed image 2 minutes
- Conversations/gesturing
- Female read wall text
- Male closer observation
- Photographed image
- Female left room/ male photographed other images

1 female – 20 (returned after 15 minutes)

- Straight to image/ Observed image 5 minutes
- Closer observation
- Read title

1 male 50/60 (returned 10 minutes)

- Observed image
- Photographed image
- Stopped 1 minute
- Conversations with female 50
- Photographed x5

1 male 30

- Observed image 5 minutes

- Read title after
  - Returned to observation 3 minutes
- 1 female 20
- Straight to image
  - Looked for wall text – read 2 minutes
- 1 male 10+ (returned 10 minutes)
- Photographed image
- 1 female – 20/30
- Observed image >1 minute
  - Photographed image
- ALARM IN BUILDING WENT OFF.
- 1 female 50/60
- Observed image 3 minutes
  - Alone/silent
- 1 male 20/30
- straight to image
  - observed 2 minutes
  - silent n/a reaction
- 1 female 20/30
- observation 1 minute
  - read wall text 3 minutes
- 1 male & 1 female 20
- female straight to image/ observed silent 1 minute
  - returned to male at another image
- 2 steps back/observed/alone/silent 4 minutes
  - Read title
  - Returned to observation 3 minutes
  - Photographed image
  - returned to image with male 2 minutes later
  - observed together 3 minutes
  - conversed with male 3 minutes
- 1 male >10 1 female 50/60
- male observed image 1 minute
  - female left other images
  - excited conversation
  - observed 2 minutes
- 1 male 20/30 (returned 20 minutes)
- Photographed image x6
  - Closer observation
- 1 female 40/50
- Observed 2 minutes
  - Read wall text
- 1 male 20 & 1 female 20 (returned 30 minutes)
- Observed image 3 minutes
  - Read wall text
- Silent 10 minutes – no one approaches image
- 1 male 60/70

- Observed image – didn't stop walking
- Read wall text 2 minutes
- Returned to image/ observed 3 minutes

1 female 20/30

- Sat down/observed 10 minutes
- Alone/silent/ turned and smiled
- Observed other images
- Returned 10 minutes later – photographed image

1 male 30/40 & 1 female 30/40

- Observed 5 minutes
- Closer observation
- Left/ conversed to female 30/40 – gesturing to image
- Female observed image 1 minute
- Both read wall text 2 minutes

Silent – 9 people enter no one observed 15 minutes

1 female 50/60

- Observes each image closely walks left around room 8 minutes
- Reads wall text 10 minutes
- Reads title first/ observes
- Steps back to observe x2 10 minutes

1 female 20 & 1 male 20/30

- Observes is passing walking left around room/left the room
- Returns 5 minutes with male 20/30 \
- Converses/smile & laugh

1 male 3-/40

- Reads title
- Observes 2 minutes

***Image 2: Room 7 – From the house of Bhupen Kakhar (1976) 12:30 start – 1:30 finish***

1 female & 1 male 50/60

- Female Read wall text 3 minutes
- Read title first
- Observed 2 minutes

1 female 20/30

- Observe – didn't stop
- Returned to image
- Read title first
- Observed – took x3 steps back 2 minutes
- Read wall text four minutes

1 female 40/50

- Observed 1 minute
- Stopped – read wall text

1 male 50/60

- Stopped & observed 2 minutes
- Turned to leave

- Returned to read title

1 female 40

- Observed = closer observation 2 minutes
- At edge of border
- Read title
- Returned to observation 2 minutes

Individualator & 1 female 30/40

- Questioned individualator
- Conversed about image
- Observed image from individualator area (12 feet away) 20 minutes
- Title given
- Gestured/excited

1 female 30/40

- Read wall text
- Read title first
- Observed 3 minutes

Silence 10 minutes no one appears

1 female 30/40

- Observe without stopping 2 minutes
- Stops 2 minutes
- Reads wall text 4 minutes

1 male 30/40

- Read wall text 1 minutes
- Observes image 3 minutes
- Reads title

- Observes 2 minutes

X2 female 30/40

- Both read wall text first 4 minutes
- Observes 4 minutes
- Conversation

1 female 30/40

- Reads wall text first
- Observes x5 steps back 3 minutes

1 male 20/30 & 1 female 20/30

- Observe 3 minutes
- Conversation / gesturing
- Read wall text after 2 minutes

1 male 40/50

- Reads wall text first 6 minutes
- Observes image 2 minutes

1 female 20/30

- Reads wall text first 8 minutes
- Observes image 2 minutes

1 male & 1 female 20/30

- Both read wall text first 10 minutes
- Observes image 4 minutes
- Conversation/gesturing
- Female reads title
- Observes 5 minutes
- Conversation/laughter

X2 females 50/60

- Both read title first

- 1 female x2 steps back
- Observe 2 minutes

Silent 10 minutes no one observes

1 female 20/30

- Read wall text 1<sup>st</sup> 4 minutes
- Observed 2 minutes
- Read title

X2 female 50/60

- Observe from 5ft away 3 minutes
- Conversation
- One Reads title
- Observe back yp x3 steps 5 minutes
- Other reads title
- Conversation/gesturing

Silent 10 minutes no one observes

1 female 40

- Photographs image
- X4 steps back 2 minutes

1 female 20/30

- Reads title first
- Observes x1 step back 1 minute
- Reads wall text 2 minutes
- +1 female companion 30
- Conversation/gestures 10 minutes

1 female 20/30

- Observes x1 step back 2 minutes
- + 1 female 30

- Observes x6 steps back
- Conversation/gesturing 5 minutes
- Reads wall text

1 Female 40/50

- Observation 2 minutes leaves

1 male 20/30

- Observes x3 steps back
- Closer observation at boundaries 4 minutes

1 male 30/40

- Observation x2 steps back
- Closer observation

+1 female 30/40

- Observation 3 minutes

1 female 40/50

- Observation 2 minutes
- Reads title
- Reads wall text first
- Returns 2 minutes later +1 female 60
- Observes 2 minutes
- Other reads title

1 female 20/30

- Observes 1 minute
- Reads title
- Steps back x4 observes 4 minutes
- Closer observation 1 minute

1 male 40/50

- Observe 2 minutes
- Make x3 steps back
- Observes 2 minutes
- Read wall text 3 minutes

1 male 30

- Photographs image x1 (x2 steps back)
- Steps closer (x2 steps forward)
- Observes 2 minutes

Silence 5 minutes no one observes

- 1 female 30/40
- Reads wall text 3 minutes
  - Observes 2 minutes

1 male 40

- Observes stood back x4 steps 3 minutes
- Reads title
- Returns to observe at x4 steps back 3 minutes

4 females 20

- 1 reads wall text first
- Other 3 observe 2 minutes
- Then 1 reads title
- Another leaves to read wall text 3 minutes
- Other two leave & return 2 minutes to read wall text 4 minutes

4 male 1-30, 2 – 10+, 1 - >10

- All observe 2 minutes
- 10 + & >10 play
- Conversation 3 minutes
- Read title
- 30 male & female Read wall text 4 minutes

1 male 30

- Reads title 7 leaves
- +female 30

1 female 30/40

- Observes 2 minutes
- Steps closer x2
- Reads title
- Reads wall text 6 minutes

***Image 3: Room 9 ‘Nightfall’ (1995-96) 2pm start – 3pm finish.***

1 female 20

- Observes 2 minutes

+ 1 male 20

- Observe 2 minutes
- Both read title

1 female 20

- Didn’t stop observed while walking

1 female 30

- Observe 2 minutes
- Read title first

1 male 30

- Didn't stop observed while walking

1 male, 30

- Observed 5 minutes
- Read title first

4 male 20/30

- Observed 3 minutes
- Read title first
- Laughter/conversation

1 male 40

- Observe 2 minutes

1 female 40

- Observe x3 steps away
- Read title 3 minutes

Silence 10 Minutes no one observes

1 female 30

- Observe 4 minutes
- Read title observed 2 minutes

1 female 30/40

- Read title observed 2 minutes

1 male 20 & 1 female 40

- Read title
- Observe 2 minutes

Silence 10 minutes no one observes

2 female 50/60

- Observe 3 minutes
- Read title
- Step back x2 and observe 4 minutes

1 female 30/40

- Observe 5 minutes
- Read title

1 male 30 & 1 female 20

- Observe 4 minutes
- Conversation /laughter
- Read title
- Conversation

Silence 10 minutes no one observe.

## Results:

This study achieved a greater understanding of the workings of a gallery through observation of audiences that entertain them. The collected data from this study show repeated patterns in the way artwork is observed: averaging at less than five-minute observation period, and the subjects will trade off read the wall text based on the closeness to the object, and that reading the title is usually done first if at all. These observations of the data are presented in tables<sup>6</sup>:

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<sup>6</sup> See Appendix 1, Page 61.

which compare across the three images showing that across them the average subject will observe for two minutes, be female and between twenty and thirty years of age.

At the end of this study this has given insight to the best possible placement of the object to be observed longer, to have the title read and to engage a wider subject audience. This interacts with the other studies in how the work is presented in the public or studio or online areas; this has caused changes to style of the objects presentation.

## **Discussion:**

Whilst the study has achieved a collection of data through observation; of object effecting subject has failed to produce any conclusive data patterns that provide evidence or reason behind these patterns of the object and subject interactions. This is due to the data being collected over one day and not having been repeated, which is due to the difficulties in transport, availability of artworks and the agreement of the gallery.

The data collection was limited to the one day, where I was permitted to conduct the study; limited to being in one room with one image at a time, which meant the study needed to be repeated on another Saturday.

Although the study was limited to observation only, there is a biased in guessing age, gender and behavioural patterns – conversation, laughter, etc. Although the minutes of observation of each subject and object were estimates to the closest minute rather than in seconds.

Otherwise stated the method of observation of this study went well; in which the appropriate diversity of artworks. Alongside finding a good diversity of presentation areas of juxtaposition of wall text and image, including no wall text in one room, presenting three areas that offer slight variations to effect interactions to appropriately observe subject and objects.

## ***Case Study 2: Latrinalia*** <sup>vii</sup>

This study aimed to create a communication avenue through shared experience of latrinalia works spread throughout the Yorkshire area, Huddersfield Train station, Broken Bridge in Pontefract, Afflecks in Manchester, and the Trinity Walk shopping centre in Leeds, for example. The works include a hashtag which includes a number and title, “Latrinalia”, in the attempt to engage an online audience, which as through bathroom graffiti, provides anonymity and an assumed shared identity.



## **Documentation of the development of practice:**

### ***Introduction to the experiment:***

This study utilizes work from Mark Ferem, presented in 'Bathroom Graffiti' (2005)<sup>7</sup>, as a methodology into communicative artworks, in the style of public graffiti. Formed from the practice of photographing bathroom graffiti, otherwise known as latrinalia (as it will be called from here onwards), to interacting with the conversation of social and cultural structure happening within this practice. This study aims to create images including text, to be placed in various bathroom stalls; specifically, these images will be created on clear acetate to allow the background to show through the image allowing the location and previous graffiti to interact.

### ***Materials:***

Watercolour paper 300gsm,	Pencil,	Permanent marker 10mm,
Plain A4 paper,	Eraser,	Permanent marker 0.7mm
Watercolours,	Pen 0.05mm,	Clear Sticky Film 140gsm,
Spray mount,	Pen 0.5mm,	A3 Acetate.

Accompanying the use of a Scanner, PC, Photoshop and camera.

### ***Methods:***

Due to this study needing a narrative or correlation between each of the images; comic book scenes and small line drawings were the natural routes. This led to the studio research into typography, as typically graffiti is either image or text. This began as testing different styles of writing, to translating writing into both real and fictional languages. This eventually led to the concept of using pop culture styles and images, to entertain as many fanbases as possible, also in an attempt to prompt a response, up to and including the subject photographing the work and sharing it through the tag presented on the latrinalia itself.

The collection of certain images of these various fanbases were a series of google searches into popular scenes or locations presented in the different fictions: the images found and used were taken from searches made with each series title and the popular scene prompt. These ranged from horror, to children's animations, to cartoons, and fantasy series; all have a scene and typography within the four-inch circular display. The size and shape were chosen firstly

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<sup>7</sup> See Appendix 6, Page 90.

for appropriate size to carry and stick and still be dominant enough in presentation on a bathroom wall to be visible and for aesthetic design.

Each of the images are free hand and were tested for placement of text vs image in pencil, then over-lined in 0.05mm pen. These designs were then redrawn; again, free hand, onto watercolour paper at 300 gsm, to accommodate the colouring of the images. The aims of the work were to include the background the image was placed on to show through and interact with the work rather than overlap and cancel out anything that came before; hence none of the designs were fully coloured.

### ***Response Expectations:***

This study relies on the perpetuation of a hashtag and comments on the website that presents all the work; alongside the responses through adding and removing latrinalia to work itself when placed in the different areas. The latrinalia, whether or not is still in place after a fortnight, is returned to, to observe any additions or removals within the space that may affect the way the work is perceived.

Each latrinalia piece has a hashtag to follow the ways the work is photographed; two images have been placed on Instagram to begin the hashtag and observe the interaction of audience. The data collected from this will include; revisiting the places the images were placed to check whether they still exist, any additions to the image (i.e. more latrinalia) how many people reused the hashtag, when and whether all forty were accounted for through the hashtag. Whilst this will be a specific audience; the younger and the more competent with technology although it will include any subjects who attend any of the bathrooms in the spaces used through observation of other latrinalia created.

### ***Acetate tests:***

The work was then scanned to be printed onto acetate, which proved to be an experiment in itself. Testing began with exploring the length of time two materials available for printing could stay in place in a working bathroom. The materials; A3 Acetate (and spray mount) and 43cm length clear sticky film at 140gsm were stuck to the bathroom wall and left to discover what would last longer. They were both tested on tile and a painted door. The clear sticky film lasted three hours on the tile and two days on the door. The acetate lasted four hours on the tile and six days on the door. Hence the work was printed onto plain acetate instead, used

with spray mount. This does cause a little murkiness to the image, but not enough to find the underneath illegible.

Printing onto acetate included testing the ways in which this was possible. Firstly, the work was scanned straight onto acetate, which provided cloudy images, grainy lines and was only in black and white. This led to scanning at 300dpi and then printing; which provided a better image quality and was in colour, however due to the watercolour paper being mottled in texture, shadows were present, alongside the fact that the watercolour paper wasn't white meaning the cream colour showed in the background of the images. Finally, the work was scanned at 300 dpi and then cleaned through Photoshop, by selecting the background colour, the cream of the paper, and deleting each section; around the image and within. This has left some of the cream intact, presented as a grey scale on the images themselves: only where deleting the cream would cause the black lines to fade entirely.

The lining of the images did fade in printing onto acetate, no matter what a pure black was impossible on acetate. This presented the need to over-line the line work on the image after the print. This was tested on spare prints; firstly, with a marker already owned at 10mm thick, which proved too clumsy for the detail within the image. Leading to the purchase of a permanent marker at 0.7mm which was better although still too thick for some of the inner lines, which have been left alone. The marker was also used to the title the work with the hashtag "Latrinalia" and a number indicating the order of making from 1-40.<sup>8</sup>

Four Images have been placed on my account on Instagram, Twitter and Facebook; to kick-start the hashtag and indicate the number of works on display.

### ***Test Example:***

The study was tested for the material functions and the aim of the study. The test piece was placed in Huddersfield Train station, Platform 1 female bathroom, left stall. This was achieved on 18/09/17 at 13:30. The female bathroom on Platform 1 is a small room with only two stalls; this is within the main building of the train station at the top of the underground stairs. There was no one else present when the image was placed.

This space was chosen for the large amount of foot traffic that passes through the train station, and due to the small bathroom, the likelihood of a response is higher. The image was

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<sup>8</sup> See Appendix 5, Page 82.

set behind the door; for increased chances of the longevity of the images, for greater chance of responses.

(Top to Bottom): Test image behind door, in left stall in Huddersfield Train Station Female bathroom. The full scale of the canvas, i.e. bathroom stall. The full size of the bathroom available.





### ***Observation of Latrinalia:***

After returning three weeks after placement of the latrinalia, these photographs are the outcomes. The photograph below is the test image placement three weeks after placement, on the 2/10/17 at 9:30 in Huddersfield Train station.



### **Results:**

Due to the data collection being focused entirely on whether the work was responded to or not; alongside whether the work was left in the space or destroyed or whether the work was

photographed or not. Hence the data collected was through returning to the spaces the work was placed in after a two-week period and photographing the same space. This allows the capture of any change in the space, increased latrinalia or other effects the work could have – even if not still there. Although this data collection has not observed what the response is; image, text or photography (in terms of the hashtag through Instagram), the responses to the work in quantity have assured this method of practice: if not of data collection.

The study has achieved its aim of creating work to be placed in various bathroom stalls, being placed into a public space and perpetuated online through photographs. This has succeeded in the aspect of anonymity of bathroom graffiti over ‘traditional’ graffiti both in the public spaces and online. After returning to the spaces where work has been placed, conclusions of needing different pieces of work to place, differentiation of style and places that the work was placed. This includes returning to ‘tradition’ of marker pens and paint: as the work printed on acetate causes a difference between the latrinalia already within the room as an unnecessary divide.

The actual responses have been minimal in actual latrinalia, although twenty-one pieces of work have been removed from the areas place and presumably destroyed. As of writing this work has limited interaction from the hashtag – which leads to the point of needing the work to include the hashtag more predominantly. Only seven pieces of work have had latrinalia written in comparison, repetition or in reference to the work itself; three have built latrinalia around and on top of the work after placement. Also, the spray-mount used to attach the work has caused little in terms of issues; aside the need to carry the canister around, other than the leftover marks it leaves when work is removed.

Although not all of the works have been found and placed online, the connections between reality and the internet have succeeded, although the work itself is temperamental according to the space it was placed in; some had been removed, others drawn over or with, others even moved and re-enacted.

