

Felt Oscillation as *Ma*

**Submitted in partial fulfilment of the requirements for the
degree of**

MASTER OF FINE ART

School of Art

FACULTY OF THE VICTORIAN COLLEGE OF THE ARTS

The University of Melbourne

Utako Shindo

October 2008

CERTIFICATION

I hereby certify that, except where due acknowledgement has been made to other material, the research paper and exhibition submitted to fulfil requirements for the degree of Master of Fine Art (VCA) comprise only my original work.

.....
(name of candidate)

/ /2008

MFA SYNOPSIS

Utako Shindo

'Felt Oscillation as Ma'

Student Gallery, School of Art, Victorian College of the Arts

Entrance via Gate 4 on Dodds Street, South Bank.

Hours: 10am to 5pm, Wednesday to Friday.

Opening at 5pm on Tuesday October 14th, closing October 18th 2008.

Felt Oscillation as Ma is a research project consisting of studio-based research manifesting mainly in photographic format, theoretical research, and three major audio-visual installations. The project is informed by the Japanese spatial and temporal concept known as '*ma*', which is articulated spatially by creating an immersive audio-visual environment. The aim of working with the idea of *ma*, and of attempting to express it through the practice of audio-visual installation, is in order to produce a situation where an audience may directly experience the sensation of an 'oscillation' – involving a movement between memory, anticipation, body, image, sound and space. I propose that in the process of a viewer becoming aware of this oscillation, that the idea and experience of *ma* is activated.

During the course of this research, a wide range of theoretical and embodied (or studio-based) research processes have been engaged. These processes have involved studio-based research; such as the generation of photo-based wall installations and site-specific audio-visual installations, as well as textual research involving contemporary theoretical texts and art historical references.

The notion of a haptic aesthetic has been particularly informative for both the research and the construction of the installations. Investigation of this aesthetic has opened up the ideas of a body as being both a material and nonmaterial "site" for exploration. Through this aesthetic, I aim to stimulate an audience's haptic perception and for them to tune into a 'shared' memory and anticipation that may be embedded in sites, by generating installations that engage the body of the audience with that of architecture and of artwork.

The installation projects that comprise *Felt Oscillation as Ma* predominantly consist of layered images and sounds within an architectural interior. The space that is produced through these installations has become a kind of 'Artificial Nature', which I understand to be highly visceral spaces that are constructed for engaging and immersing an audience. The particular qualities of this 'Artificial Nature' are that it appears to be an immanent landscape, full of imperfect lines and empty luminosities, generated through interrelated forms of multi-media.

Overall, *Felt Oscillation as Ma* is a project involving audio-visual installations that attempt to both reveal and activate notions of *ma* space and time and to construct a multi-sensory environment that immerses an audience into an oscillating acoustic and visual world.

Contents

Images

Audio-visual materials in Disc 1-2

Introduction	1
 Chapter 1: Haptic Aesthetic	3
· Body in "intensities"	3
· "figure: sensation"	5
· Tactile sensation	6
· Sonorous rhythm	8
· Accumulation of image	9
· Artificial Nature	11
 Chapter 2: <i>Ma</i> space and time	14
· What is <i>ma</i> ?	14
· Void, Empty ground	15
· Atmosphere: signs of presence	18
· Accumulation of stillness	20
· Relation of emergence	22
 Chapter 3: Index of qualities: 'immanent landscape'	25
· Imperfect line	25
· Empty luminosity	28
· Double reference	30
 Conclusion	35
 Bibliography	37
 Appendix	43

[Figure 1] p.4

Utako Shindo

Oscillating Landscape (a section of panel-4), 2008

Digital print transfer on rice paper, 180 by 135 cm (each panel)

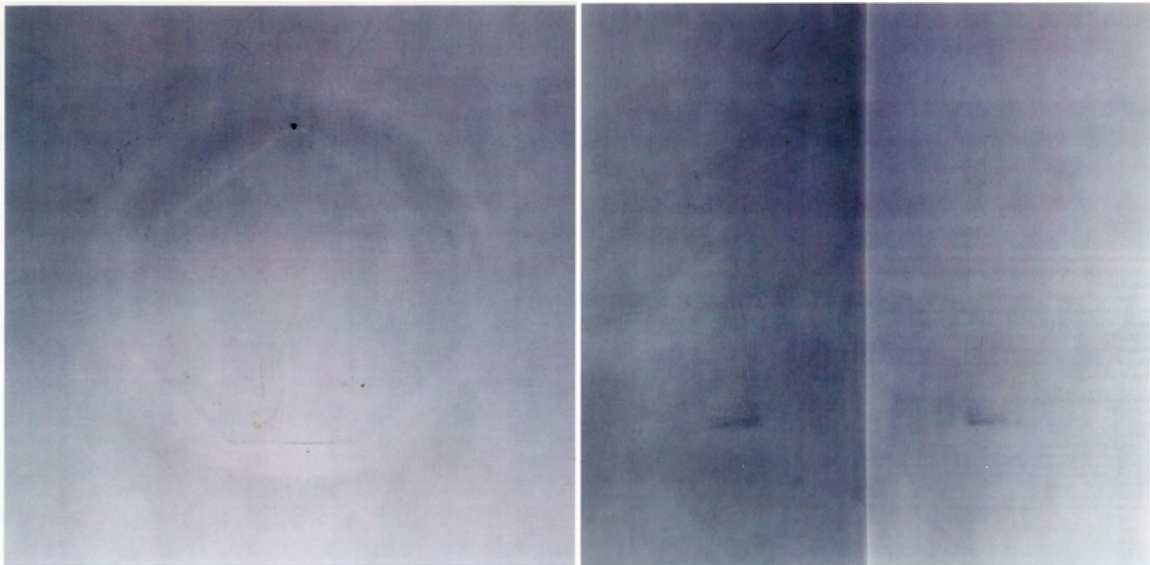


[Figure 2] p.5

Debra Philips

Untitled #2 and Untitled #4 [Centennial Avenue], 1997

Gelatin silver print, 18.5 by 18.5 cm



[Figure 3] p.5

Claude Cézanne

Fruit-Bowl, Cloth, Glass and Apples, 1978-80

Oil on canvas, 46 by 55cm



[Figure 4]

Francis Bacon

Study for a portrait of John Edwards, 1984 (middle panel out of three panels)

Oil on canvas, 198 by 147.5cm

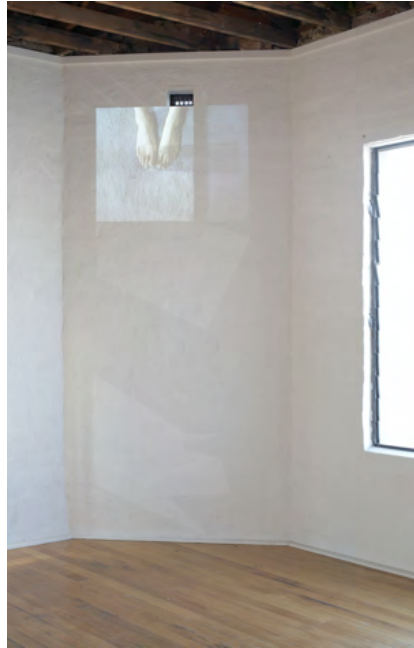
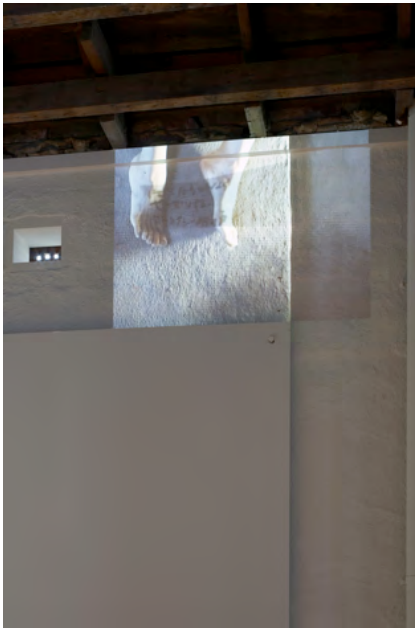