## **Discussion:**

This study has led to the interconnection between public areas and online, some success found using the latrinalia to attract and get subjects to interact via the hashtag to photograph. However there have been difficulties within the practice, specifically finding spaces to place the latrinalia, being able to photograph the spaces; of the latrinalia and the bathroom spaces.

Otherwise limitations of this study have consisted of getting the hashtag on the work noticed enough to be useful; otherwise finding the works – or subjects even posting the works – online is difficult. Hence collecting responses through photographic responses is limited; replying solely on the work placement itself and the effects this has on the space. Particularly so with the online presence of the work, as the work, presented with the other studies lacks its context; whilst the usage of Instagram through the hashtag has presented some feedback through comments and photographs of the work; it is limited and has slow responses.

This method of collecting data of the interactions has limited the responses; as some work has been successful in starting or being included with other latrinalia, whereas others have been removed and destroyed. This has been more observational qualitative data through the interactions and the leftovers of the experience.

Overall the study needed better plans for placements, designs, and a method to ensure the work stays long enough to actually be responded to, rather than destroyed.

### ***Case Study 3: Spatial Photography*** <sup>viii</sup>

This study aims to test emotional and behavioural reactions in subjects according to photographs taken through three cameras; film, digital and polaroid. Hence these studies have created ten photographs through each camera, on the same day, in the same area; and then present them through different platforms; the study spaces in university, an online platform that is a website created to hold the case studies only and pinpoint each photograph on a virtual platform that is Google maps.

## **Documentation of the Development of practice:**

### ***Introduction to the experiment:***

The inclusion of photography as art practice as this study developed through the work of Francois Laurelle (2011) in *The Concept of Non-Photography* who explores the concepts of the camera through the photograph, the object photographed, the photographer and the world in which the camera perceives. Which artists traditionally either used photography as artwork or as documentation only. <sup>9</sup>

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<sup>9</sup>See Appendix 8, Page 105.

This is remission of the difference of perception of the original to the remake; the digital to the hard copy. This developed into testing different cameras to perceive the world; space and objects, which in turn effected the presentation of the photographs; hard copies, digital pixels.

### ***Materials:***

This study used the cameras: Praktica BCA Electronic; with Kodak 24 exposure, 200 colourplus film, Polaroid Instax Mini 90, and Samsung WB150F. Other materials include the wooden board the photographs were attached to with blu tac to present in the studio area.

This has been accompanied by the use of a PC and scanner to present the photographs online.

### ***Response Expectations:***

In terms of expecting responses and data results; quantitative and qualitative data will not be complied, merely examples of responses from the available avenues such as the online comments section on the website, the verbal and written responses within the studio, etc.

There is a questionnaire placed in a public area which has the standard queries: gender, age, education, occupation, then it includes questions on experience, opinion on appearance, standard of photographs, understanding of topic, opinion on the achievement of this study, and then a mark out of five as a quantitative data to compile. There will also be a comment section to allow for shorter feedback, although this is unlikely to be of much use, or over-used.

Although the study has these various presentations there is a potential for a biased audience, particularly to the younger generation online and artistically inclined for the public space presentation. The expectation of results from the study is noted to be limited mainly to the online platform, meaning comments and a rating system out of five. The other noted issue is whether the information provided; i.e. the photographs and the questionnaires context.

### ***Methods:***

This process began with scoping areas that were iconic enough for each area to be recognisable through a single photograph alone. The first attempt was staged throughout three areas; Pontefract, Huddersfield and York where each of the three cameras were used at each area. Each camera took a specific number of photographs; film x7, digital x10 and polaroid x4: not for any specific reason, only to define the different camera usage. These images were taken over separate days, at different times and from different spaces in each



area, and different angles. Which is what gave the experiment too many variables to have any appropriate or pattern making results.

The second attempt was focused only in the Pontefract area, where ten locations were chosen, again for their distinct impression of the area. This attempt took ten photographs through each camera, and from the same places, and the same angles.<sup>10</sup>

Once the images were taken they were all converted to hard copies and digital copies through scanning and printing. The digital copies were all presented online at the website created to hold the case studies only. The hard copies were all attached to a wooden board and presented within a studio space and a public area to interact with subjects and observe the effect the photographs have.

### ***Study Attempt one:***

The photographs were taken over a range of days, and over three areas; all having equal number of images. Taken in order of Practika BCA Electronic: with seven images, Polaroid Instax Mini 90: with four images, Samsung WB150F: with ten images. Whilst the first test of this study included more areas; York, Pontefract, and Huddersfield, the images ultimately failed due to the vast differences between them. There were too many variables; the cameras, the spaces photographed, the time of day, the separate areas. This attempt was removed and never presented online, in public or in a virtual presence.

### ***Study Attempt two:***

This study used the same three cameras and took photographs in the exact same spaces in one area, Pontefract. This has been presented online, within a public area: although the virtual presentation failed due my inability to create a 3d virtual model and present this online. This concept of a virtual space has instead utilized the google maps system and pinpointed the areas where the photographs were taken: which allows the Subject to view the satellite image of the area in an area that allows them to move around the space in a 3d virtual presentation.

### ***Photograph Placement:***

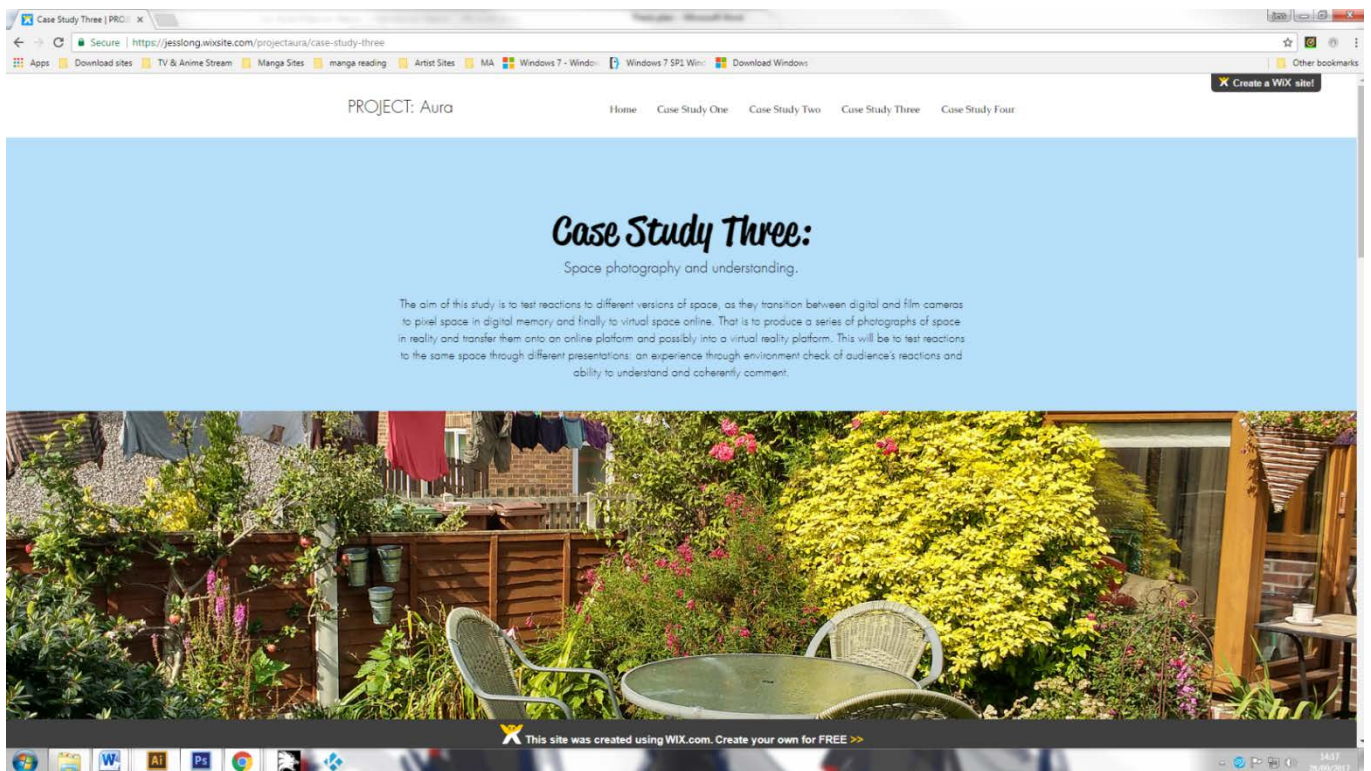
(From Top to Bottom): Below is a photograph of the placement of Hard copies of Photographs in studio space.

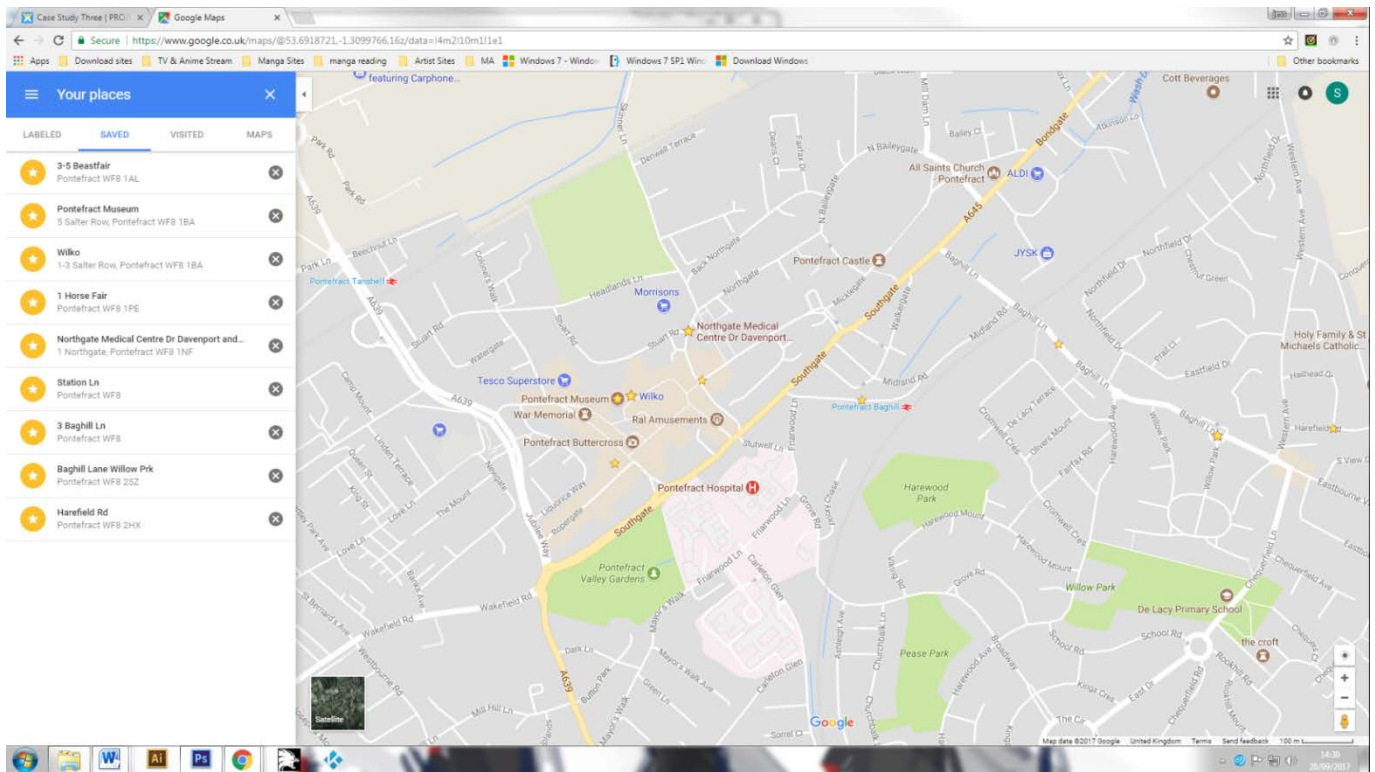
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<sup>10</sup> See Appendix 7, Page 91.



Screenshot of Website presenting all photographs from Case Study three. Screenshot of Google Maps with starred areas where photographs were taken.





## Results:

This study allowed for experimentation in observation types, in public spaces, online and within the studio areas. Whilst the feedback collected from this study is lacking; as conversations of perspective descriptions of the effect of the work from subjects is few and entirely quantitative data: the feedback has been promising in terms of the study proving its aim of showing the aura transferability through the same photo in three different cameras' perspective. This feedback has been indicated through personal conversations with other academics and laymen who understand the premise of the work and have given their opinions.

At the end of this study has provided a renewed interest in the possibilities of effects of photography and the methods in which it can be used to achieve the desired interaction with subject. This is alongside a need to create an appropriate methodology for collecting responses to provide evidence of the theory and a better crafting of presentation of all the photographs together.

## Discussion:

Although this study has achieved the aim of manipulating and understanding the perception differences of photographing spaces; it has had limitations of feedback from subjects and

placing the photographs in areas to achieve this. However, the study has provided worth, if not in the area of evidence for theories, but in practice for experiments to achieve this.

Other working areas for this study include the methodology of practice; choosing areas to photograph, taking and developing the photograph and in the case of the film camera – relearning to use the camera to achieve an image. Within the second attempt at capturing the correct photographs, which went better and proved to be applicable to the study, according to the limited feedback received, this practice of taking photographs has developed enough. In terms of a result of success, this project has concluded its ability to change the perception of the space through the effects of the mediums of the different cameras and the different presentations. Although the result of the online presence of the study, whilst simple to setup the images, feedback as limited to the comments and map add-ons through Google maps.

#### ***Case Study 4: Special Objects vs. Reproduced Objects*** <sup>ix</sup>

This study aims to present observations of the interactions between object and subject: by including an openness to interact, whilst making the concept fun and easy for the subject. This presents a complex object and replicated simpler object, that question the subject to interact through choosing an object, or not at all and leaving the chaos of the pile of repeated objects alone. The setup would include a single complex object on a podium, covered in the acrylic box and a pile of repeated simple objects in a pile on the floor. This is to test how far the subject will go to interact with an open, unobserved object of interest.

### **Documentation of the Development of practice:**

#### ***Introduction of the experiment:***

This work follows Walter Benjamin (1935) ‘The Work of Art in the Age of Mechanical Reproduction’, which explores the concepts of reproduced objects and the authenticity of the idea in practice. This study has experimented in the replication of the idea as object: which would manipulate the objects presence in time and space via the replication. This study has utilized the practice of origami, as an easy to create and recreate method of producing artwork with little time and materials; helped by an already amateur ability in the practice.

The work of Juan Pedro Fabra Guemberena (2010) ‘The Three Kings’<sup>11</sup> also influenced the concept of interactive artworks: hence the acrylic box over the special object – both an

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<sup>11</sup> See Appendix 10, Page 110.

indication to observe only and to entice subjects to remove the box and interact with the object. As within 'The Three Kings' exhibition, in which a variety of objects cover a series of rooms, there are blind spots with no camera or invigilators to stop subjects from removing work, interacting on a level usually abhorred in traditional galleries.

### ***Materials:***

This project used only paper to create: X125 a4 plain four coloured paper sheets and X4 a3 square decorated various paper sheets. Otherwise a podium and an acrylic box were used to present and documentary materials were used such as a PC and cameras, ect.

### ***Methods:***

The reproduced objects had a hundred and twenty-five made; to accommodate the removal of any of the hundred in each presentation: in the public and the studio without wasting time. Due to previous experience in making them, the reproduced objects were made as cranes. The special objects however, were made as deer: a pattern chosen for its complexity and aesthetic. The special objects were made from patterned paper, at a3 square size to make a point of the objects as special: being larger and more interesting to observe. Four of these deer were made; to accommodate breakages and removals, as only three will be used<sup>12</sup>.

The work was made at university campus to accommodate an easier placement to the studio and access to a public area. However, this has made the failures of; ripped paper, displaced work, and learning to make and the actual creation of the deer difficult in terms of the space available. Learning to construct the deer origami took longer than expected, meaning the study was presented later than originally planned, hence the studio spaces were more crowded with other work.

For the collection of data, the work was observed when placed in the studio, and public areas to count the amount removed, and the subjects that chose to interact, to take an object (the special or reproduced objects), or to leave alone.

Each area is photographed after setup and after three hours of placement the objects removed and the objects counted. Below are images of the Special and Reproduced objects as they were created.

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<sup>12</sup> See Appendix 9, Page 107.



### ***Response Expectations:***

The responses for the study are limited; the methods rely on a questionnaire, which is unlikely to be filled in on a study to test how people interact with an artwork that is not secure with cameras, alarms or even barriers. As this study aims to get subjects to remove objects, testing this through the special object which is a more complex and a singular design in the pile of a hundred repeated objects.

Hence the responses will come from observations; how many people stop, talk about/around, remove, and attempt to take the special object, or actually remove the special object as a whole. For interest whether the people who actually remove objects will be noted down as gender, age, and length of time it took to take.



## **Results:**

This study has achieved evidence of the interaction of object and subject through use of origami as object, whilst testing special and reproduced objects and the effect of behaviour in subjects due to the difference. As this study aimed to specifically test the response of the subjects to an unusual object in various spaces and can claim to be proven in the hypothesis of the expected responses of most of the origami cranes being removed. Although the data collection of this study is entirely observation and as such can be biased to personal perception and capacity to concentrate.

The observation of behaviour provided the quantitative information of subjects removing objects or touching them on average. Whilst the repeated objects were explored through tactile, i.e. kicking, throwing, etc the special object was left alone largely, as one special object was taken overall. Which is comparable to the expected response as the repeated objects were removed, kept or destroyed often; a fascinating observation, although undocumented, was that more males took objects, but more females observed them<sup>13</sup>.

### ***Student Union:***

Cranes Placed: 100	Deer Placed: 2 (x1 more when 1 <sup>st</sup> was removed after 13:40)
Cranes Taken: 10	
Cranes Observed being Taken: 4	Deer Taken: 1
	Deer Observed being Taken: 0

### ***Studio Space:***

Cranes Placed: 100	Deer Placed: 1
Cranes Taken: 18	Deer Taken: 0
Cranes Observed being Taken: 6	Deer Observed being Taken: 0

## **Discussion:**

This study has led to a better conception of presentation spaces and a better ability to create origami through learning to create the 'deer' form. In which the chosen forms of origami 'crane' and 'deer' were chosen for a quick and simple form of a crane, which is well

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<sup>13</sup> See Appendix 1, Page 61.

established as an origami icon. Whilst the 'deer' was chosen for a complex pattern and aesthetic to appear individual and special to make worth the risk of taking: which took time to learn. The main issue was placement due to the amount of paper carried around to areas was awkward and attempting to place the work in public areas was difficult due to weather. Hence the public placement was held in the Student Union building.

There were limitations in collecting data, as only observation was available. Which is an education in changing the methodology for feedback, other than quantitative data: although the presentation of the objects within the spaces; studio, public and online worked successfully although obtaining these spaces was difficult due to the busy nature of the studio and public areas. The online space was easy to situate the video and photographic setup; although the original plan to place an end point on the copy and save was beyond my amateur ability with technology hence the work is placed online only with a comments section for responses to the concept.



## **Conclusion**

Throughout this project the combination of art practice and research has experimented with theories through the creation process to develop studio work and the case studies. Whilst the case studies have been successful at the basic data gathering method; using more complex artworks and methods of creating works, like collaborations, particularly for use in public spaces would help the project succeed in a more in-depth study towards creating interactions between artwork and audience.

The aim of the project being the exploration of the understanding and to progress the effect of artworks on audiences through manipulation of the image, context and information control. This was utilized here through the individual experiential memory perception of audience members through a shared experience. Which has been tested through the literature research, artist research, methodology experiments and case studies chosen through art practice.

### ***Literary Research***

From the Literature research, the project changed immediately through the terminology of the project changing from the focus of aura to individual descriptors for each media of artwork style; latrinalia, non-photography, etc. This was due to the stereotyping of aura as a spiritual term; although aura was used throughout the literature research which spanned a greater length of time than previously believed within this area of study. As the dialogue between authors grew, more contemporary language progressed as original works have been rehashed in recent years.

Although a large area of the research was focused on art theory, culture and artbooks; biological aspects were also covered to explore the physical effects of artworks observed through the eye, perception and memory. Although irrelevant to the project as a tangent, this work coloured the methods and media used to create artworks in studio practice, and also gave a specific focus of photography which is personally an amateur skill personally aside from documentation.

The research also taught the methodology of Latour & Lowe (2010), who created the neo-narrative methodology which combined documentation of research and practice to create a cohesive presentation of the project as a whole. Whilst this method worked well in terms of presenting the chronology of the project however it was time consuming in terms of appropriately documenting, and the necessary space to present work: which was lacking.

Although in terms of documentation and the creation works other than the case studies improved both the case studies themselves and the direction the research took due to responses to the various work; face casts, photography, origami, and the larger designs that were never actually made.

However, the literature review has caused issues with the lack of material in this area according to the last century of art theory; in terms of language styles and remade and self-made definitions causing some confusion to the current art theories. Otherwise literature research was completed with some form of institution, which is a biased area, and not the main focus here. Particularly after the studies into the comparison of interaction and observation from audiences in galleries and in public spaces: outdoor work or pop up galleries are more likely to have audience interact or react. As audiences are more likely to make an impression, conversation, photography or consumption due to the oddity they present to audiences, particularly laymen according to the art industry.

### ***Research and Objectives***

The specific aim of this project is to develop the counter culture contexts through audience interaction of art experience through individual memory perception. Although this aim has been adhered to throughout the project this has been strictly academic style counter culture, that is the acceptable areas of deviation from the norm or the artworld. Which leads to the concept that the progression of this project should require sections like graffiti that the academic arts are disinclined to study.

The objectives set at the start of the project have been met:

- Literature Research: To develop language descriptors concerning aura of artwork; to explore and develop previous theories into this area.
- Art Practice: To experiment with media, style and presentation according to findings in theoretical work.
- Case Studies: 1) to contextualise a baseline of data of the interaction with artwork in an art gallery (Hepworth).  
2) Counter culture graffiti (street art graffiti was not used due to personal anxiety over subject and legality issues) to experiment with engaging audiences to interact – up to and including photography and writing with/on the artwork.  
3) Image representation through different presentations in hard copy variations of photography methods

- 4) Testing how people interact with artwork unsupervised (not recorded) and whether they would observe the socially dictated rules to leave the 'special object' alone due to perceived borders.

Although the objectives have been met realistically, they are the basics of a larger study into this area. The project, when continued, should include more subjects to gather data from (through introducing more incentive for audiences to interact), repeated tests and more complex work in larger areas. Whilst the baseline data retrieved in this project evidences that this project has merit, with more time, subjects, artwork and other areas to present work would explore the theory more appropriately.

The studio, when available, provided space that enhanced the project due to the ability to experiment with media, presentation, documentation, ect, which allowed time, space and media to find the faults with previous work and develop, such as the photography work which became the Case Study 3: Spatial Photography. Which has in turn, effected the way in which work was presented through public, university and online spaces; providing mixed reactions for data collection. Although the information provided here is an accurate baseline; more data would be needed to continue, and more in-depth questions and more accurate timing taken. This is turn would require more subjects, and an incentive to be involved if possible. And larger areas to present work in alongside more complex or larger artworks.

### ***Recommendations***

For this project to continue the data collection would need to include larger audiences, more accurate notes (including cameras to record events for later reflection), more varied contexts from public spaces to include in buildings (shops, museums, toilets, transport), and a longer time span to repeat tests for accuracy of results. Whilst this list would affect the data collection to better forward the project; the incentive for audiences to interact at all would also need to be observed and thus more complex, larger and better objects made specifically for interaction would need to be made. This would also need to include academics for appropriate observation of audience laymen and the informed.

### ***Contributions to Knowledge***

This project completes its aim to test the effects of presentation of artworks in counter culture methods, through the use of public spaces; it concludes that the use of such unlikely spaces for art presentation creates a positive effect on audiences in terms of emotion, ideas and

interaction. As the exclusion of performance art, street art and outdoor work from galleries due to stigmatization of the general public on what constitutes as 'art'.

This project has specifically researched previous theory work in this area, as presented in the literature review, and has built upon this through the counter culture methods, as seen in the Art Practice. Through updating the language, using traditional art theory in public spaces. Collecting data from the interaction of audiences in this environment to example how the social dictated rules of art viewing are used in places varying from institutes to public spaces. Therefore, allowing the comparison from how audiences can accept artwork outside of the gallery and how to manipulate this presentation for audiences to gain better interaction values: through better, more complex work.

### ***Limitations/Self Reflection***

As the project has completed its aims, personally the options derived from literature research to explore through artistic mediums to utilize all options for data collection of the effect on an audience. Although unfortunately some of the designs for this project, were unrealistic due to time constraints, gathering of materials, available space and funding issues.

These designs are presented through the photobook, as a reflection of the project as it currently stands and the best example of the explorations of the theoretical work in art practice and presented through the case study examples of presentation in public spaces.

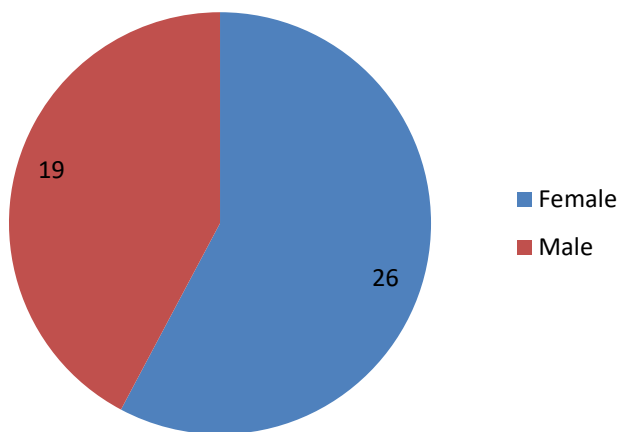
# Appendices

## Appendix 1: List of Figures:

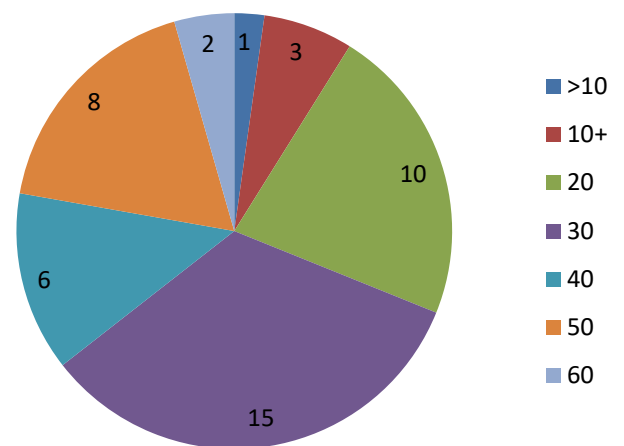
### Case Study 1: Hepworth Study: <sup>14</sup>

#### Image 1: 'Arriving' (2013-14).

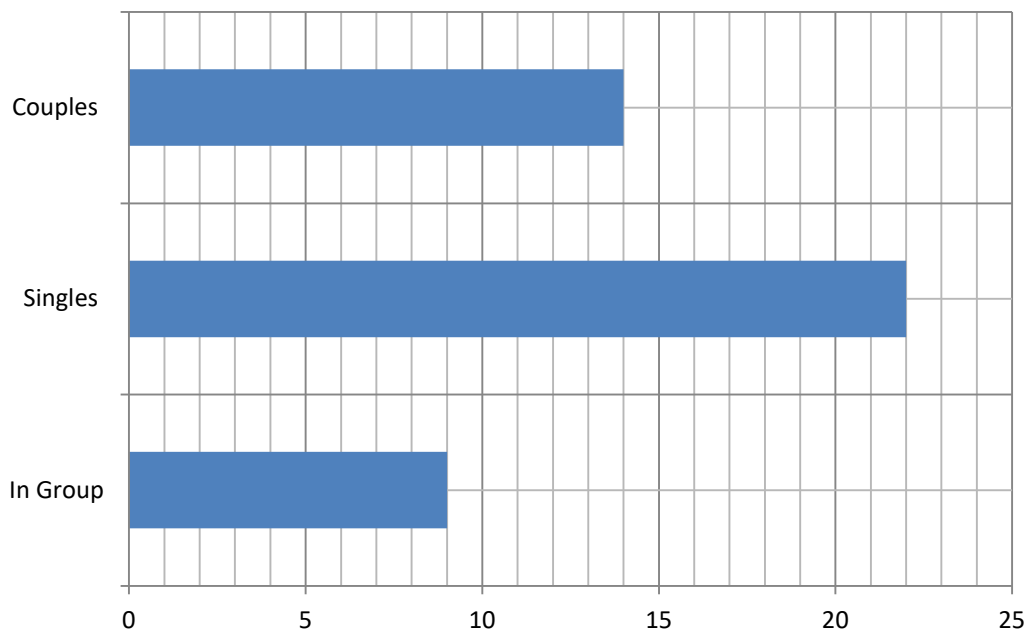
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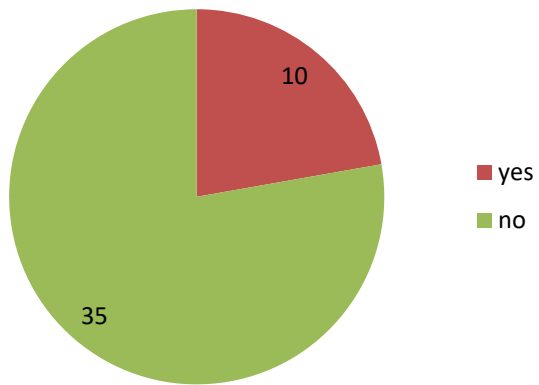


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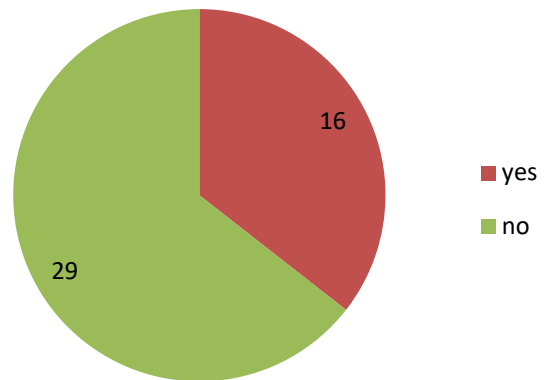


<sup>14</sup> See Page 44 and Appendix 3, Page 75.

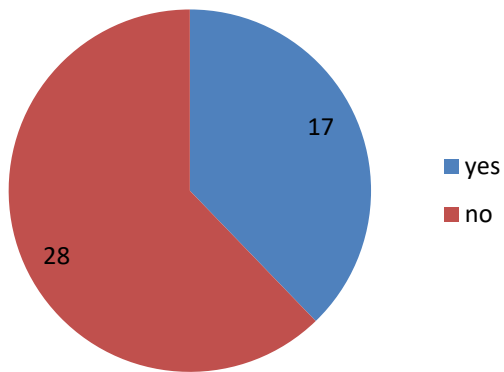
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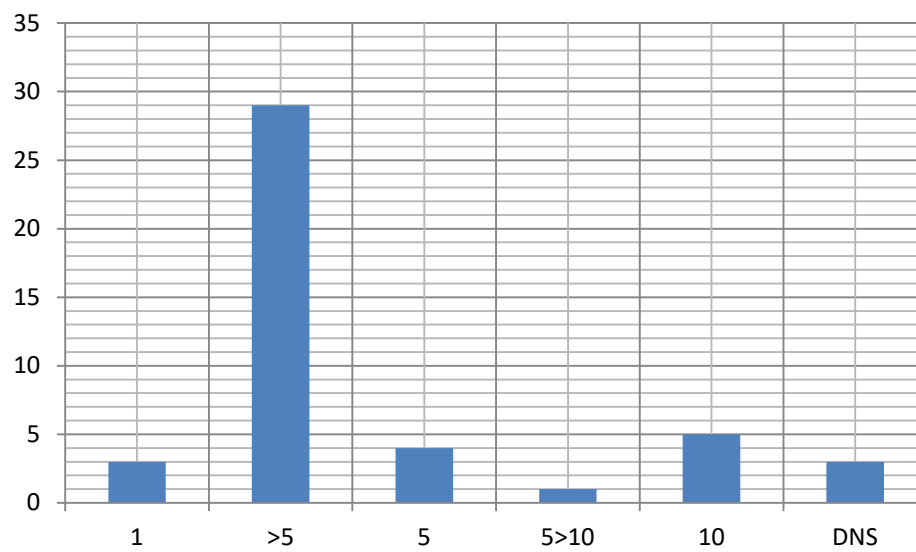
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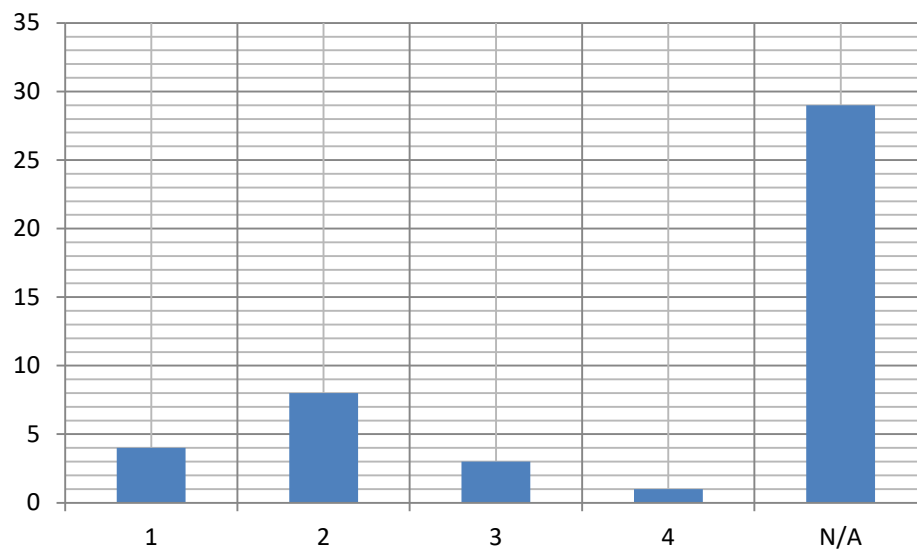
Read Title:



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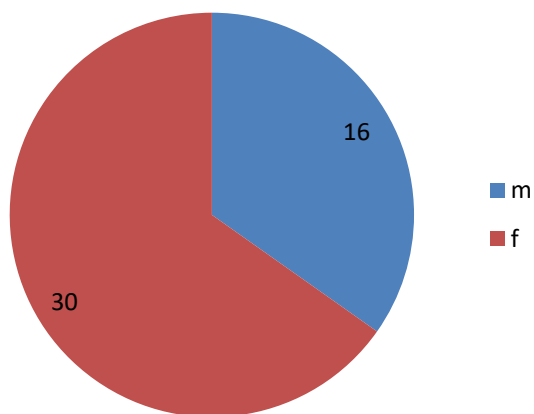