[Figure 5] p.7

Utako Shindo

Feet Through, 2008 (installation shots at Conical Inc. Melbourne)

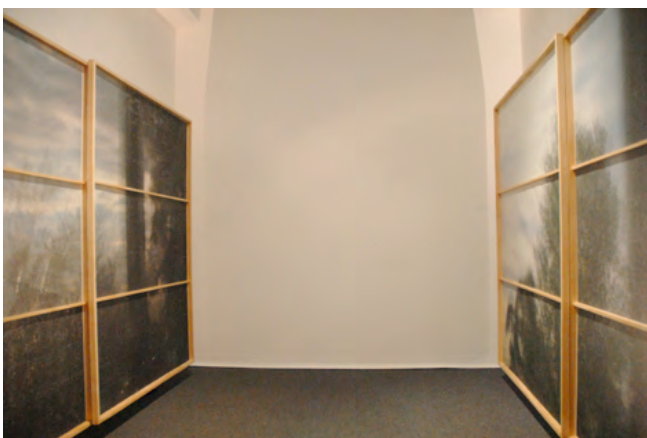
Four video projections on the walls of gallery, dimension variable



[Figure 6] p.8, p.11, p.12

Oscillating Landscape, 2008 (installation shots at WestSpace, Melbourne)

Four rice paper window screens, sound, light, 180 by 135 cm each



[Figure 7] p.9

Francis Bacon

Self-Portrait, 1973

Oil on canvas, 198 by 147.5 cm

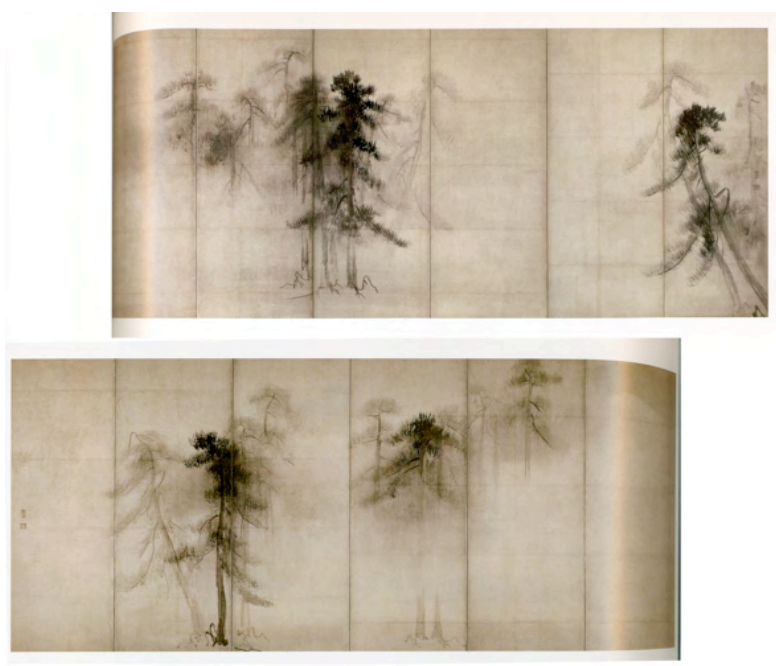


[Figure 8] p. 9

Tohaku Hasegawa, 16th century

Pine Trees

Pair of six-fold screens, ink on paper, 156.8 by 365cm each



[Figure 9] p.11

Claude Cézanne

St. Victoire Mount from les lauves, 1904-1906

Oil on canvas, 60 by 72cm



[Figure 10] p. 12

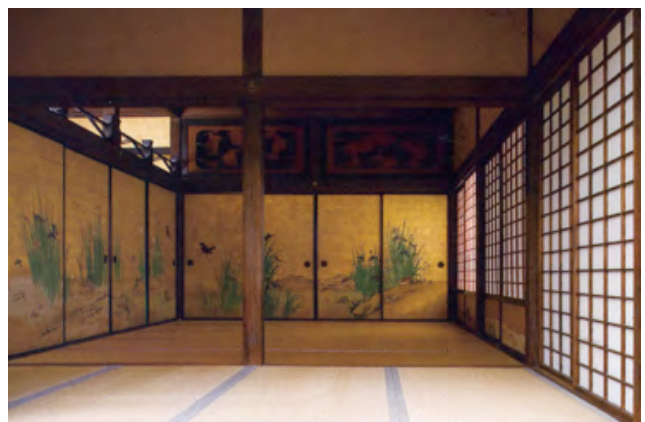
Left Maruyama Okyo, *Young Pine Trees in Fields and Mountains*, 1794

Ink on paper with scattered gold leaf particles in the Landscape Room

Right Gan Tai, *Flowers and Birds at the Waterside*, 1844

Colour and gold leaf on paper in the Iris Room, 177.5 by 90.5 each

Both rooms located in Kompira-gu Shrine, built in 17th-18th century



[Figure 11] p.15

Noh Theatre stage at Misogi Shrine, Japan



[Figure 12] p.16, p.17

Utako Shindo

Returning Yesterday 2007

Digital print transfer on the gallery walls, painting made from oyster shells, 90 by 267 cm



[Figure 13] p.18

Utako Shindo

Feet through 2008

Four video projections with sound



[Figure 14] p. 20, p.28

Utako Shindo

Sun Play 2007 (still from video)

DVD 1min 30sec



[Figure 15] p.21

Utako Shindo

Oscillating Landscape 2008 (section of panel 1 and 3)

Digital print transfer on rice paper, clear pine frame, light and sound

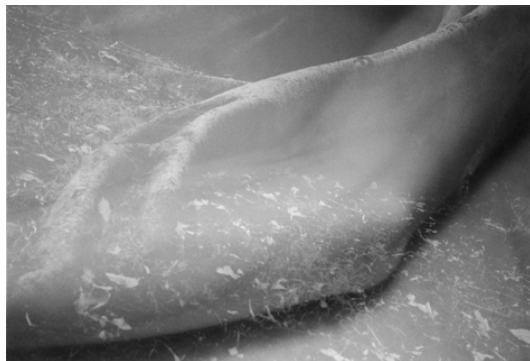


[Figure 16] p.22

Utako Shindo

Returns (studies) 2007

Digital image, dimension variable



[Figure 17] p.23

Liza Ryan

Untitled (something tells me she didn't look back) from series *Fluid*, 2006

Lightjet prints, graphite, collage, 396.2 by 213.4 cm



[Figure 18] p.25

Utako Shindo

Oscillating Landscape 2007

Digital print transfer on rice paper, clear pine frame, light and sound, 180 by 135 each