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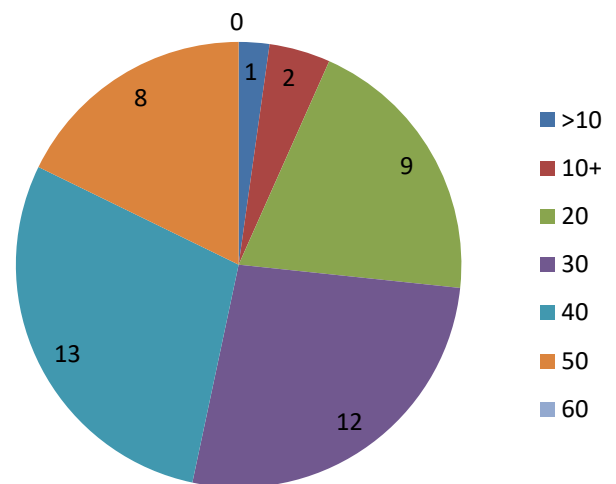


***Image 2: 'From the House of Bahpen Kakher' (1976).***

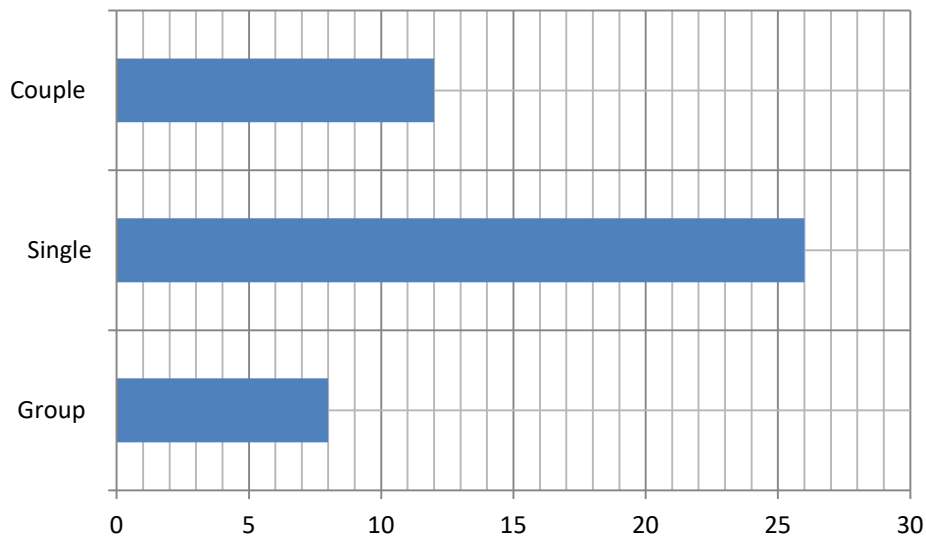
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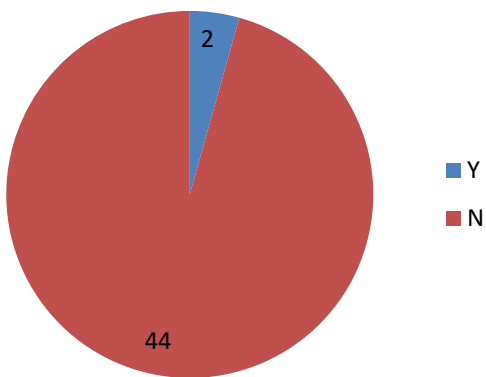
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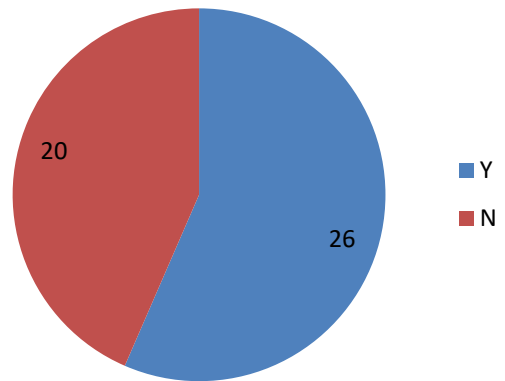
Groups/Singles/Couples:



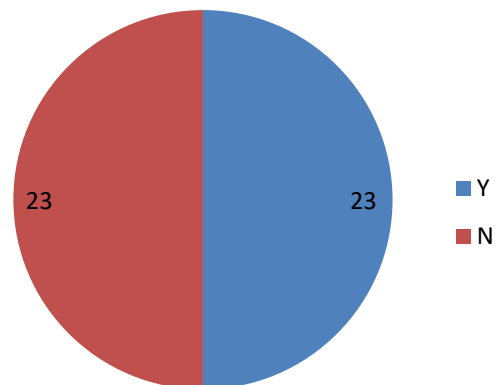
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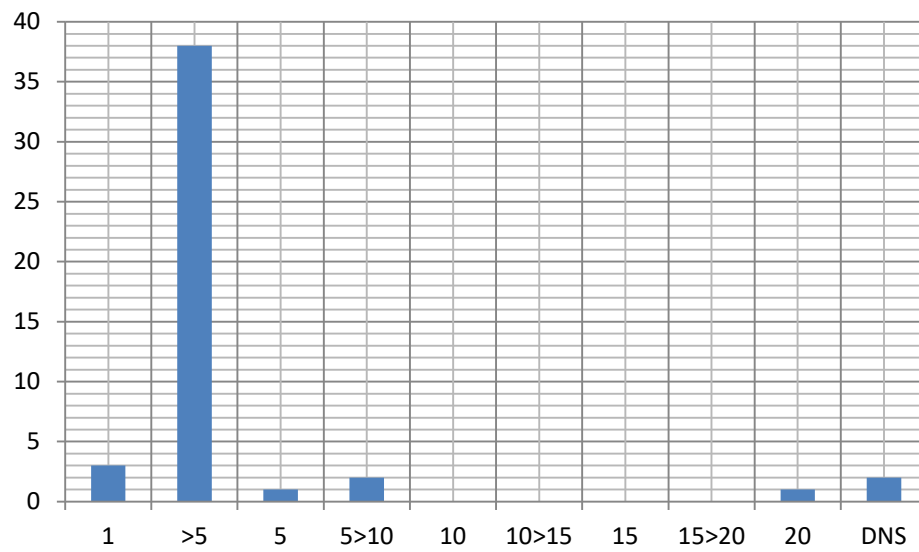


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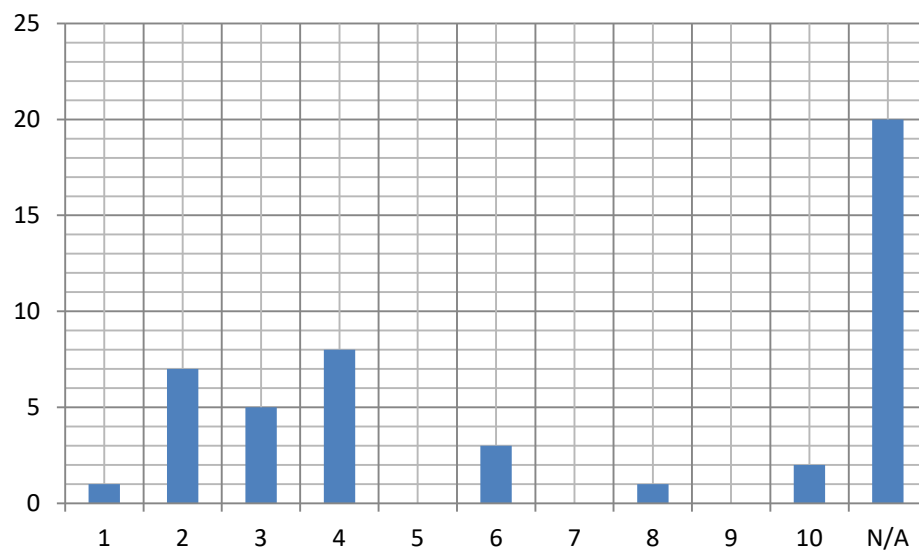




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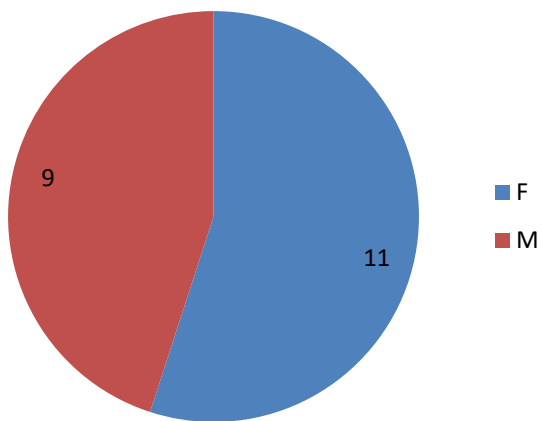


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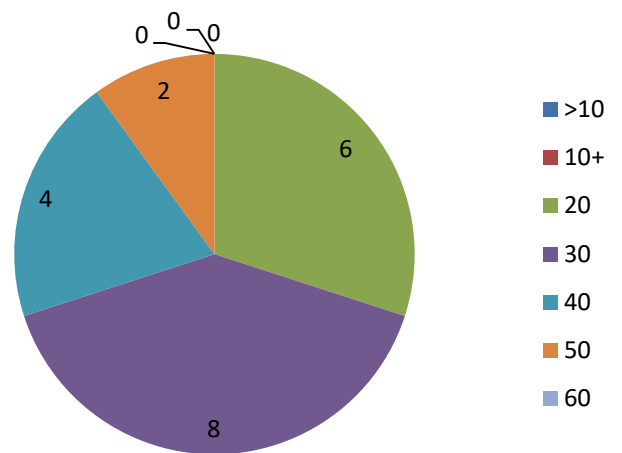


**Image 3: 'Nightfall' (1995-96).**

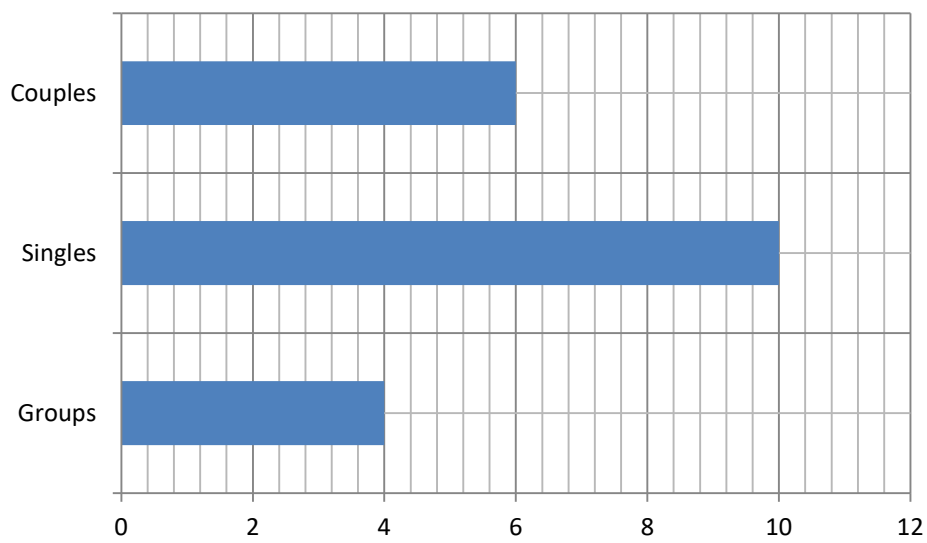
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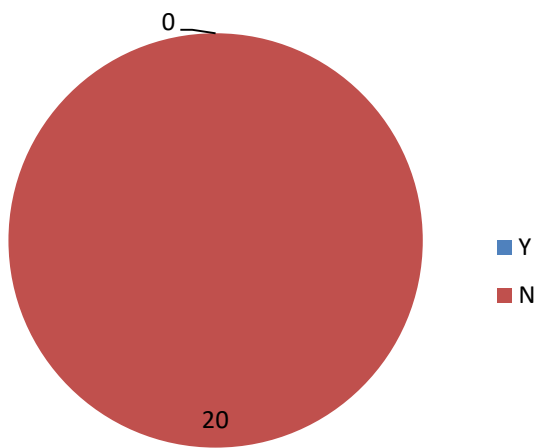
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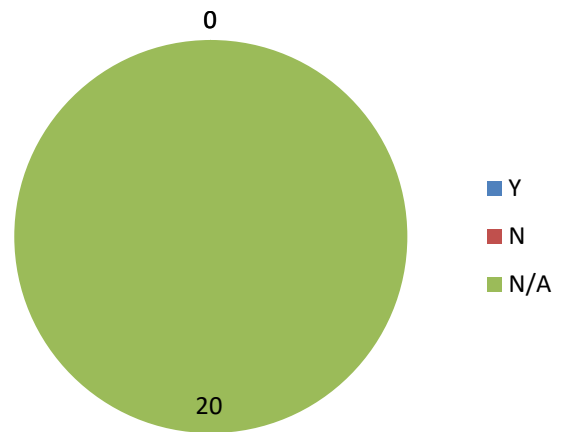
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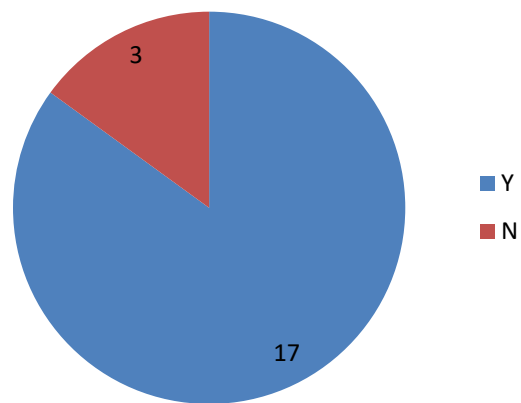
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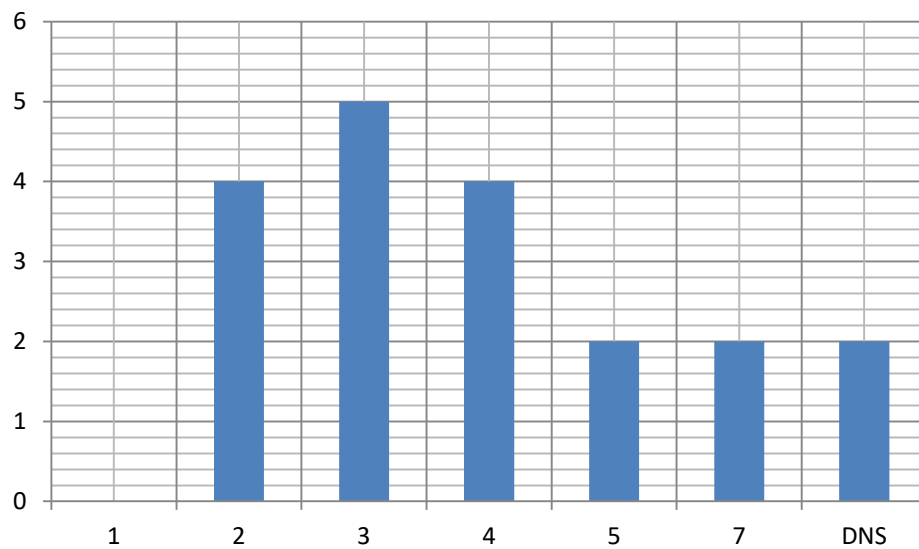
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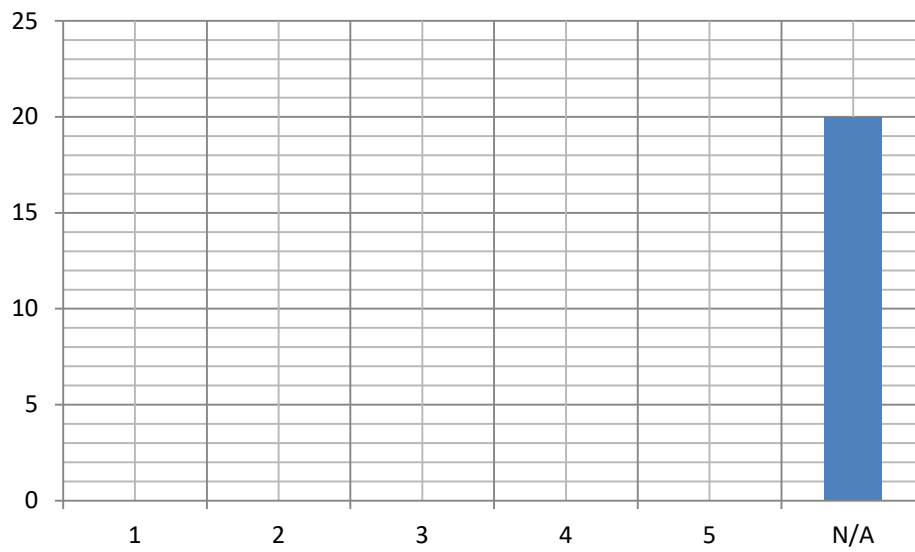
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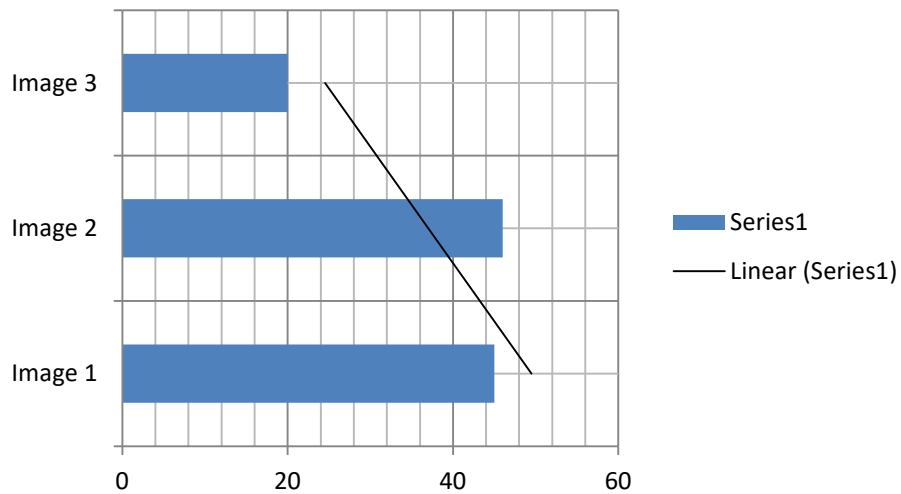