[Figure 19] p.25

Utako Shindo

Feet Through 2007

Still from the video



[Figure 20] p.26

Utako Shindo 2008

My view of Tree

Mixed media digital print, 73 by 58cm

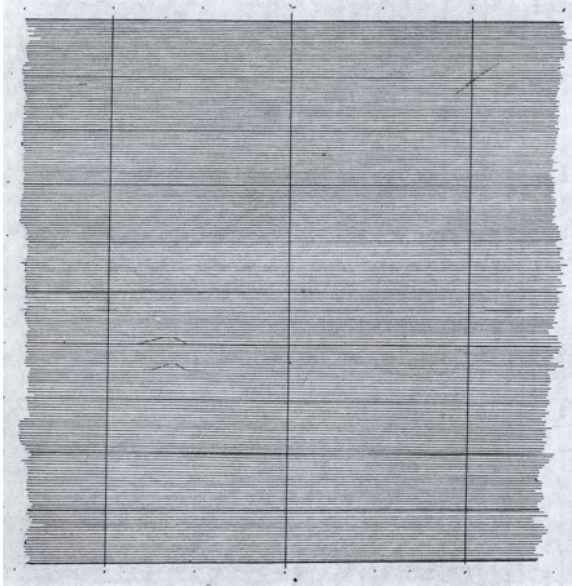


[Figure 21] p.27

Agnes Martin

Ocean Water 1960

Ink on paper, 32.5 by 32.5 cm

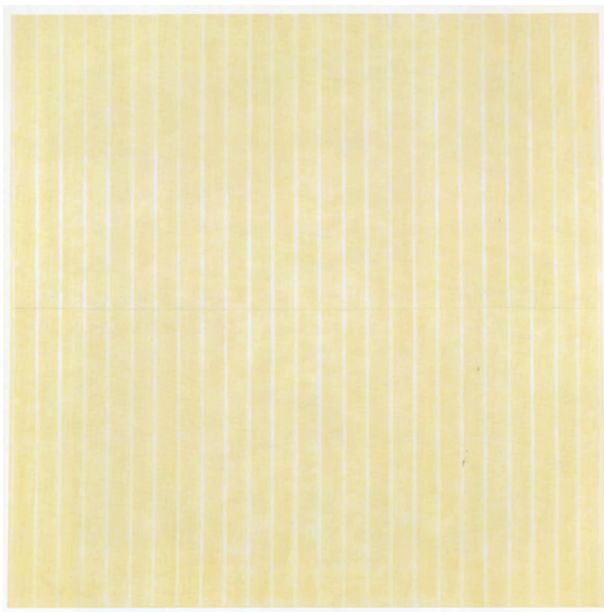


[Figure 22] p.27

Agnes Martin

Little Children Playing With Love 2001

Acrylic and graphite on canvas, 152 by 152 cm



[Figure 23] p.29

James Welling

LA-C 33 from series *Los Angeles Architecture* 1977

Gelatin silver print, 12 by 9 cm



[Figure 22] p.29

James Welling

Meriden from series *Light Sources*

Vegetable dye on rag paper, 90 by 69 cm



[Figure 25] p.31

Utako Shindo

Oscillating Landscape 2008 (panel 1-2)

Digital print transfer, rice paper, clear pine, sound, light with colour film

180 by 135 cm each



[Figure 26] p.32

Bruce Nauman

Green Light Corridor, 1970-1971

Painted wallboard, fluorescent light fixtures with green lamp,

Approx. 305 by 1220 by 30.5 cm



DISC-1*

[Video 1] p.8, p.18

Utako Shindo

Feet Through

Four video projections, 1min 30sec (loop)

[Video 2] p.20, p.26, p.28

Utako Shindo

Sun Play

DVD 1min 25sec (loop)

[Track 1-1] p.8, p.26

Utako Shindo

Sound for 'Oscillating Landscape'

8min 30sec

[Track 1-2] p.8, p.26

Utako Shindo

Section from 'Sound for "Oscillating Landscape"'

1min 29sec

DISC-2*

The documentation images from my MFA Examination Exhibition, held at VCA Student Gallery, 14-17 Oct. 2008

*Please find discs that are attached at the side of the back cover.

Introduction

My art practice has taken the form of 'a multi-disciplinary' installations for the last few years. This has involved photography and drawing based installations with sound and performance components. Within these works, I have come to consider that the audience's presence within installation plays an active role within the work as a whole, since an audience's bodily presences affects the atmosphere of the space to some degree. In this respect, it is becoming important for me to provide conceptual frameworks that articulate the overall aesthetic of 'multi-disciplinary' work, in order to investigate the relationship between space, time, an art object and an audience's body, which are present in the context of installation work. I believe that this articulation will also clarify the content of my artwork, which is to express my sensuous engagement with a surrounding environment and in turn to make work which evokes the sensations of an audience. Therefore, my research aims to articulate how my installation work produces a situation in which an audience may directly experience the sensation of an 'oscillation' – involving a movement between memory, anticipation, body, material, image, sound and space.

In chapter one, I will discuss the concept of "haptic aesthetic" as a condition that orients both the content of an artwork and its spatial installation in ways which stimulates audience's 'tactile sensation', by producing a sense of immersion within a gallery context. This aesthetic is also an idea that has been informative in creating audio-visual installations that work to integrate with their surrounding contexts, thereby activating a shared environment. In chapter two, I will discuss the Japanese spatio-temporal concept of "*ma*", which articulates the idea of time and space as an interval, gap or void. Further this idea of "*ma*" describes a situation of being 'among', which, I believe, explains the relationship between time, space and body within the context of installation.

In chapter 3, I will discuss three qualities as active across my studio-based (or

exhibition) research projects: 'imperfect line', 'empty luminosity' and 'body's double reference', which comprise a field of visual and aural relations, which are collected together under the concept of 'Immanent¹ Landscape'. I will further discuss the idea of 'Immanent Landscape' as a highly sensuous and visceral space, which works to stimulate the sensation of longing and the embedded shared memory and anticipation of some experience.

The method with which I have been engaging during the research project combines textual based research, studio based research, and field research—such as visiting exhibitions and attending lectures and conferences. The textual research has been informed by three influential texts: Claire Colebrook's conference paper, "The sonorous, the Haptic and the Intensive", Richard Pilgrim's essay "Intervals (Ma) in space and time", and Elizabeth Grosz's essay "Ontologies of becoming". I have investigated these texts in conjunction with the following texts: Gilles Deleuze's book *Francis Bacon: the Logic of Sensation*, Maurice Merleau-Ponty's essay "Cézanne's Doubt", the exhibition catalogue *Ma Espace-Temps du Japon*, and Clair Bishop's book *Installation Art*. For the studio research, I have worked on installation projects within studio and exhibition contexts. In this paper, I will discuss projects, *Oscillating Landscape*, *Feet Through*, *Sun Play*, and *Returning Yesterday*. The discussion of my work will be framed in conjunction with particular concepts which have emerged from the textual research in conjunction with the discussion of other artists work and other art forms, such as Cézanne and Francis Bacon's paintings, Debora Philips' photography, Japanese traditional theatre and music, Liza Lyan's photography, Agnes Martin's paintings, James Welling's photography, and Bruce Nauman's installation work.

In the bibliography and appendix, I will present the other research materials and projects which I have taken for my Master's research.

¹ According to Oxford Dictionary of English, the concept of immanent generally indicates something existing or operating within; inherent.

Chapter 1: Haptic Aesthetic

This chapter will explore the concept of “haptic aesthetic”, by considering it as a particular condition of an artwork which stimulates an audience’s ‘tactile sensation’, thereby activating an opportunity for sensorial immersion within in a gallery context. A haptic aesthetic is something to be perceived not exclusively by touch, but is an idea that includes other senses such as seeing and hearing. Thus, even though it can be felt physically, it does not necessarily require a direct bodily interaction. In this chapter, I will take Claire Colebrook’s conference paper, “The Sonorous, the Haptic and the Intensive”, as a departure point, in order to investigate the theoretical background of a haptic aesthetic. I will also explore six related concerns connected to the haptic aesthetic including: ‘bodies in intensities’, ‘figure: sensation’, ‘tactile sensation’, ‘sonorous rhythm’, ‘accumulation of image’ and ‘artificial nature’. I will look into how these ideas are embodied in visual and aural artworks in historical and contemporary contexts, as well as within my studio and exhibition-based work. I will also attempt to make a link between the haptic aesthetic and the concept of *ma*², as both ideas exist across and connect up with what are categorized as either the natural or the artificial. Overall, haptic aesthetic has been an important concept, which I have explored and experimented with in my research, and it underlies the production of installation-based artworks which aim to evoke an audience’s tactile sensation. It is also an idea which has informed my approach to making audio-visual installations that work to integrate with the surrounding contexts, thereby activating a ‘shared’ environment.

Body in “intensities”

I will begin this section with Claire Colebrook’s approach to the concept of “haptic aesthetic” in the context of “intensities”:

² *Ma* is a Japanese spatio-temporal concept that will be discussed at length in the following chapter.