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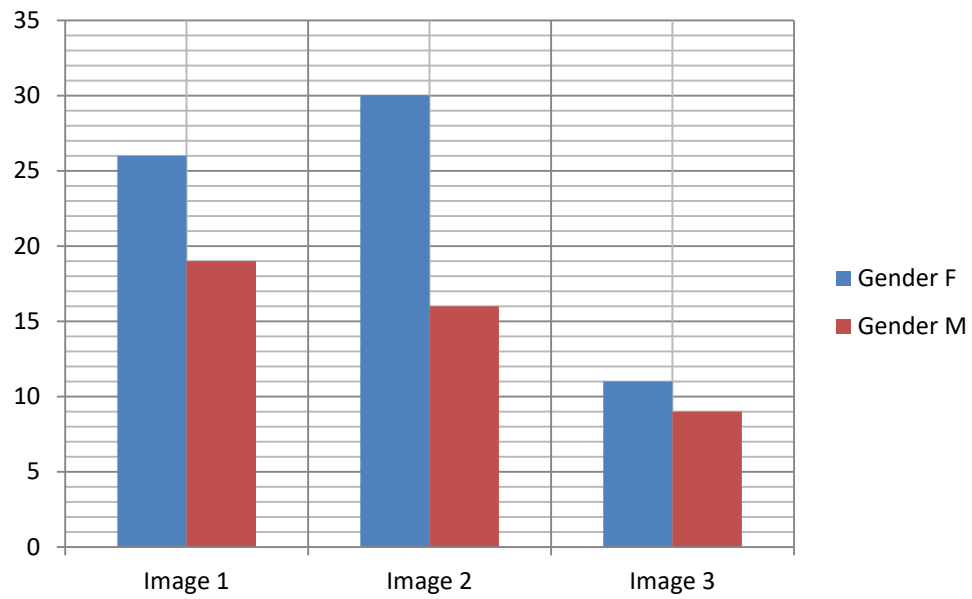


### ***Comparison of Images:***

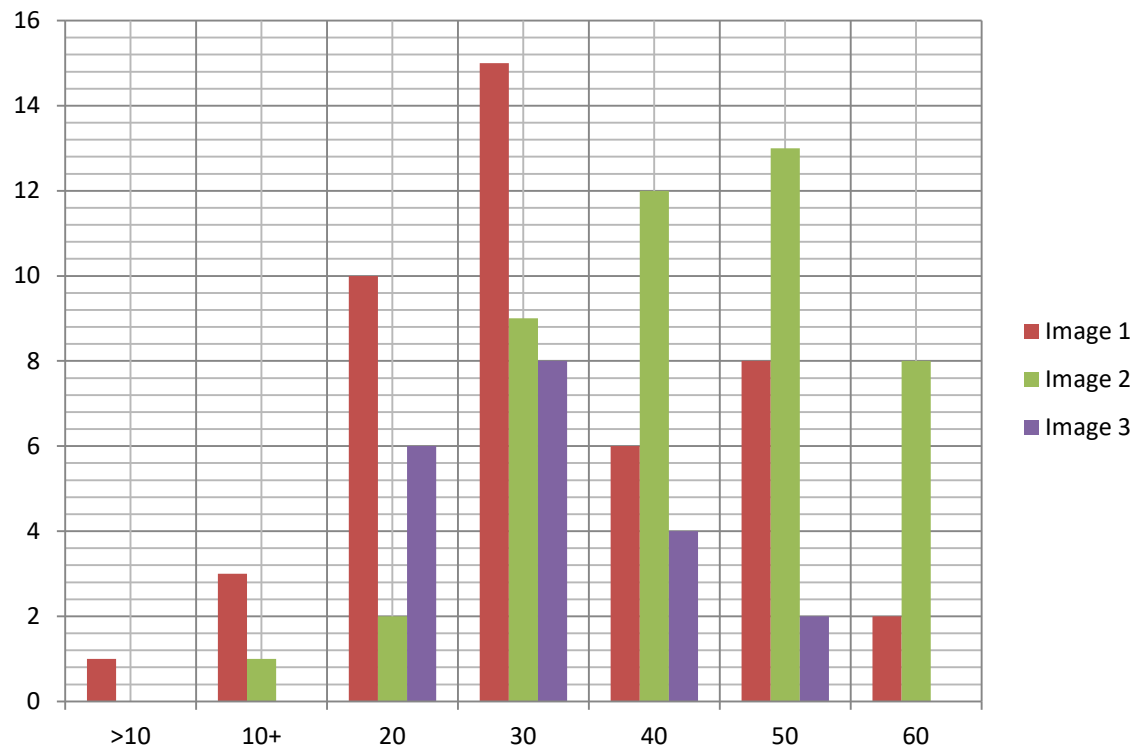
Persons in Image Rooms over 1 hour:



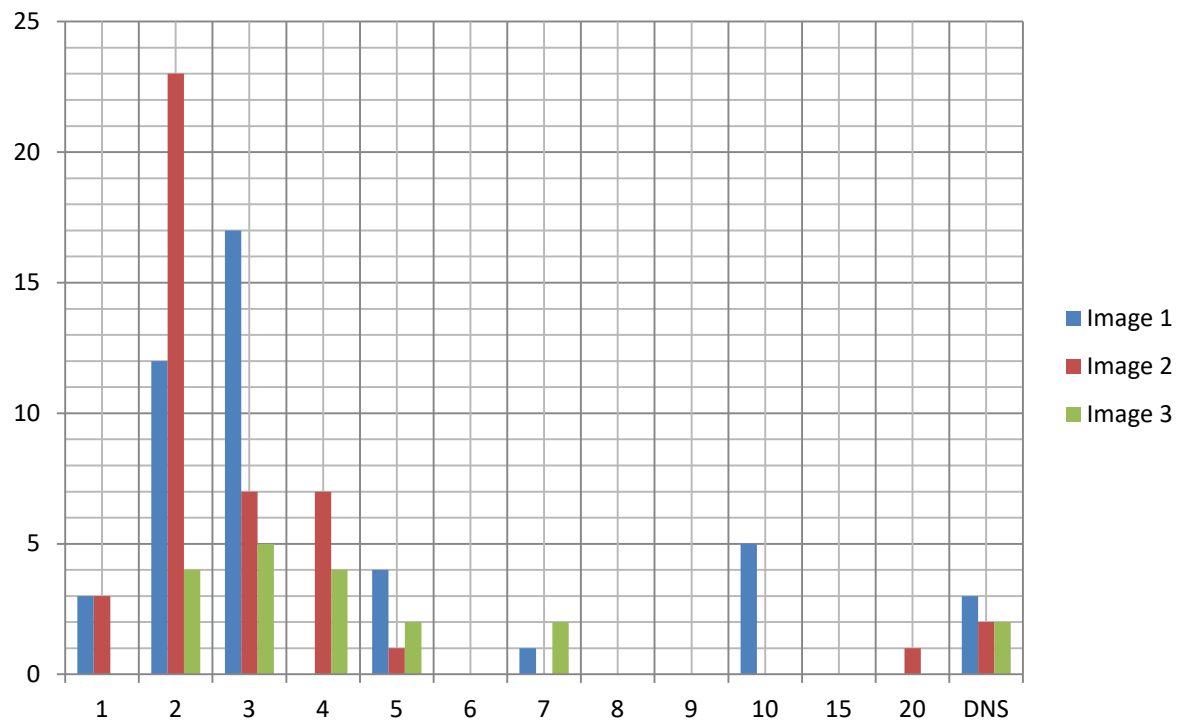
### Gender Comparison between Images:



### Comparison of Age Groups Observing Images Individually:



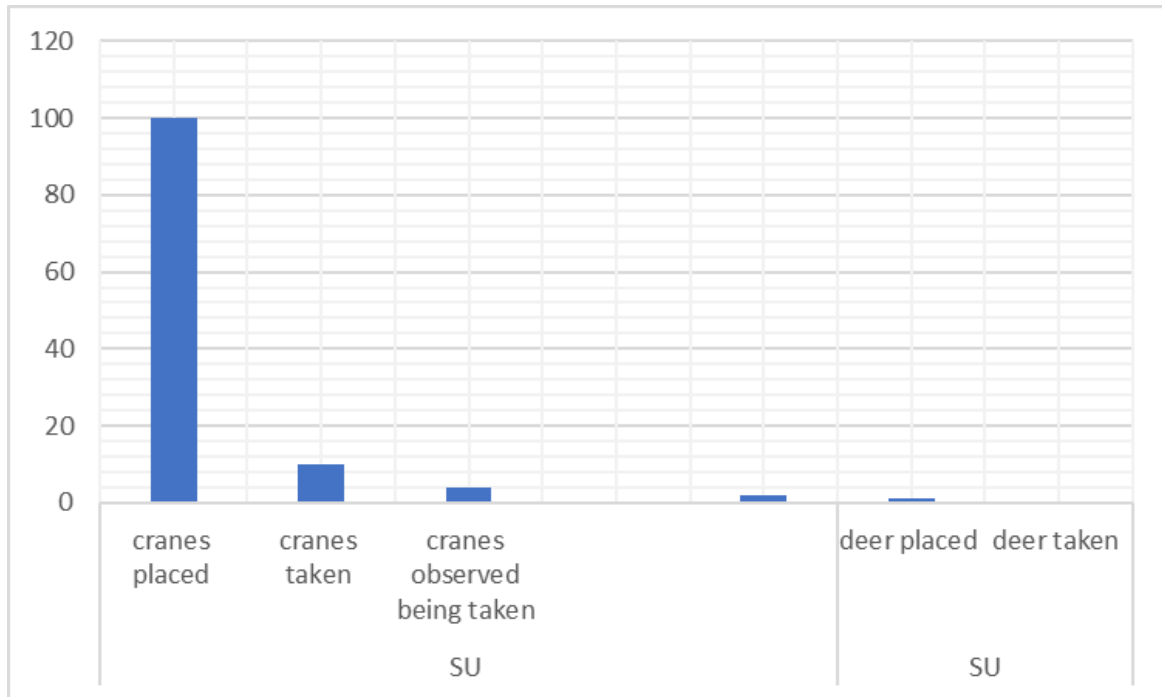
Comparison of Observation (in Minutes) of Images Individually:



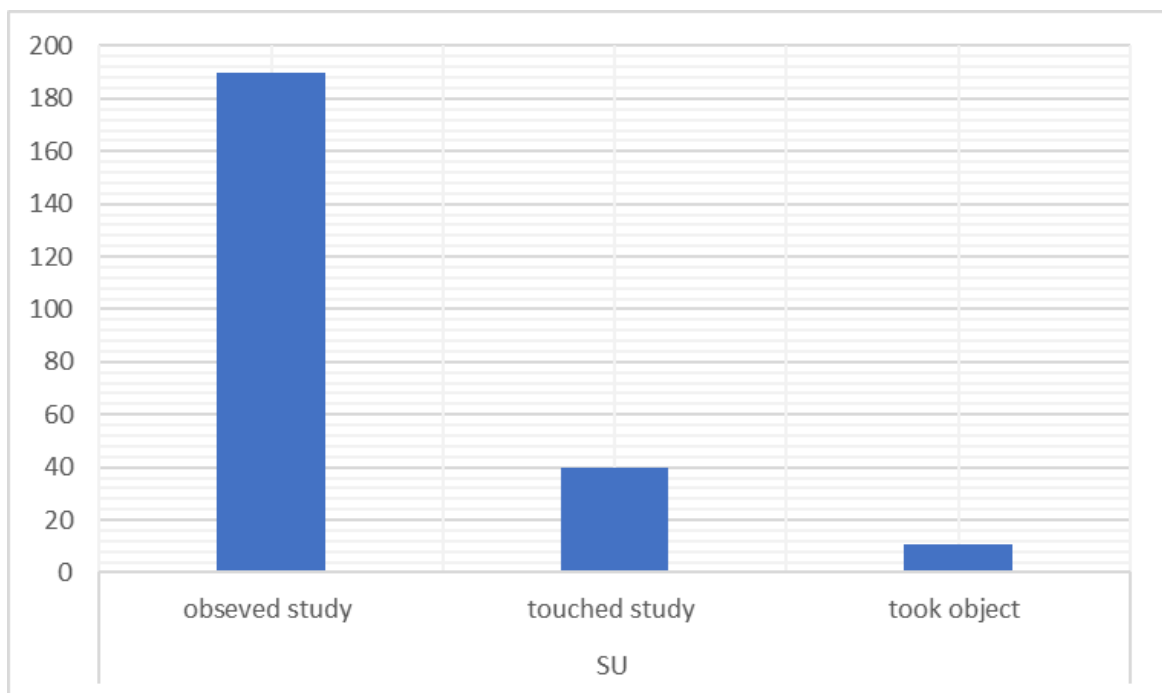
## Case Study 4: Special vs. Reproduced Objects:

### *Student Union:*

Deer and Crane Objects: <sup>15</sup>



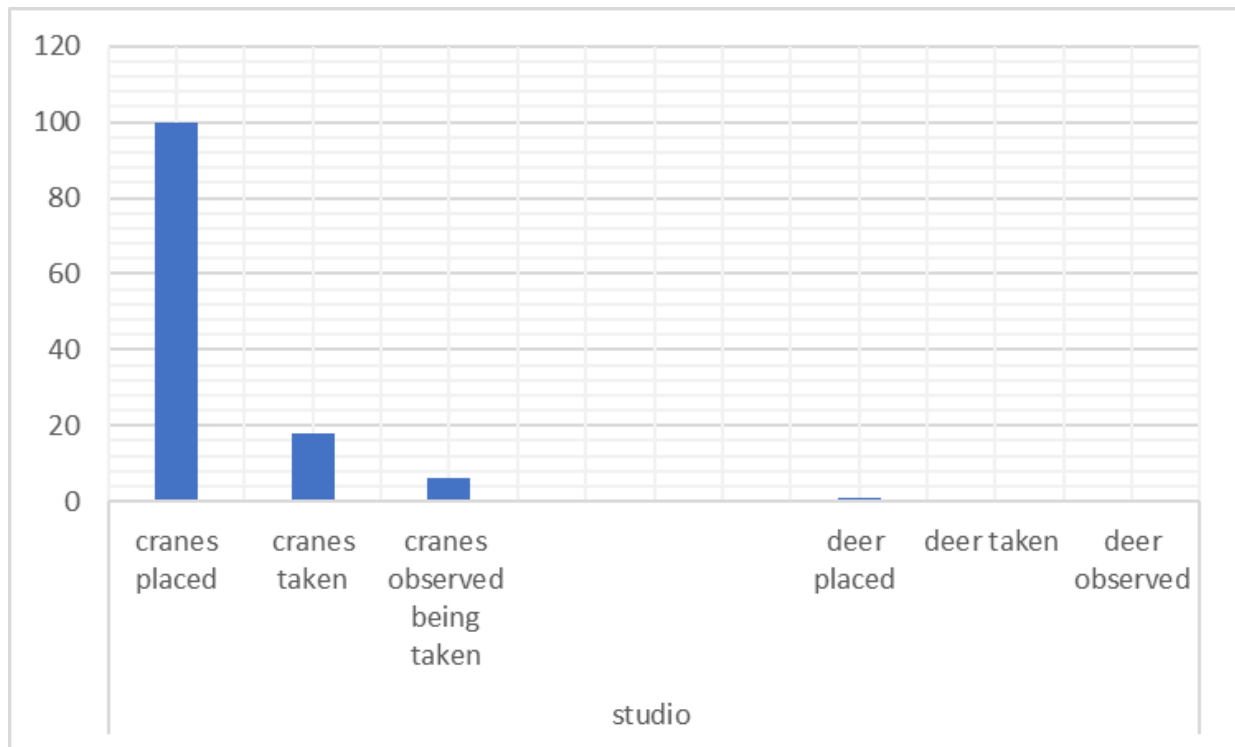
Observed/Touched/Took Objects:



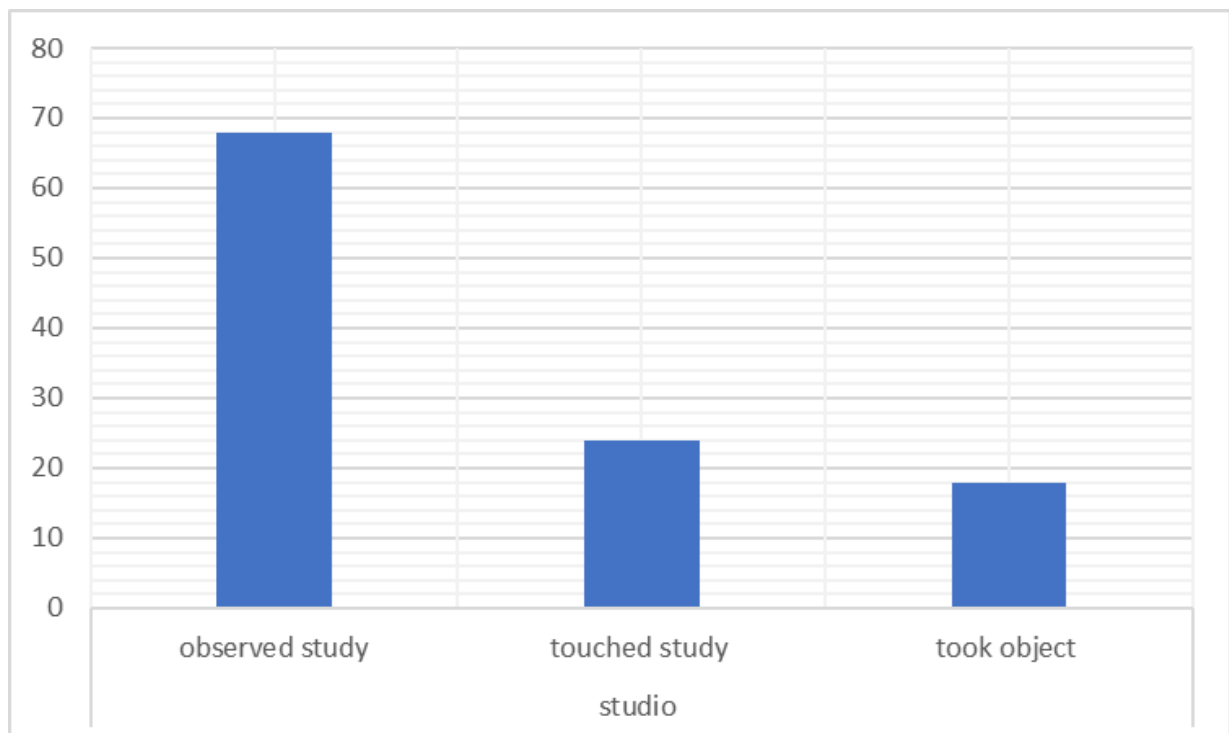
<sup>15</sup> See Page 54 and Appendix 9, Page 107.