...An intensive economy is not the circulation of matter, measurable by a subject, but moves across thresholds of discernibility. ... the subject does not exist as some distinct consumer, distributor or mastery of energy. Instead certain forces enter into a relation to create intensities: light meets the eyes, heat warms the skin, and vibrations can allow the ear to hear or (if sufficiently intense) the body to shake. This is how we can start to think about a haptic aesthetic... (Colebrook 2006 p.4)

Colebrook describes the human body immersed within an environment of "intensities", meaning that it is "not just a self-organised and autopoietic machine" but is a body in which "some of its organs move in ways not yet determined by a specific end" (Colebrook 2006 p.4). She articulates that such a body is understood as processing "the points of thresholds in intensity" (Colebrook 2006 p.7).

This perspective of the body situated as the "points" in the "thresholds of discernibility" resembles the Japanese concept of human-ness. The Japanese word for human is *ningen* (人間); whereby 人 means people and 間 means among. Thus, the word *ningen* (human) depicts a people in the state of being 'among', meaning the human as set in the midst of things or other people, and not a separate or autonomous entity. In this regards, there is a connection between the Japanese concept of human-ness and Colebrook's idea of the immersion of the human body within a sensorial environment. Both of these ideas have strongly informed my approach to my studio research in terms of the ways I have gone about making work, and the effects that these works produce for an audience.

In my studio practice, I recognize the encounter between "points" of different materials, which are involved in the process of digital print transfer. In this process, what is transferred is not limited to digitally printed images, but includes the following 'materials': inks used with digital images, water used as

a medium and a *baren*³ or a wooden spoon as a tool to rub the back side of printed paper. These 'materials' are transferred onto the paper and appear as traces or marks of a process, involving rubbing the back of the paper. As a result, they produce visible layers onto the surface of background materials such as a paper or walls. For instance, for the work titled *Oscillating landscape* [Fig.1], the water's fluidity was transformed into fixed marks which then merged with an image, resulting in a mist-like appearance on the paper.

Another example of the encounter between "points" of different 'materials', explored through the use of photographic print media, can be found in Debra Phillips' works. Rachel Haley discusses Phillips' series *Centennial Avenue 1997* [Fig.2], in her article "substance over surface". In the series, she witnesses "the residue of accumulated marks, stains, cracks and mould" (Haley 2006 p.43). Haley notes that the experience of seeing her work is "optical and haptic". "...we see as though we were touching it" (Haley 2006 p.43). With Phillips' *Untitled #6*, as another example, Haley articulates that what the photograph represents is the surface of the wall, which effects the materiality and texture of the paper which is used to represent the surface of that same wall (Haley 2006 p.43). The many opaque and transparent layers appear to expose a tension between images to be materialized and dematerialized. In this sense, each texture and mark represent a moment of movement, which exists amongst such a tension.

"figure: sensation"

In the book, *Francis Bacon: The Logic of Sensation*, Gilles Deleuze discusses Cézanne's and Bacon's paintings [Fig.3&4] by using the notion of the 'figure: sensation' (Deleuze 2002). This notion could be an alternative name to an invisible force embedded in materiality. For instance, in Cézanne's painting [Fig.3], this notion seems to be embodied in the presence of an apple, which appears to be moving. What is moving is not the apple as an object, but the "figure of sensation", which is the moment of the movement of sensation. The

³ The Japanese tool for printmaking, used by hand in the process of pressing the paper.

sensation is running through the material of the apple, the table and the air, and Cézanne's body as another material. Cézanne himself also comments that "art is a personal apperception, which I embody in sensations".

According to Deleuze, this notion of "figure: sensation" is "beyond figuration", different from "the illustrative or the figurative", and "opposite of the 'sensational'". Thus, it is about "being-in-the-world (Deleuze 2002 p.34)". He states:

...At one and the same time I 'become' in the sensation and something 'happens' through the sensation, one through the other, one in the other... it is the same body which, being both subject and object, gives and receives the sensation... (Deleuze 2002 p.35)

In the process of producing artworks, I recognize the experience of 'becoming in the sensation'. It happens, for instance, when I initiate the process by photographing a 'felt atmosphere', which a certain view or object connects to or activates. Even though the photographed image appears to present a particular view or an object, my experience of a certain 'felt atmosphere' is captured, re-articulated then embedded 'into' the image. This 'felt atmosphere' could be the "figure: sensation" discussed by Deleuze. Further, the act of recording the process of seeing and feeling or intuiting this "figure: sensation" of objects reinforces the 'felt atmosphere' around them, by the act of taking photographs. In this way, the figure in my photograph becomes the sensation of both the view or object and my relationship to it. In this sense, the photograph becomes a record of the process of immersion into the world of sensation.

Tactile sensation

The idea of "haptic aesthetic" relates to the idea of tactility and sensation in relationship to the connections that can be made between bodies and materials. I argue that tactile sensation can be felt or sensed through 'different' bodies (or materials), such as bodies of an artist, of an artwork, of

architecture and of an audience, whereby 'tactile sensation' becomes the conduit which connects those seemingly 'different' bodies into one.

The idea of tactile sensation, which has informed my understanding of the process of linking different senses and materials, is explored by the architect Juhani Pallasmaa, when he states in his book *The Eyes of the Skin*:

...All the senses, including vision, are extensions of the tactile sense; the senses are specializations of skin tissue, and all sensory experiences are modes of touching and thus related to tactility. Our contact with the world takes place at the boundary line of the self through specialized parts of our enveloping membrane... (Pallasmaa 2005 p.10)

This reciprocal perceptual relationship between humans and the world, in which they are immersed, has been similarly expressed by the dancer, Merce Cunningham. Cunningham describes the observation of his own body making contact with the world through the act of dancing, as follows:

...it has such fluid like water which goes through your fingers, you know it's there, it has substance, but at the same time, it disappears, and it's so full of what to me are possibilities... {Caplan, 1991 #28}

The body is an empty site full potentialities for 'fluid like water' to come and go. The idea of 'fluid water', which is what Cunningham feels when he dances, is similar to the idea of tactile sensation which takes place at the 'boundary' of things, through a haptic aesthetic in art.

In my performance video work, *Feet Through* [Fig.5], I expressed my body's engagement with forms of tactility and sensation which is in a constant process of emergence and disappearance into various architectural surfaces. The video was projected directly onto the gallery wall, showing the image of feet, which were also put up against the same wall. In the video images, it looked as if the feet had actually been there, on those walls. As the feet moved,

they made contact with the wall surface, which in turn generated a sequence of sounds [video 1]. The images and sounds embodied the direct contact between feet and the surface of the wall, and activated a sense of tactile sensation, which then permeated the whole space. The combination of rubbing sounds with repetitive movement became the first thing for an audience to encounter in the space, and the all-pervading presence of this interconnected sound and image provided an atmosphere for this audience to sense the tactile connection between feet and wall portrayed in the video. This tactility is where I understand the notion of haptic aesthetic to be emerging in my work.

Sonorous Rhythm

As the movement of feet rubbing against the wall and the sounds that generated *Feet Through* worked to articulate the idea of haptic aesthetic, the “haptic aesthetic” is also understood to be an embodied movement: the movement of sensation. Deleuze described this movement as ‘rhythm’. In his discussion of Cezanne and Bacon, he introduces the notion of ‘rhythm’ as the painter’s task to “make visible a kind of original unity of the senses” (Deleuze 2002 p.42). In the book *Francis Bacon - The Logic of Sensation*, Deleuze writes:

... this operation is possible only if the sensation of a particular domain (here, the visual sensation) is in direct contact with a vital power that exceeds every domain and traverses them all. This power is rhythm... (Deleuze 2002 p.42)

The traversing of rhythm in the domain of visual and aural sensation articulated through audio-visual means, is apparent in my work titled *Oscillating Landscape* [Fig.6 & track 1]. The work consists of four rice paper screen ‘windows’ hung from a ceiling, accompanied by a sound-scape. The images of trees on the screen appear to be moving from one side to another, due to the fact that the images are composed by layering ten sequential photographs of the same view. Also the frames hold the rhythm of a ‘quivering’, which is derived from the movement of air activated by the

passing of an audience. The sound-scape of birds singing, a passing car, an aeroplane overhead and a train passing were collected from an urban location and layered. This layering generated a sequence of rumbling and vibrating sounds across the space. Thus, this visual landscape combined with a sound-scape, pictorially, aurally and materially appears to concentrate the rhythm of 'a vital sensation' which expands beyond the surrounding urban context in which the work is presented, and activates all domain of senses.

This idea of the rhythm, which permeates the expansive quality of 'a vital sensation', is similarly discussed in the context of haptic aesthetic in music, in "The sonorous, the Haptic and the Intensity" when Colebrook writes:

...The breath no longer passes fully into the distinct and extended system of tonality. We discern those singular points that are neither the self-present breath of the body, nor the fully detached and articulated sounds of a recognisable and repeatable motif. This haptic aesthetic allows both the material the body encounters to stand alone, and the body's relations to that material to enter into new relations. The ear does not relate to sound as the expression or articulation of some set of relations but 'feels directly' the transition from sound to 'sense'... (Colebrook 2006 p.5)

In this respect, considered through the concept of "haptic aesthetic", I argue that forms of art, which produce discernible 'points' or moments for engagement, convey the rhythm of a 'vital' sensation, which in turn resonates with materials or bodies directly. The rhythm becomes something set up for a body to 'sense', and in the process this rhythm helps to produce an immersive situation for a viewer to engage with or enter into. It is through this process of immersion in a work that I believe that the 'hapticity' of aesthetics emerges, in which a viewer is confronted with audio-visual installation environments in which they might sense or intuit forms of tactility.

Accumulation of image

I believe that making artwork and installations which have been informed

through the concept of “haptic aesthetic”, also involves a process of accumulation in the production of images. By taking Cézanne and Bacon’s work [Fig.7] as an example, Deleuze describes that ‘every sensation and every figure, is already an “accumulated” or “coagulated” sensation (Deleuze 2002 p.37). The accumulation is the term, which is also important in the discussion of the concept of *ma*, since *ma* space is understood to emerge when time is accumulated⁴. For instance, in Tohaku’s painting titled *Pine Trees* [Fig.8], around one tree, which is depicted in a clear outline, there are another two or three vaguely painted trees. They could be seen as a group of trees standing in different distances from each other, or appear to be traces of movements of one tree in the wind. In either case, this image of a tree multiplied is an accumulation: the accumulation of the moments of movement at different times. The movement is the sensation, which is captured by the tree and the painter. It is a movement of a tree which is in the process of its resonating with its surroundings, appearing as natural phenomena.

The phenomena, which is expressed in the image of accumulation, positions the pine trees (the object) and the artist (the subject) as one that is in the midst of the world. This position, which is felt through haptic perception and embodied through the haptic aesthetic, is what Colebrook describes as ‘being-in-the world’. Here we find a similar perspective expressed by Merleau-Ponty in his essay “Cézanne’s doubt”.

...We see things; we agree about them; we are anchored in them; and it is with ‘nature’ as our base that we construct our sciences. ...Cézanne wanted to paint this primordial world... Cézanne does not try to use colour to suggest the tactile sensation, which would give shape and depth. These distinctions between touch and sight are unknown in primordial perception... (Merleau-Ponty 1964 p.13)

⁴ As previously noticed, the Japanese spatio-temporal concept of *ma* will be discussed at the length in the following chapter.

In Cézanne work, *St Victoire Mount* [Fig.9], what we see is the accumulation of two kinds of 'nature', which are not shown as distinctive parts but as moments melting into one another on the surface of the canvas. One is his view of the mountain, and another is his feeling which occurs as he views the mountain. The subject of the painting is not the mountain as an autonomous object but a vibrating form of 'nature' in which what is viewed and what is felt are merging, mediated through the process of recording the accumulating tactile sensation. Concerning this idea, Merleau-Ponty describes the way Cézanne paints as follows:

...he was pursuing reality without giving up the sensuous surface, with no other guide than the immediate impression of nature, without following the contours, with no outline to enclose the colour, with no perspectival or pictorial arrangement... (Merleau-Ponty 1964 p.12)

I understand that this "sensuous surface" serves the "reality" of nature, not because the painter paints it 'realistically' and pictorially, but because he feels and mediate its vibration across the surface of the canvas in the process of painting. In this respect, the surface of the artwork, which is a ground of accumulated sensation, is where, I believe, "haptic aesthetic" takes place converging the "reality" of both the artist (the subject) and artwork (the object).

Artificial Nature

With my work, *Oscillating Landscape* [Fig.6 & Track 1], I employed the haptic aesthetic to create an audio and visual installation in order to generate an alternative nature in the gallery context. The sound and image components of the work both captured such a sensation of absorption into natural phenomena via everyday observations such as trees waving in the wind, reflecting sunlight, and the changing colours of clouds through a window. These sources from 'actual' nature were then manipulated to present an image of 'nature' as 'artificial' nature within an urban architectural space.

The method of referencing nature in everyday life can be found in Japanese art in the context of the creation of 'artificial nature'. The way nature is referred is not only, for instance, to paint or sculpt natural objects as motifs visually, but also to present artwork in a similar way to how nature exists. For instance, Japanese Edo paintings [Fig.10] were often done on paper screen doors or folding screens and then presented in the context of an architectural interior. Traditional Japanese architecture was also designed and constructed to achieve a unification with the surrounding natural environment, through its structure and its materiality. Therefore, the artwork, which is presented within the architectural interior, also connects to the exterior that is 'real' nature.

In *Oscillating landscape* [Fig.6] I similarly installed the work in a way which the work connects the interior of the architectural environment and the exterior of the natural environment. First, the visual component was installed in a way in which the audience was positioned between two sets of doubled 'image-panels' hanging on opposite sides of a small gallery space. The 'window' views of urban nature were presented on the actual rice paper screen 'window', bringing the outside view into the inside. The panels were also hung from the ceiling with the space left between the frame and wall, suggesting an outside space residing behind the window. A sound-scape of urban noises filled the entire space and was accompanied with a light which mimicked a natural light source. Overall, the work embodied the interior and exterior of an urban architectural environment. The haptic aesthetic operated in this work due to an oscillation of states, accumulated images and sounds, which worked to immerse an audience into an artificial nature, presented as a constructed world.

To conclude this chapter, I would like to summarize the characteristic of haptic aesthetic. "Haptic aesthetic" is an aesthetic which can be expressed in both material and non-material form and it can be felt as intensities, rhythm, sensuous surface or accumulated sensation in both visual and audio art. In

particular, its rhythm helps to create an immersive situation for an audience to engage or enter into. In this process of immersion in a work, the 'hapticity' of aesthetics emerges as forms of tactility, and, for an audience, what is viewed, heard and felt are merging. In the immersive situation, an audience's or an artist's body becomes inseparable from the surrounding environment and they establish inter-relationship with each other. This production of an immersive situation is also found in the concept of "*ma*", which I will discuss in the next chapter.

Endnotes

Caplan, Elliot. Cage/Cunningpham. Kulter
, New York, 19.

Colebrook, Claire. "The Sonorous, the Hapitc and the Intensive." Music. Ed.

Deleuze, Gilles. Francis Bacon: The Logic of Sensation. London, New York: Continuum, 2002.

Haley, Richelle. "Substance over Surface." Photofile 77.Autum 2006 (2006).

Merleau-Ponty, Maurice. "Cezanne's Doubt." Trans. Hubert L. Dreyfus & Patricia Allen Dreyfus.
Sense and Non-Sense. vols. Evanston: Northwestern University Press, 1964.

Pallasmaa, Juhani. The Eyes of the Skin: Architecture and the Senses. Chichester: John Willery
& Sons, 2005.