## ***Studio Space:***

Deer and Crane Objects:



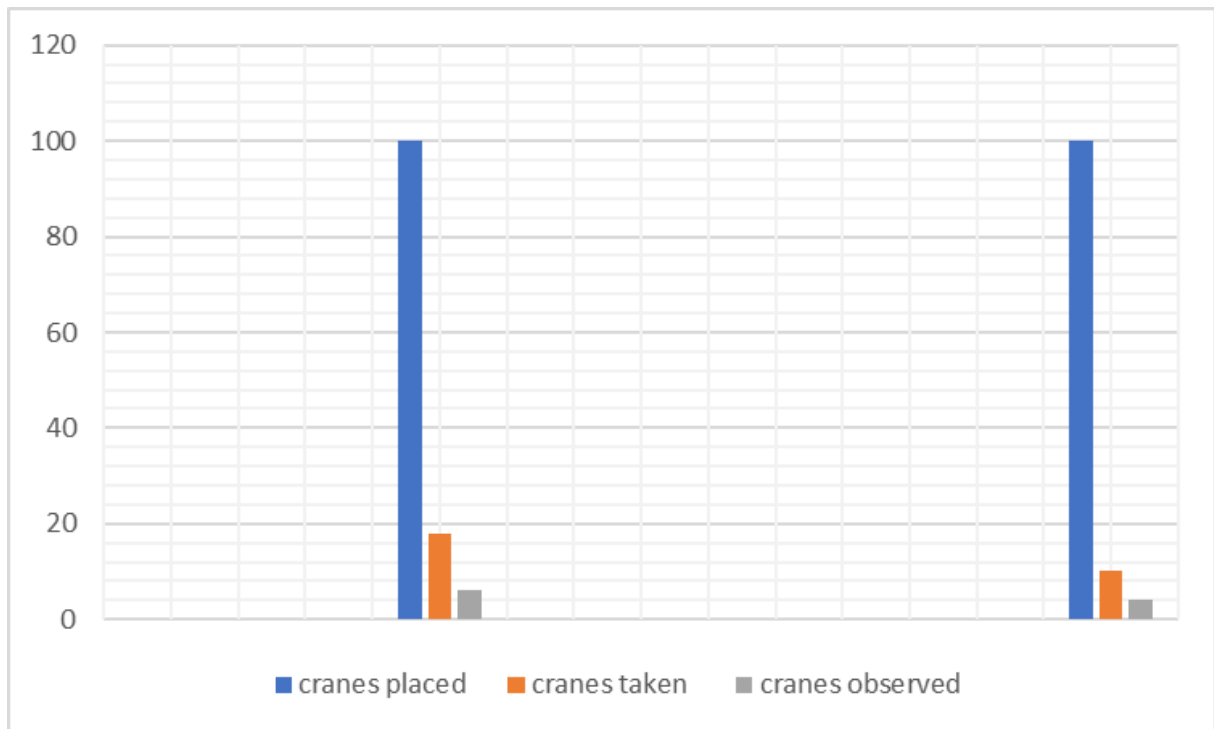
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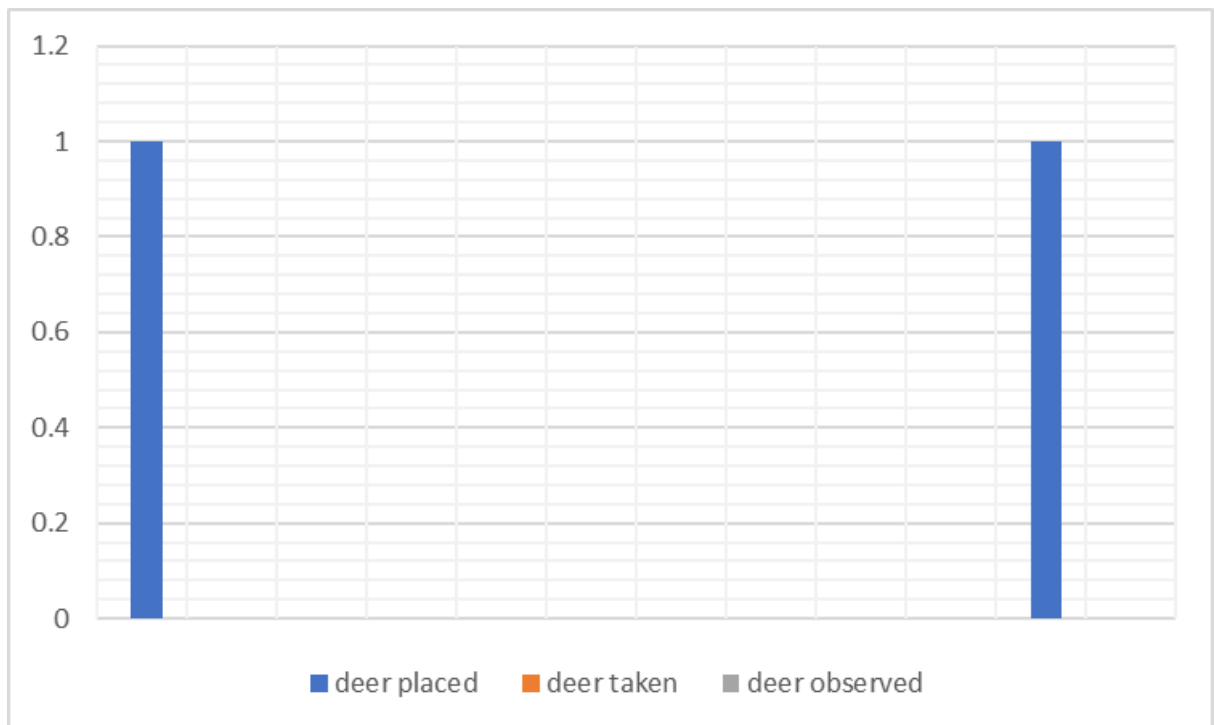


## ***Comparison:***

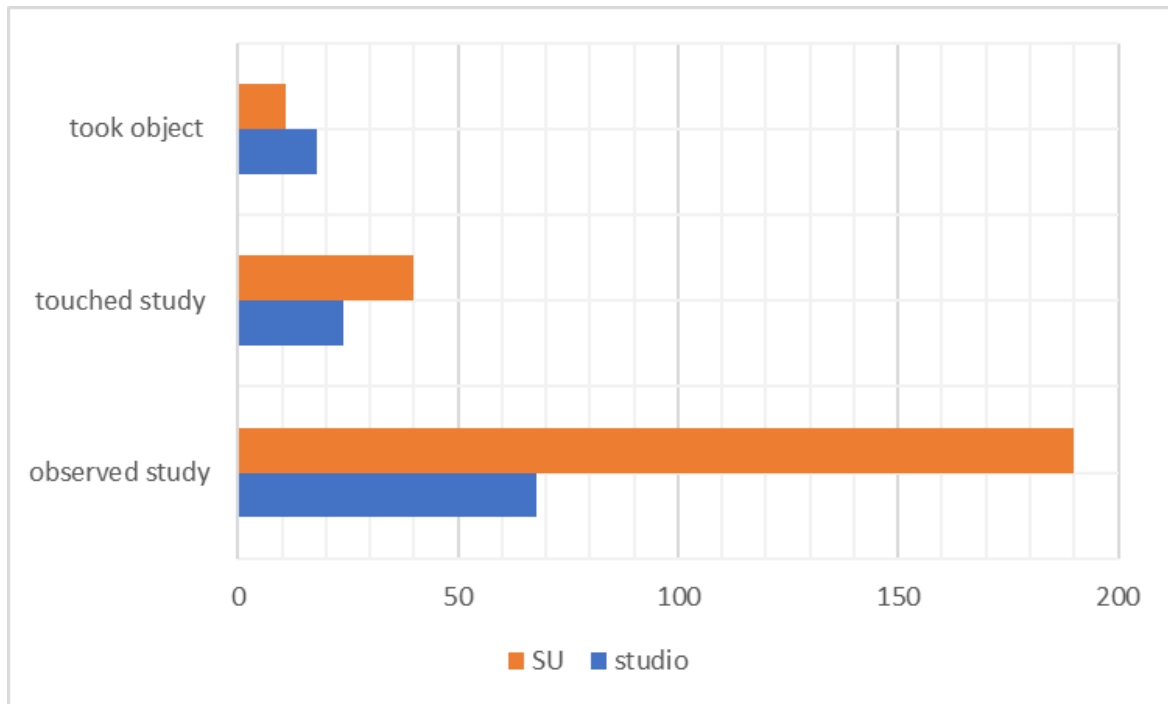
Cranes:



Deer:

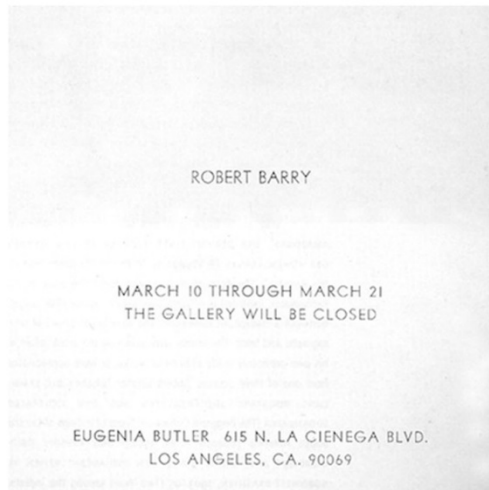


## Observed Study:

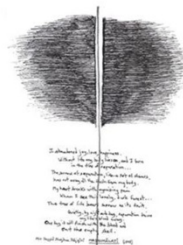


## Appendix 2: Literature Review:

(From Left to Right by row): Barry, R. (1969) Closed Gallery Piece. Duchamp, M. (1919) L.H.O.O.Q. Duchamp, M. (1938) 1,200 bags of coal installation. Ferem, M. (2005) Even the cows have gone mad. Viola, B. (2015) Madhumalati. Warhol, A. (1964) Brillo Boxes.



Marcel Duchamp, *1,200 Bags of Coal*, installation view at "International Exhibition of Surrealism," 1928, New York



***Appendix 3: Methodology:***

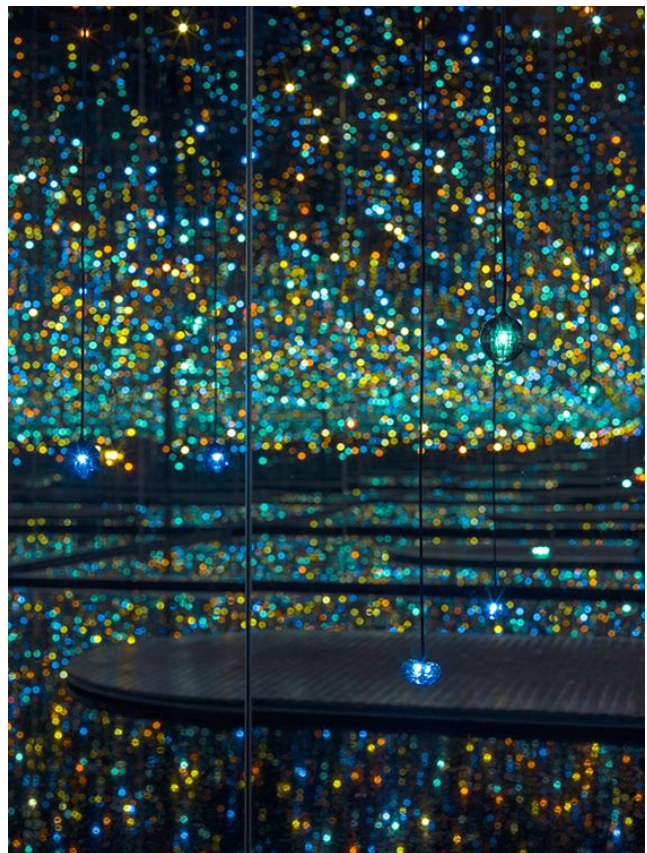
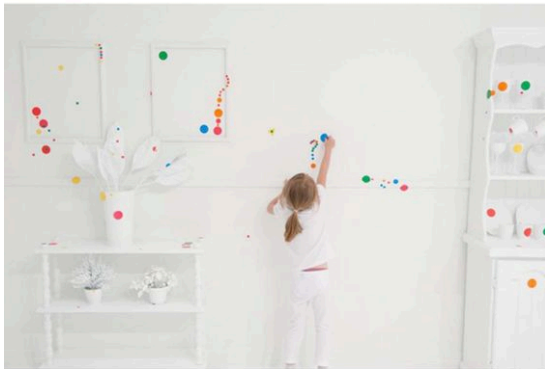
(From Right to Left): Buchel (2001) (*without title*), Holler (2000) *The Upside-Down Mushroom*, Neto (2014) *Flower Crystal Power*, Roland (2014) *Paper Drawing*,) and Guemberena (2010) *Three Kings*.







Kusama (2011) *The Obliteration Room* and *Infinity Mirrored Room*.





Farocki (2012) *Parallel I-IV*.



Art & Language (2009-2014) *Portarits and a dream* and *Nobody Spoke*.



*Appendix 4: Case Study 1: Hepworth Study: Documentation Images:*

**Image one: ‘Arriving’ (2013-14) Howard Hodgkin.**

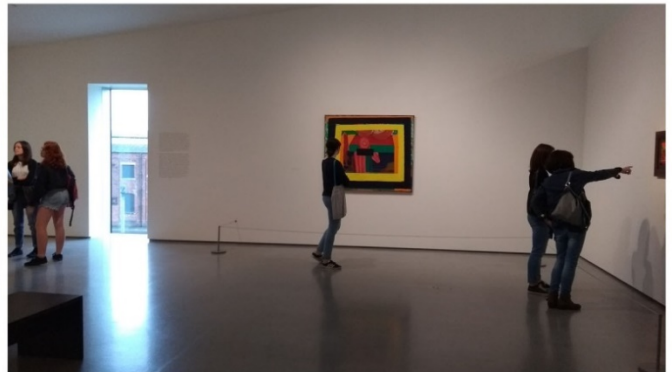
Photograph of Exhibition Space. Photograph of Pictures.





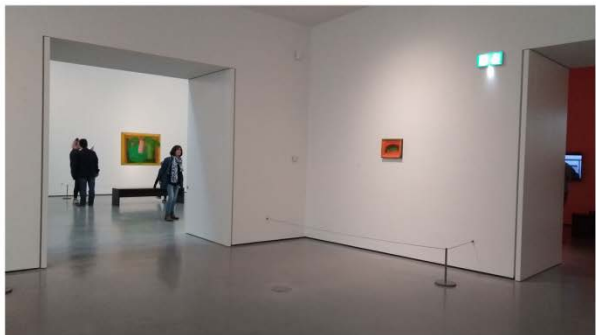
## Image two: 'From the House of Bhupen Kakhar' (1976) Howard Hodgkin.

Photograph of Exhibition Space. Photograph of Picture.