Chapter 2: "Ma" space and time

"Ma" is a Japanese spatio-temporal concept that articulates the idea of time and space in a way in which subject/object exists in space and time for it to be at in-between states or things. It is referred to culturally in everyday life in Japan and functions to bridge traditional and contemporary art, religion and philosophy. The concept of "ma" is embodied in many things including that with a clearly material form as well as what is regarded as formless, such as language, religious, and art practices. I have applied the concept of *ma* to my practice, in the context of visual and sound art, for which *ma* provides an experiential space and time for a body, an artwork and surrounding environments to exist in a continuity. I will begin this chapter by reviewing the two meanings of *ma*, and then investigate the concept of *ma* from the following five perspectives including: 'void, empty ground', 'atmosphere: sign of presence', 'accumulation of stillness', and 'relation of emergence'. This will be done through an engagement with Richard B. Pilgrim's essay "Intervals (Ma) in Space and Time" in conjunction with the exhibition catalogue titled *Ma Espace-Temps du Japon*. I have also engaged with western philosophical questions of experience, and have been guided in particular by Elizabeth Grosz's essay "Ontologies of Becoming" in the book *Time Travels: Feminism Nature, Power*. The chapter will continue to reflect these investigations of "ma" in conjunction with art practices ranging from traditional to contemporary examples, and will also include a discussion of my own works produced during the Master's Research. As I will also make a link between the concept of *ma* and haptic aesthetic, I aim to articulate the relationship between time, space and what exist in 'a certain place', in the context of an installation art practice.

What is *ma*?

According to Richard B. Pilgrim, "Ma" has two meanings. One is as "an interval" between two (or more) spatial or temporal things and events; such as a gap, an opening, a space between, and a time between (B. Pilgrim 1986 p.255). Pilgrim gives a room as an example, which is called *ma* in Japanese, as it

refers to the space between walls. He also employs the example to a “rest” in music, which is also “*ma*” because it is the pause between the sequence of notes or sounds. Another meaning of “*ma*”, by extension, is to be “among”. It is the concept of ‘a relational meaning– a dynamic sense of standing in, with, among, or between’ (B.Pilgrim 1986 p.255). Pilgrim uses *ningen* (human being), as an example; *ma* (read *gen* here) implies that persons (*nin*, *hito*) stand within, among, or in relationship to others. Pilgrim summarizes this idea when he writes:

...The word, therefore, carries both ‘descriptive objective’ and ‘experiential subjective’ meaning; that is *ma* is not only ‘something’ within objective, descriptive reality but also signifies particular modes of experience... (B.Pilgrim 1986 p.256)

I consider this ‘particular mode of experience’ which “*ma*” signifies as what is derived from our sensuous and conceptual engagement with the world. In this respect, “*ma*” exists not as what is objectively marked but what is subjectively felt or imagined in the process of perceiving and interpreting what we encounter.

I will now discuss that the ‘descriptive objective’ aspect of “*ma*” is to be observed in ‘void’ or ‘empty ground’ and the ‘experiential subjective’ aspect of “*ma*” as ‘a situation’ to be filled by ‘atmosphere: signs of presence’. I will, then, discuss the relationship between space, time and body in the context of ‘accumulation’ and ‘emergence’.

Void, Empty ground

The visual image of the Chinese character for *ma* 間 consists of two parts: the outer character 門 means gate or door, while the inner character 日 meaning either sun or moon. If the gate represents the phenomena and events of the world, the opening in the gate is the *ma* or interval between these things. Upon this objective description, Pilgrim interprets the meaning of “*ma*” as affirming “power, interest, depth or profundity” (B.Pilgrim 1986 p.261).

In traditional art, such as theatre, painting, tea ceremony, gardens, and calligraphy, “power”, “interest”, “depth” or “profundity” are suggested in presenting negative time and space. For instance, in *Noh* theatre [Fig.11], the negative space appears as the stillness and emptiness just before or after a unit of performance, and in turn the positive space is produced by stage props and by performances. The spatial arrangement and temporal condition that is specific to *Noh* theatre is described by the *Noh* performer Komparu in *The Noh Theatre: Principles and Perspectives* when he writes:

...intervals or gaps serve as an empty ‘ground’ or basis against or within which the forms or ‘figures’ of the art function... (Komparu 1983 p.70)

This spatial and temporal “ground” is not simply a form of ‘nothing-ness’, but is understood to be *ma* space and time, awaiting to be filled by ‘form’ or ‘figure’.

In my wall installation piece, titled *Returning Yesterday* [Fig.12], I recognize a gap that generates a ‘void’ or ‘empty ground’ or, according to this ideas above, a “*ma*” space. The gap was situated between two images, which were separated and presented on each side of two corner walls. The image presented was originally ‘one’ abstracted image produced by a process of merging two different images. Thus, when it was separated into two parts that were then presented at a distance from each other, the image as a whole created a view of the ungraspable. This view serves the ‘void’ inside, suggesting that it is in the process of filling the immeasurable ‘empty ground’.

Pilgrim claims that this ‘empty ground’ is “filled” not only by some material “thing” or event, but also by imagining “power”, “interest”, “depth” or “profundity” (B.Pilgrim 1986 p.261). Pilgrim articulates this idea further when he writes:

...Such intervals are thus referred to as creative/substantial negative spaces,

imaginative spaces or emotional spaces that the positive spaces, narrative sequences, or forms of an art help create but into which they dissolve...(B.Pilgrim 1986 p.261)

In the work titled *Returning Yesterday* [Fig.12], the two transferred digital prints were what filled the 'empty ground'. Further, the images appeared to be the continuation of an 'empty ground'. This is because both the 'filled' and the 'empty' areas of the image revealed bodily marks, which were derived from the processes involved in the production of the work. For example, the process of priming the wall surface involved sanding and painting. This process left the bodily marks of sanding and painting on the primed area. Similarly, in the process of transferring digital prints, the backside of the paper was pressed against the wall and rubbed repeatedly. This process also left bodily marks involved in the rubbing on the transferred image. As a whole, the primed area and the transferred area appeared to share a continuum of bodily marks. This resulted in generating continuity between both areas, and the transferred images appeared to be disappearing into the primed 'empty ground'.

In Shintoism, *ma*-like elements are exemplified in sacred spaces that are thought or designed to be opened, cleared out, and 'pure' in anticipation of the coming and going of *kami* (god or soul). Japanese architect Isozaki Arata articulates such sacred space as "void" in the book *Ma Espace-Temps du Japon*. Pilgrim quotes Isozaki's discussion on space when he quotes:

...Space was believed to be fundamentally void. Even solid objects were thought to contain voids capable of receiving *kami* (soul) that descend at certain moments to fill such spaces with the spiritual power (*ki*) of the soul (*kami*)...(B.Pilgrim 1986 p.262)

Such *ma* space expressed here in a religious context, appears to me to relate to gallery spaces within an art context. Gallery spaces are fundamentally blank, but function to receive both an artist's and the visitor's *ki*, which

alternatively, understood to be akin to a formless energy, which is then transformed due to the mediation of an artwork.

Overall, what temporarily fills and exists in the 'void' or 'empty space' is not only material form, which can be seen by the eyes, but it can be 'something', which can be intuited or created in humans perception and imagination.

Atmosphere: signs of presence

The idea of "*ma*" relates to the Japanese concept of "*kehai*", meaning an atmosphere of temporary existence, or of formless energy experienced in a situation generated 'between' time and space. Pilgrim, in the essay "Intervals (MA) in Space and Time", introduces the concept of "*kehai*" as "signs of presence" (B.Pilgrim 1986 p.268). This idea of "signs of presence" is what would be 'sensed' by a person who is situated in "*ma*" space and time.

For instance, if you are in a room with someone else, and the person then leaves the room, you sometimes 'intuit' or 'feel' as if the person's presence remains in the room. In my understanding, the room exists as a space when it is filled by the existence of two persons, and when one of them leaves the space, the room becomes a situation in which the person who stays senses an 'atmosphere: signs of presence' or residue of the other's presence. This situation activates *ma*, which Pilgrim describes as the "experiential subjective" (B.Pilgrim 1986 p.256).

In this way, "*ma*" is a situation which occurs in human perceptions of "signs of presence", in the absence of the 'actual' existence of things. I believe that this concept of 'atmosphere: signs of presence' also relates to the 'movement of sensation', which was discussed in the previous chapter, haptic aesthetic,¹ in relation to the movement that is processed between the presence of the object and the perception of a person.