### **Image three: ‘Nightfall’ (1995-96) Howard Hodgkin.**

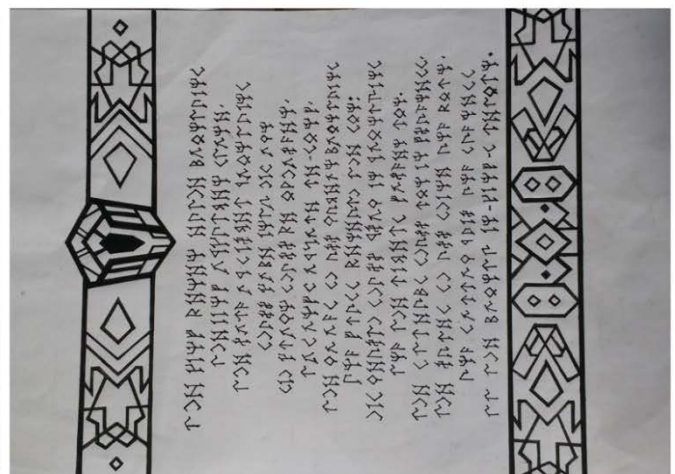
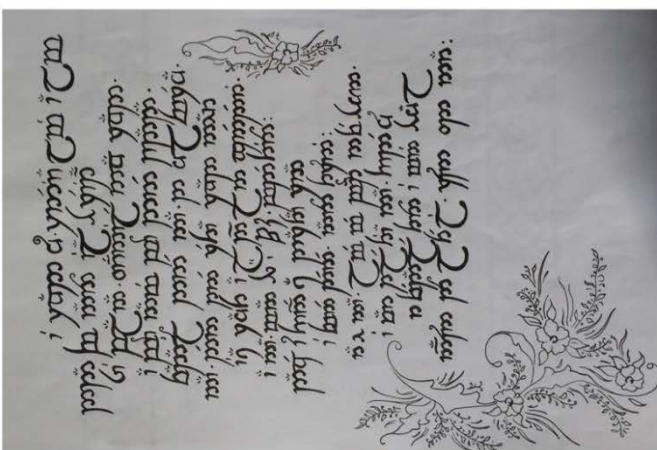
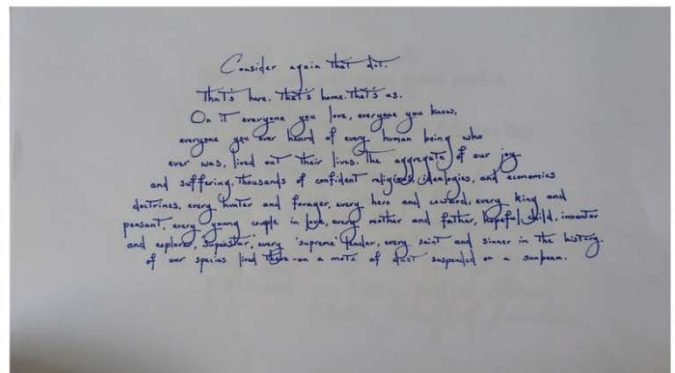
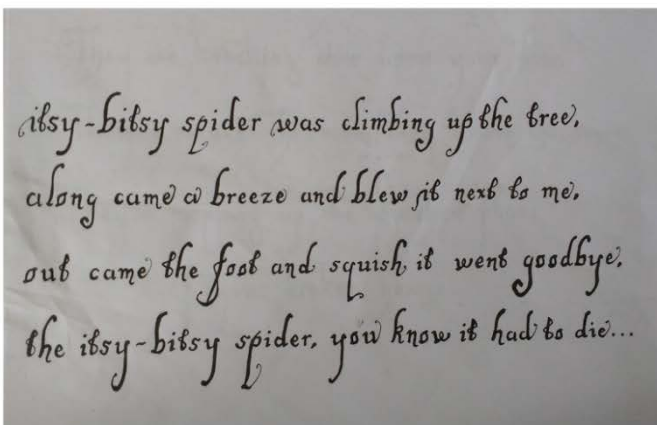
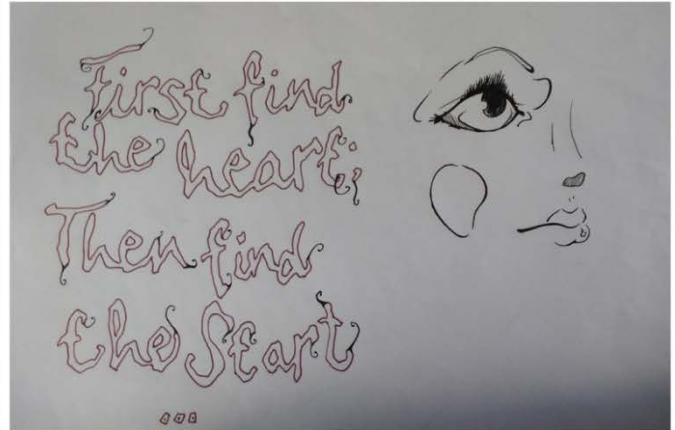
Photograph of Exhibition Space. Photograph of Picture.



## Appendix 5: Case Study2: Latrinalia Documentation Image:

### Typography, Image and Translations:

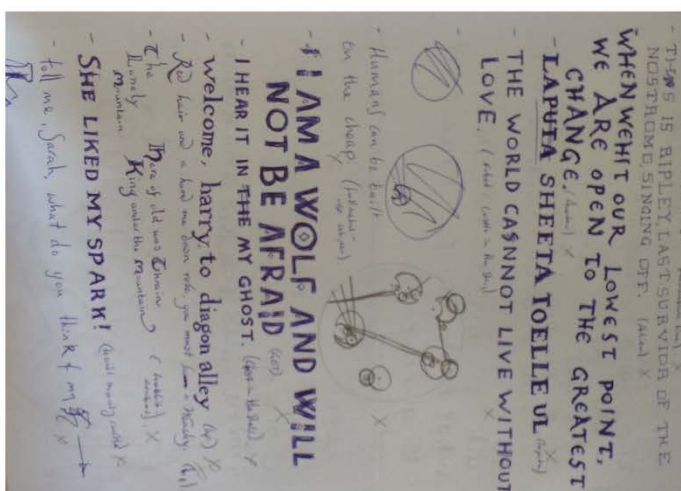
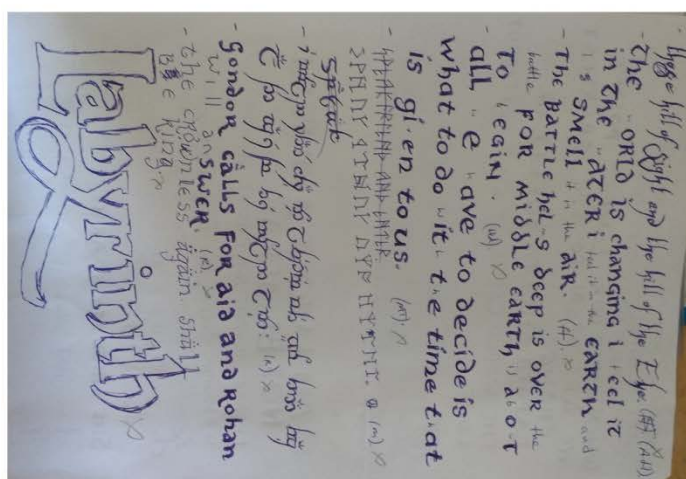
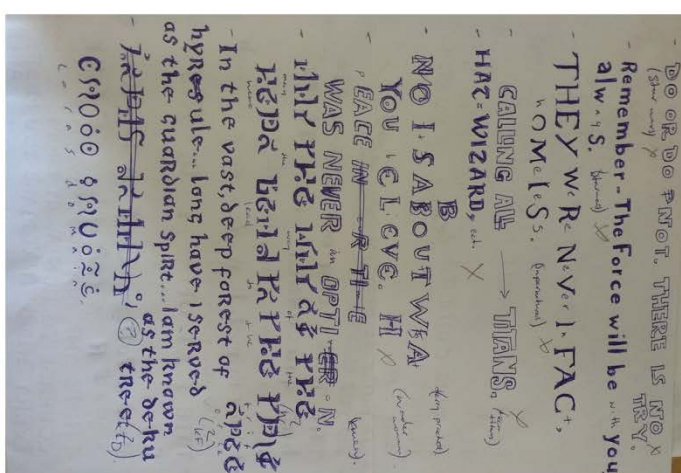
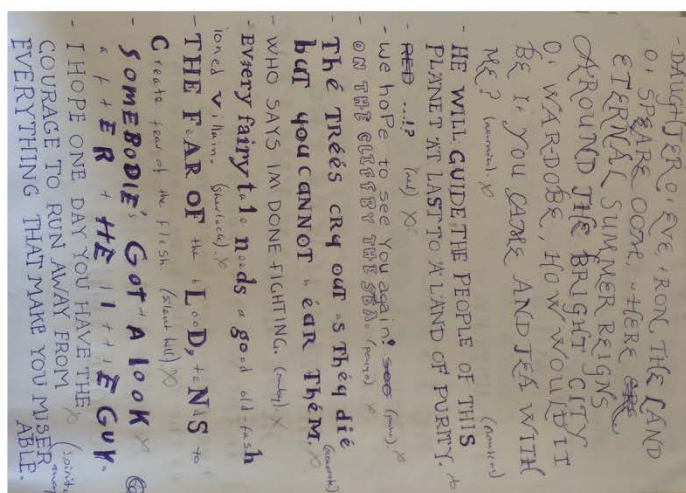
A selection of work experimenting with typography styles, the inclusion of images and translations into fictional languages.





### Typography for Latrinalia and First Image produced:

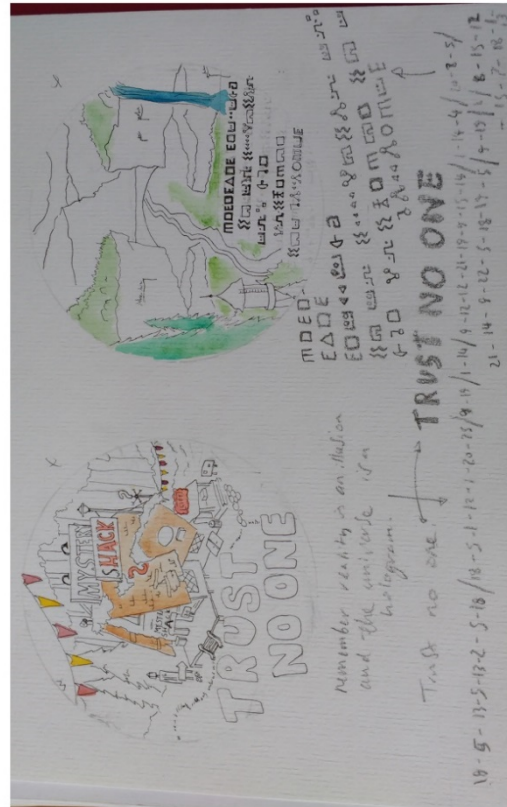
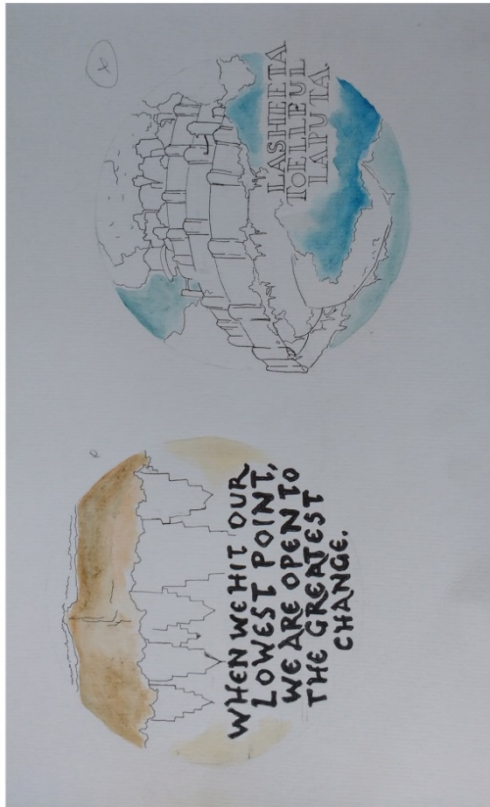
(From Left to Right by Rows) The first complete, in terms of pen lined, coloured and on 300gsm paper, and its counterpart in cross-stitch (created whenever work came to a crossroads). Typography arrangements for the actual latrinalia images.





## Pencil test and Complete Images:

(From Left to Right by Rows) Pencil tests with accompanying watercolour to account for spacing of image and text. Two complete images, complete in being lined in pen, with watercolour and on 300smg paper.





## On watercolour paper:

Two examples of the ten pages of images, all containing four, these are the images scanned and used in the final product.





## Scan onto Acetate:

Scanned images to test on (From Left to Right by Row) paper, printed straight to acetate, scanned at 300 dpi and printed.



## Scan at 300 dpi:

These are two examples of the scanned images at 300 dpi and cleaned in Photoshop by deleting the cream coloured background and brightening the image.





## Scan and print:

(From Left to Right by Row) Two examples of scanned images at 300 dpi and printed, two examples of scanned images at 300 dpi and printed at original size = 4", Two examples of the images scanned at 300 dpi and cleaned and printed at original size = 4".



## Marker test and complete images:

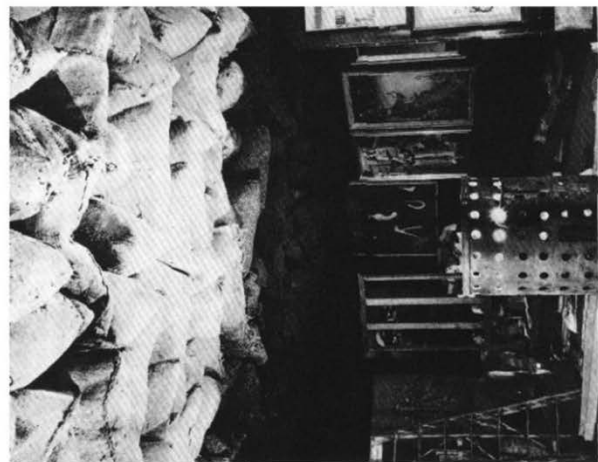
(From Left to Right by Row) Scanned at 300 dpi image and printed on acetate, over-lined in 0.7mm marker, cut into a circular shape and tagged with 'Latrinalia' no.1. The same image spraymounted and placed on a background to test visibility. Two examples of the marker test in 10mm marker. Two examples of the marker test in 0.7mm marker.





**Appendix 6: Case Study 2: Latrinalia Artist Images:**

(From Left to Right by row) Alex. (2006). Would Poop here again. Banksy. (2011). If graffiti changed anything. Duchamp, Marcel. (1917). Fountain. Duchamp, Marcel. (1938). 1,200 bags of coal installation. Ferem, Mark. (2005). Even the cows have gone mad. Mobstr. (2012). N.A. London Photograph by Alison Young.



Marcel Duchamp, *1,200 Bags of Coal*, installation view at "International Exhibition of Surrealism," 1938, New York



*Appendix 7: Case Study 3: Spatial Photography Documentation Images:*

**First Attempt:**

*York Digital Photographs:*







*York Polaroid Photographs:*



*York Film Photographs:*







*Huddersfield Digital Photographs:*





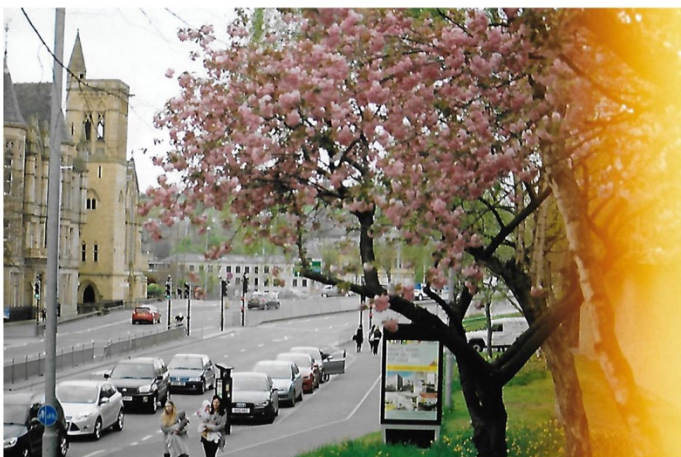


*Huddersfield Polaroid Photographs:*



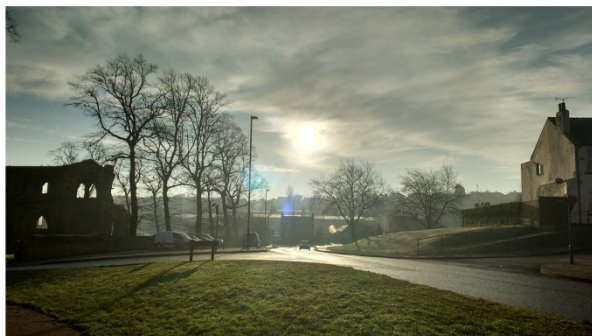
*Huddersfield Film Photographs:*







*Pontefract Digital Photographs:*







***Pontefract Polaroid Photographs:***



***Pontefract Film Photographs:***

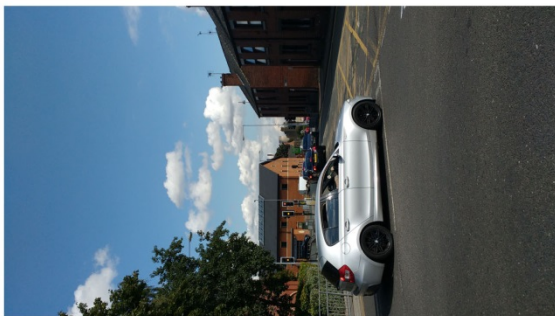






## Second Attempt:

### *Pontefract Digital Photographs:*





*Pontefract Film Photographs:*



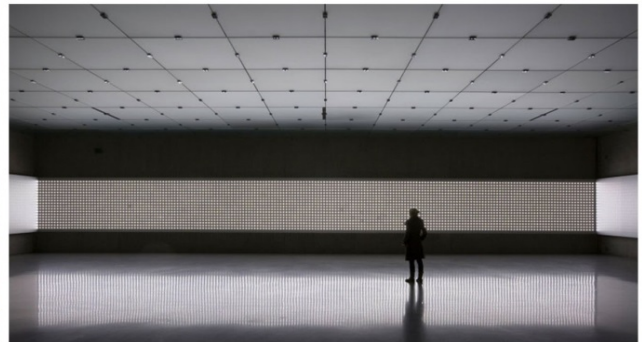


*Pontefract Polaroid Photographs:*



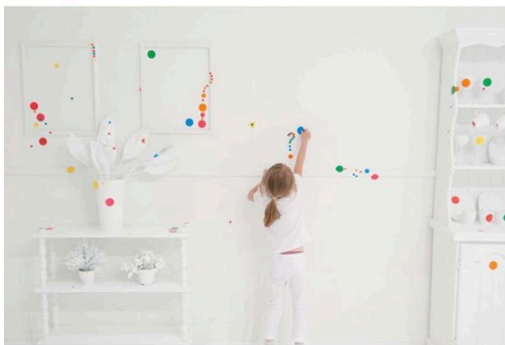
***Appendix 8: Case Study 3: Spatial Photography Artist Images:***

(From Left to Right): Christoph Buchel (2001) (Without Title). Carsten Holler (2008) Lictraum – (Light-Room). Felipe Oliverira (2013) Baptista Exhibition.11. Lucas Samaras (1966) Room No.2 (Mirrored Room). Ai Weiwei (2017) Circle of Animals – Zodiac Heads. Gavin Turk (2010) Hide and See.

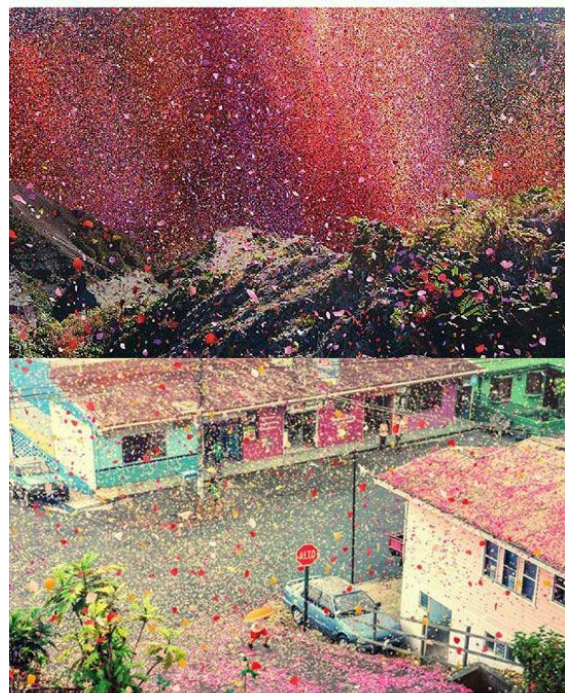




(From Left to Right): Yayoi Kusama (2011) The Obliteration Room. Sony Ad (2014) Costa Rica.



A small town in Costa Rica recently got an amazing visual treat. Sony has been filming a new commercial there for its 4k TV. The commercial required 8 million flower petals (that's how many pixels are on their new TV) they had to be shipped in from all over for the commercial. Then Sony used high power industrial movie fans to cause a flower eruption. The results are stunning.





***Appendix 9: Case Study 4: Special Objects vs. Reproduced Objects Documentation Images:***

***Creation of Reproduced Objects:***

Creating paper cranes.



One-hundred and twenty paper cranes.



***Creation of Special Objects:***

Special Object: Deer Origami.



***Presentation of Objects:***

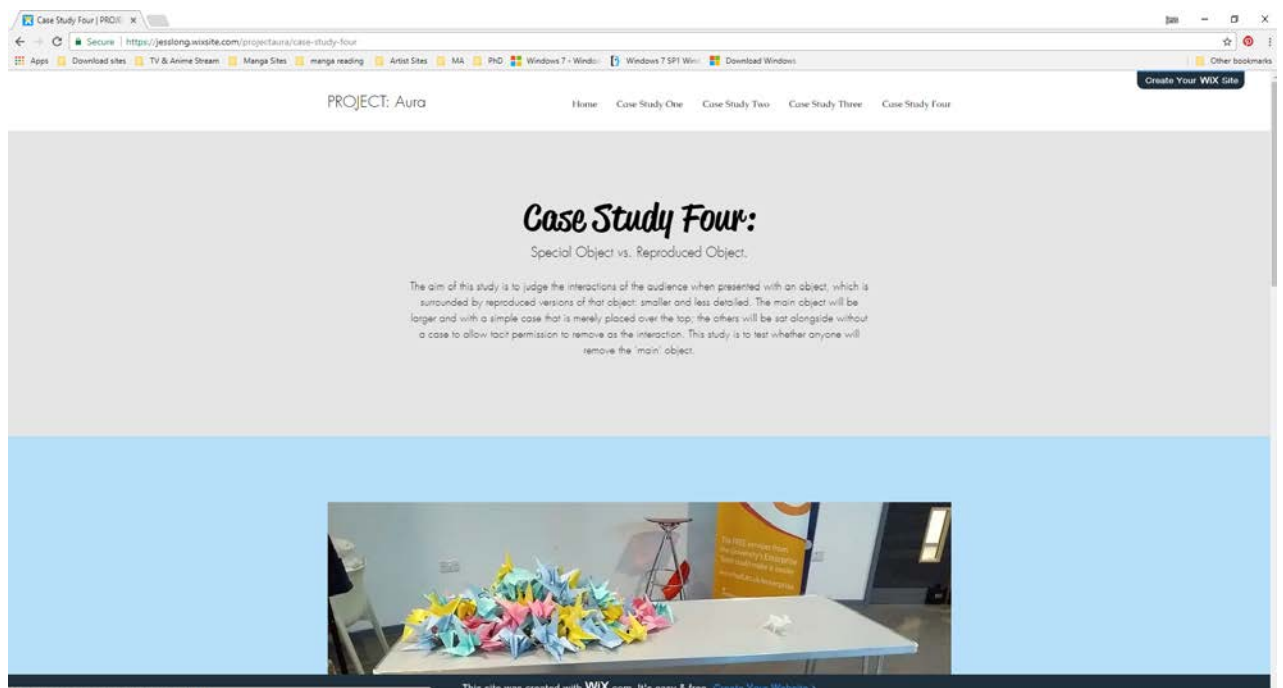
Complete Setup in Studio.



Complete Setup in public.



Screen shot of placement online.



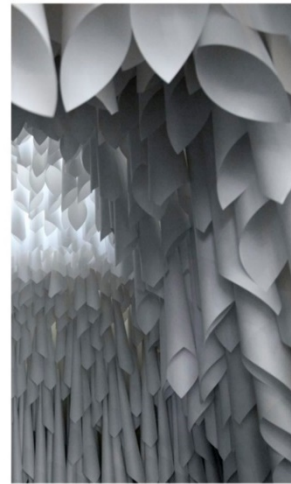


***Appendix 10: Case Study 4: Special Objects vs. Reproduced Objects Artist Images:***

(From Left to Right): Calvo, Garcia Gonzalo (2016) Seahorse. Chan, Kade (2013) Gryphon. Kamiya, Satoshi (2014) Dog. Ku, Jason (2016) Nazgul. Mabona, Sipho (2016) Life-Sized Origami Elephant. Mitani, Jun (2016) Design and Photo.



(From Left to Right by Row): Bublik, Natalya & Story, Svetly & Nikiforova, Alena & Pogudin, Pavel (2014) My dear deer. Roland, Marit (2014) Paper Drawing. Juan Pedro Fabra Guemberena (2010) The Three Kings. Yamaguchi, Katsushiro (1960) Untitled. Zim & Zou (2017) Forest Folks. Singleton, A (2017) Paper as Fabric – test piece.







Giang, Dinh Truong (-)  
Animal Paper Folding.

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## Endnotes

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<sup>i</sup> “The distinction between truth and the coherence provided by knowledge thus defines the idea as essence. Such is the implication of the theory of ideas for the concept of truth. As essences, truth and idea acquire that supreme metaphysical significance expressly attributed to them in the Platonic system” (Benjamin, 1923, p. 30).

<sup>ii</sup> “What appears in fact is only an ‘aspect’ of the object, and the object is altogether in that aspect and altogether outside of it. It is altogether ‘within’, in that it manifests itself ‘in’ that aspect; it shows itself as the structure of the appearance, which is at the same time the principle of the series” (Satre, 1943, p. xxii).

<sup>iii</sup> “The basis of what we call science – whose subjective or lived stance of vision-force is the radical ‘subject’, or the ‘subject’ without ‘object’ – resides in the fact that the structures of this scientific experience of the real are maintained (perhaps even the transcendental reduction of the transcendence of the World or of perception) and that at the same time – and this is the aspect of the ‘constraint to synthesis’ that art represents – this transcendence returns, manifesting itself as such, and must be taken into account” (Laurelle, 2011, p. 142).

<sup>iv</sup> “I think that a non-cognitive feeling or emotion of pleasure is essential to the phenomenology of the mental state that is pride; it is that non-cognitive feeling that identifies the ‘pleasurable’ or ‘agreeable’ quality that the mental state of pride is experienced as having” (Whitling, 2009, para. 25).

<sup>v</sup> “It remains in the same frame, encoded in the same pigments, entrusted to the same institution, one cannot help having the impression that every reproduction will be so much ‘easier’ to do and that there will be no possible comparison of quality between the various segments of the trajectory. This is why the aura seems definitely attached to one version only: the autograph one” (Latour & Lowe, 2010, p 8).

<sup>vi</sup> “Is it in the eye of the beholder or a quality rooted in the constitution of the object itself? - Kant transforms this undesirability into a condition of conceptual free play: in short, we are impressed by works of art (Kant argues) because, in an attempt to come to terms with them, i.e. to come to terms with them conceptually, we are prompted to reflect upon the categories through which we view the world at large” (Cazeaux, 2009, p. 47).

### <sup>vii</sup> **Artist Research:**

#### **Case Study 2: Latrinalia**

This study has utilised the works of Ferem (2005), Mobstr (2012), Alex (2006) and Banksy (2011) in terms of graffiti work, however the studies concept on public interaction with artwork allowing and setting up the ability to respond publicly spawned from Duchamp (1917 & 1938).

Duchamp’s work ‘the Fountain’ (1917) while commonly understood as the face of found objects; provided the idea to use tagging and a presentation of something eye-catching and emotionally inspiring (be that good or bad). This is, in contemporary terms a description of

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graffiti, as an infringement of the social and legal rules of the public space; causing an emotional stir and an opinion war of whether the work is ‘real art’. While my own anxiety kept public graffiti as an idea, producing the work was a hurdle I could not jump and lead to the more secretive and anonymous vein of graffiti known as latrinalia.

The research into latrinalia led to Alan Dundes (1965) with the work ‘Here I sit – A Study of American Latrinalia’. Which provides a brief history into the term ‘Latrinalia’ itself, writing academically Dundes notes that “for traditional inscription, I propose the term latrinalia. This is preferable, I think, to the closest thing to a folk term, “shithouse poetry” inasmuch as not all latrinalia is in verse or poetic form” (1965, p. 92). Alongside the historical academic interest into ancient graffiti, Dundes aims to include contemporary graffiti as he points out,

It is curious that it is perfectly permissible to investigate the graffiti of the past, say the graffiti of classical cultures, but it is not equally acceptable, academically speaking, to study the graffiti of our own culture. The rationale is apparently that it is safe to study the “once removed” whether once removed in space or time, but not so safe to study what is all too readily available in one’s immediate environment (1965, p. 92).

Dundes (1965) presents latrinalia as a study into the “measure of our social fixations” and thus should be studied and photographed to capture the truth of culture, more so “than all of the bombastic historians” (p. 92). Who, Dundes claims will capture and redress society with “dignified phrases and political stercorations”, that is to colour and fluff the degraded society to explain it in “terms of high principles and rational conduct” (1965, p. 92).

The artworks presented by Mobstr (2006) and Banksy (2011) fall into the category of graffiti, and while the works themselves were inspiring in terms of design (the combination of image and text). Their work, and literature, spawn dozens of found images and retell stories of bathroom etiquette, space and artwork from subjects that have experienced the photographed areas; indicating their beliefs, opinions, and emotional responses to the cultural presentation. This is an inspiring conversation of a quiet society that has sustained the study into the communicative aspects of bathroom graffiti, as if a minor confessional to an anonymous audience.



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This study developed from the work of Francois Laruelle (2011) in *The Concept of Non-Photography*, inspiring this study as research into the positioning of the photographer, photographer and the object that is photographed: and where the emotion that the photograph holds originates from in different forms; online, hard copy and the variations thereof. This led to using various cameras to test this as well.

Of photography in the flesh – but not the flesh of the photographer. Myriads of negatives tell of the world, speaking in clichés among themselves, constituting a vast conversation, filling a photosphere that is located nowhere. But one single photo is enough to express a real that all photographers aspire one day to capture, without ever quite succeeding in doing so. Even so, this real lingers on the negatives’ surface, at once lived and imperceptible. Photographs are the thousand flat facets of an ungraspable identity that only shines – and at times faintly – through something else. What more is there to a photo than a curious and prurient glance? And yet it is also- a fascinating secret (2011, p. vii).

This the research into a study of the aspect and creation of photography as “an essence unto itself; not as an event either of the World or of philosophy, or as a syncretic sub-product of modern science and technology; that one recognizes the existence, not just a photographic art, but of an authentic photographic thought” (2011, p. 6).

Laruelle (2011) writes about the reproduction value of photography as the duality through photograph and object: “compared to the reality of vision-force, the photographic apparition is doubtless ‘irreal’. But compared to the transcendence of the World, it must be said to be ‘real’ in so far as a field of fiction can be” (2011, p. 49). As the photograph of the real captures the real as a singular moment, “it escapes from the object-form in general” and the creates a “semblance, which no longer derives from the object and its causality and of semblance, or, better still, of ‘appearance’, in the hybrid that is ‘resemblance’” (2011, p. 66).

Other literature research into photography gave means to experiment in presentation and observational emotional transfer, includes Brian O’Doherty (1986) from *Inside the White Cube: the Ideology of the Gallery Space* which writes about the concept of space in terms of subject occupying space and how artworks live in space. As how space becomes a sacred nature and so “as modernism gets older, context becomes content. In a particular reversal, the object introduced into the gallery “frames” the gallery and its laws” (1986, p. 14). This presents the query of “how much space should a work of art have (as the phrase went) to

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“breathe”? “and in turn effects how audiences observe artworks, in galleries specifically. O’Doherty states,

Most of the people who look at art now are not looking at art; they are looking at the idea of “art” they carry in their minds. A good piece could be written on the art audience and the educational fallacy. We seem to have ended up with the wrong audience” (1986, p. 82).

Following this is H.W.Gugan (2015) *Revealing Photographs, Intimate Spaces: The Aura of Aesthetic Interiors as a Self-portrait* which writes through Benjamin (1931) and the relationship between photography and aura as photography is the means to condense great works of art to be condensed into a comprehensible size. Guban writes that,

The trace is appearance of nearness, however far removed the thing that left it behind may be. The aura is appearance of a distance, however close the thing that calls it forth. In the trace, we gain possession of the thing; in the aura, it takes possession of us (2015, p. 102).

Perception of photography and object lead to the research into virtual spaces to expand the understanding of space into the isolation of the Subject’s body. This was through M. Nitsche (2008) in *Video Game Spaces*, which presents a specific definition of virtual space as a “product of human knowledge and depends on logic, software, and hardware development. It lacks geographical, zoological, and most physical dependencies that heavily impact real-world locations” (p. 191). Nitsche (2008) writes about Subject’s bodies as Avatars in a virtual space, quoting T.L.Taylor (2002) “Avatar bodies don’t exist in isolation. They exist in context” (p. 219). A context which Nitsche describes as being

codefined by the spatial conditions of the persistent game space. Enriching this context through a long-lasting consistent behaviour can lead to the creation of a meaningful fictional character even though the expressive means of this character are still very limited (2008, p. 219).

Researching visual work into spatial photography is a wide variety of subjects as most artists use photography as documentation of their work. Some works are documentations of work, others are explorations of large spaces that are part of the work rather than the space it lives in. Artist works such as; Carsten Holler (2008) *Lichtraum* – (light-room), Christoph Buchel (2001) (without title), Gavin Turk (1991) *CAVE*, Lucas Samaras (1966) *Room No.2*

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(Mirrored Room), Felipe Oliveira (2013) Baptista Exhibition.<sup>11</sup> These works are consciously aware of the photograph being aware that the space the artwork lives in is a part of the work and therefore the photograph is a part of the work as well. Photographs that are documentation of the actual work that have still influenced this study such are Yayoi Kusama (2011) The Obliteration Room, Sony Ad (2014) Costa Rica, Ai Weiwei (2017) Circle of Animals – Zodiac Heads: which are photographs used to express the work visually to a larger audience.

<sup>ix</sup> **Artist Research:**

**Case Study 4: Special Object vs. Reproduced Object**

This study was created from personal amateur ability in creating origami; and following the Japanese myth of folding five-hundred paper cranes grants a wish, created the query into the reproduced object and the effect of the aesthetic of origami. This followed the work of Walter Benjamin (1935); who writes about how every reproduced piece of art lacks the authenticity of the original as “even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be” (p. 3).

This led to the concept of presentation of reproduced object to the original; which into created the scenario of a different object as a complicated object to entice an audience into interacting with it. This in turn created the scenario used in the study of one-hundred cranes in plain a4 paper surrounding one complicated (special) object in a3 handmade paper: which would sit in a clear case that was not attached for easy removal, on a pedestal.

Benjamin (1935) created the need to include the interactive aspect: that is to allow and entice audiences to interact, pick up and take away the objects. This tests whether people will take the openly displayed cranes that are reproduced or dare to remove the plastic case to take the single unique object in the presentation. Benjamin wrote,

The desire of contemporary masses is to bring things ‘closer’ spatially and humanly, which is just as ardent as their bent toward overcoming the uniqueness of every reality by accepting its reproduction. Every day the urge grows stronger to get hold of an object at very close range by way of its likeness, its reproduction. Unmistakably, reproduction as offered by picture magazines and newsreels differs from the image seen by the unaided eye. Uniqueness and permanence are as closely linked in the latter as are transience and reproducibility in the former. To pry an object from its

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shell, to destroy its aura, is the mark of a perception whose ‘sense of the universal equality of things’ has increased to such a degree that it extracts it even from a unique object by means of reproduction (1935, p. 5).

Research into the practice of origami began to gather ideas for the creation of the complex/special object; Satoshi Kamiya (2014) Dog, Jun Mitani (2016) Design and Photo, Diana Herrera (2014) Eastern Bluebird, Garcia Gonzalo Calvo (2016) Seahorse and Sipho Mabona (2016) Life-Sized Origami Elephant are the most influential due to the complex or aesthetically decorative. This has therefore led to the creation of the special object as the Deer, each a varying colour and of the same size and shape.