¹ That is, the aesthetic that expresses the movement of sensation.

I understand that a situation of this kind, in which 'atmosphere: signs of presence' is felt or intuited, was activated in relationship to my four channel video installation titled *Feet Through* [Fig.13 & Video 1], presented at Conical Inc in March 2008. Four video projections, which showed feet moving, faded out one by one every minute and a half. They all eventually disappeared for ten seconds until the next loop began. This interval between the loops generated a situation in which 'atmosphere: signs of presence' of feet emerged. This atmosphere of feet encouraged the viewers to feel directly the sensation of movement in the absence of the display of the image of the feet on the video.

'Atmosphere: signs of presence' sensed in a "*ma*" situation is what takes place in human's imagination as it derives from intuitive experience. In the context of "*ma*" as 'experiential subjective', Pilgrim introduces the discussion of "*ma*" by the architect, Gunter Nitschke in the essay "Intervals (MA) Space and Time", when he quotes:

...'ma' is ultimately 'place' or 'place making', in that it includes not only form and nonform but also form/nonform as imaginatively created or perceived in immediate experience... the simultaneous awareness of the intellectual concepts form + non-form, object + space coupled with subjective experience, ... it is the thing that takes place in imagination of the human who experiences these elements... (B.Pilgrim 1986 p.266)

In my work, *Feet Through* [Fig.13 & Video 1], I consider the idea of *ma* - which has been informed by my reading of Nitschke's idea - as a particular 'place' emerging in immediate experience. The intervals of blankness and projection were, therefore, inserted in the work in order to emphasize the immediate experience of both the actuality of the site and the ephemeral of work, which takes "place" as *ma* space and time. In one case, the intervals of the projection might have been filled by the presence of feet, given as an 'after image' within the viewer's perception, memory and "imagination". In another, it might have been filled by the actuality of site and the material, or the

physical property of the visual and sonic technology that are perceived by audiences. The audience's experience of both the work and the site have, then, taken "place" along the paced timing between the presence and absence of the work.

Overall, this particular relationship to space, "ma" space and time is a situation or a place filled by 'atmosphere: signs of presence', which is derived from human's sensuous experience of what is invisible. This particular relationship to space can be investigated in installation art that provides a particular situation to activates an audience's intuitive engagement with their memory or their sense of anticipation.

Accumulation of stillness

In this section, I will discuss "ma" time and space as what is embodied in an accumulation of stillness, by referring to Heidegger's idea of 'a play of stillness'. David Miller introduces this idea when he discusses Heidegger's investigation on 'topos'⁵ of nothingness' in *Utopia, Trinity and Tropical Topography*. He explains:

...The 'topos' of nothingness is experienced as a 'rift'. Yet this nothingness is scarcely known to us. It is an emptiness that is essential to our being. It is that 'region' into which meaning (logos) is gathered (legein). So the rift, however much it may seem like 'a mere cleft ripped open', is not only that at all. The emptiness is full. It is a 'clearing'...which comes now to appearance precisely in the 'dark woods' of the oblivion of Being... It is a dance of meaning, a dance which, according to Heidegger's description, is 'time's removing' and 'space's throwing open' in a 'play of stillness'... (Miller 1980)

The last part of my video work *Sun Play* [Fig.14 & Video 2] articulates a similar relationship to stillness. This video contains a section which shows a person playing with a basketball and ends with three seconds of freeze frame. This

⁵ Which articulates the meaning of 'region' or 'space' in Greek.

frame displays the person about to step into a beam of sunlight. Proceeding this image, the video blacks out while the sound of a bouncing ball combined with bird song still remains to be heard. The image of stillness stands out in contrast with the proceeding active image. When the video image becomes black, it is still not completely empty because a residue of the frozen image remains. In addition, the rhythmical sounds from the ball and birds mark the moment as they repeat the same notes. Parallel to this tempo, the still image repeatedly flashes back into memory, filling the seeming nothingness with imagination of the movement.

Interestingly, *Ur* (ancient) Japanese music embodies a similar relationship of time and space with the idea of 'a play of stillness'. *Ur* music existed in space with no time in terms of a linear kind of temporality, but as an accumulation of 'sounds of stillness'. The music director and the critic, Kido Toshiro discusses this idea in his essay *Ma, Ur and Genesis* in the exhibition catalogue titled *Ma Espace-Temps du Japon*, as follows:

...Before the Asuka Period (Before the 6th century), there is no clock in Japan. Since the clock that is a sign of philosophical concept of time did not exist, it means that there was no such concept of time... The music, which is considered as the art of time by the contemporary common sense, has to be considered as an art of space... If there is no concept of time, the sound, which is once made, stays conceptually at the place, even though it disappears physically... (Toshiro 2000)

Similarly, the *Ur* Japanese music called *mikagura*, which was played in celebration for gods with voices and instruments also employs a strategy of accumulation. Kido further describes this music in his essay *Ma, Ur and Genesis*, when he writes:

...Even the media diverts from voices to kinds of instruments, melody is completely the same. That is not because the melody is repeated but accumulated. Such a situation resembles the process of colour prints. It is the

completed density of a mikagura player to layer and accumulate all the sounds conceptually. If it transformed in the recognition of time, all sounds have to be played at the same time. It is the Western Orchestral style... (Toshiro 2000)

In the work, titled *Oscillating Landscape* [Fig.15 & Track 1], I attempt to create a space by accumulating images⁶ and sounds, in order to enhance the density of time. The sounds within *Oscillating Landscape* were based on the recording of 'familiar sounds' from an urban environment, such as that of a train, a car, an aero-plane, bird song and wind. These sounds are repeated in a similar pitch or tune, with a similar tone and texture. With each sound 'harmony' was created by the process of layering. Then, the entire piece was composed by simply positioning every 'harmony' from each different sound in order. The resultant piece worked to re-locate 'atmosphere: signs of presence' of the source such as birds, aeroplane – from which each sound had been 'played' to be recorded. This was imported into the installation space one by one. What resulted was not the repetitive sounds on a 'stream' of time, but an accumulation of sounds in the 'mass' of space, which was presented as the 'materiality' of the work.

Relation of emergence

In this next section, I will investigate the relational aspect of "*ma*" space and time, as the concept of "*ma*" embraces the relationship of things that exist in intervals or between different meanings.

In my studio-based experimentation, I produced a series of images which interwove natural objects and human bodies in order to present a close relationship between these 'different' things. This was generated by superimposing photographic images of parts of the human body with a series of natural forms. The interwoven images that resulted presented a 'new' kind of body – one which interwove the natural and the human, thereby presenting an image of the 'nature-human'. This series, titled *Returns* [Fig.16], draws

⁶ The accumulation of images has been discussed in the previous chapter "Haptic Aesthetic".

from my understanding of Shintoism, which positions the human as coming from nature. In this context, these images articulated a longing for 'belongingness' to 'nature'.

In her book *Time Travels: Feminism, Nature, Power*, from the perspective of what she calls "a fundamental ontology of difference", Grosz discusses a similar idea when she describes "a relation of emergence from one to the other":

...a relation in which one mind, subject, consciousness emerges from and established itself through a relation of differentiation from the body, objects, and the world. This relation is a relation of belonging... (Grosz 2005 p.118)

In the series *Fluid* [Fig.17] by Liza Ryan, bodies and objects appear to form a 'new' component, which emerges from the relationship between each other. The work is comprised of photo-based images, showing anonymous fragments of the body (both male and female) juxtaposed with natural forms such as trees and plants. Andrew Schulz, in a catalogue essay for *the Sydney Biennale 2006*, describes her work as "a mediation on the fusion of the human and the natural in both thematic and formal terms" and articulates the juxtaposition of images as a device from which "the meanings emerge"(Schulz 2006 p.234). In this respect, her work, which explores the relationship between different bodies and objects, appears to be the fusion of these components, suggesting the emergence of a 'new' meaning in which 'human and nature' are considered as 'intertwined'.

Using Grosz's discussion upon 'a relation of emergence' and then considering Ryan's work [Fig.17], as well as my studio experiments [Fig.16], I argue that the relational aspect of "*ma*" merges the 'components' present within a situation to generate a 'new' meaning, which in turn embraces what is indiscernible and inter-relational. Thereby, the 'new' meaning appears to be immersed into the world of 'nature', as opposed to the 'artificial' world which differentiates the meaning of things one from the other.

To summarize, "*ma*" is positioned as a void; an empty space that embodies gaps or intervals, which waits to be filled with formless energy. In the context of art, 'emptiness' could be equated with "*ma*", an emptiness which waits for an artwork, an artist, or an audience to fill in. By extension, "*ma*" is a situation or place that is open to receive atmosphere: for example 'signs of presence' which is based on a human's sensuous experience of place. "*Ma*" is embodied in accumulation, which appears in 'mass' or as 'materiality' in artwork as well as a relation from which new meaning emerges. The concept of *ma* is informative and applicable in the creation and exploration of installation practice, producing a situation in which an audience's imagination and memories are activated and dissolved. Overall, the concept of "*ma*" embodies inseparability between body and surrounding environment and their inter-relational characteristics which relate to the characteristics of the concept of "haptic aesthetic".

Endnotes

B.Pilgrim, Richard. "Intervals (Ma) in Space and Time: Foundation for a Religio-Aesthetic Paradigm in Japan." History of Religions 25.3 (1986): 255-77.

Grosz, Elizabeth. Time Travels: Feminism, Nature, Power. Durham & London: Duke University Press, 2005.

Komparu, Kunio. The Noh Theater: Principles and Perspectives. New York: John Weatherhill, 1983.

Utopia, Trinity and Tropical Topography. 1980. University of human Sciences and Syracuse Univerity.

Schulz, Andrew. "Liza Ryan." Zone of Contact: 2006 Biennale of Sydney Ed. Biennale of Sydney (15th: 2006). vols. Sydney: Woolloomooloo: Biennale of Sydney Ltd., 2006.

Toshiro, Kido. "Ma, *Ur* and Genesis." Ma Espace-Temps Du Japon. vols. Tokyo: The Museum of Tokyo National Art and Music University, 2000.

Chapter 3: Index of qualities - 'immanent landscape'

In this chapter, I will discuss three qualities that I have identified as active across my projects. These include concepts that relate to: 'imperfect line', 'empty luminosity' and 'body's double reference'. Firstly, 'imperfect line' is present both in the photographic images produced, and in the formal outcomes emerging from processes of analogue and digital manipulation. Secondly, 'luminosity' is what is captured as the subject in the photography and video works. Thirdly, 'body's double reference' is embodied in the process of installation work within a gallery context and in the experience that an audience has with this context. I consider these qualities as comprising a particular field of visual and aural relations, which I collect together under the concept of 'immanent landscape'. Throughout this chapter, I will explore this concept in relation to the ideas that were discussed in previous chapters such as: Haptic aesthetic and *Ma* space and time. The 'immanent landscape', an umbrella concept which relates to all of the audio-visual installations produced, is a highly sensuous and visceral space, which aims to stimulate the sensation of longing and the embedded shared memory and anticipation of some kind of haptic experience.

Imperfect Line

In my works, I notice the presence of both geometric and organic kinds of lines, which commonly exist in urban surroundings such as with electric lines, lines of tree branches, lines of window frames, lines of blinds, or lines of a pillar in a room. These lines have a persistent presence within my living environment, and have become a predominant motif within my work.

An example of the presence of such lines is evident in the image of electric lines, which cross diagonally through the photographed images within the work titled *Via tree*. Additionally in the work titled *Oscillating Landscape* [Fig.18], the photographed window frame appears as a thick vertical line, while electric lines are present in the periphery of this picture. Alternatively, in the footage for my work titled *Feet Through* [Fig.19], the pillars of the

architecture produce a strong vertical line. Aside from the strong presence of line in the work, articulated visually, line is also present in audio form. For example, the source of the recorded sounds included within installations have a linear quality, such as in the sounds of an aeroplane flying across the sky or in the sound of train running on the train track, both occurring in the work *Oscillating Landscape* [track 1]. Similarly in the work titled *Sun Play* [Video 2], the presence of bird song is rendered into one note which is then stretched into one long pitch, which draws an 'aural line' in the air.

Initially, it was not my main interest to record these lines, however, as my work progressed, I came to realize that lines were playing an important role both compositionally and conceptually in each of my works. Lines 'work' by adding rhythm within the picture plane or the audio-field. Aurally, 'sound lines' suggest how urban lives are spaced both geometrically and organically. These lines appear to punctuate the flow of lives, thereby marking a rhythm of urban-ness.

Having sourced these lines as both visual and aural material, I began inscribing lines of my own rhythm through the use of abstract lines in photographs, videos and within recorded sounds. In the work titled *My View of Tree* [Fig.20], using the method of dry point, I digitally overlaid the photograph depicting the image of tree with a sequence of lines. As result, the lines appeared to be scratches on the surface of the photographic image.

These lines were generated in response to the rhythm of some kind of current. This current can be described as the movement of 'a vital force' or sensation, which I discussed in the haptic aesthetic chapter⁷. I understand the idea of 'vital movement' to relate to Bergson's idea of "cosmological duration or movement". Grosz summarises this idea in her book *Time Travels: Feminism, Nature, Power*, when she writes:

⁷ P.6 Chapter 1: "Haptic Aesthetic"

...It is our participation in our own individual duration, in specific movements as we live them in their unity and simplicity that necessarily places us with the more cosmological universal duration. Each duration forms a continuity, a single, indivisible movement; and yet, there are many simultaneous durations, which implies that all durations participate in a generalized or cosmological duration, which enables them to be described as simultaneous or successive... (Grosz 2005 p.120)

I sense the grounded rhythm of “generalized or cosmological duration” when I look at Agnes Martin’s works in which lines are presented systematically and geometrically, yet, with the strong sense of tactility. Ned Rifkin discusses the use of line within Agnes Martin’s work, in his essay “Agnes Martin: The music of the sphere”, when he writes:

... the tracery of pencil lines drawn at consistent increments of spaces reveals an irregular hand, one that stops and restarts to span the width of the canvas... This balanced approach to dividing the painted area of the canvas discloses the artist’s propensity for geometric order. Yet it is the irregularities within this context of geometrical order and symmetry that uncover the humanity of the artist’s touch... (Rifkin 2002a p.25)

The idea of uncovering the “humanity of the artist’s touch” explains the ‘natural’ quality of the geometric lines hand-drawn. The idea also relates to the way she titles her work. For example, the work *Ocean Water* [Fig.21] or *Little Children Playing With Love* [Fig.22] implies that the artificial, the human and the natural merge with one another through the imperfection of the geometry, expressed in the wobbly lines. Martin discusses the notion of this process of “merging”, in the preface of her book *Agnes Martin: Nineties and Beyond*, as follows:

...My paintings have neither object nor space nor line nor anything – no forms. They are light, lightness, about merging, about formlessness, breaking down form...it is to accept the necessity of the simple, direct going

into a field of vision as you would cross an empty beach to look at the ocean.'... (Rifkin 2002b p.15)

For Martin, a particular landscape, such as the beach and ocean, reminds her of the 'necessity of the simple' which is expressed in her sensitive, hand-driven enjoyment with line. The successive lines expressed in a particular rhythm, which are simultaneously steady and loose, appear to imply the current of "generalized or cosmological duration". Rifkin describes the particular spaces and landscapes, evoked in Martin's work through her use of lines, "as a metaphor for yearning" (Rifkin 2002b p.15). Rifkin reflects upon her own experience of places and landscapes on her journey back from Martin's studio in New Mexico, as follows:

... I sensed a palpable vibration around it [a small church]. The small, enchanting interior space also was powerfully charged, redolent in many ways of my experience of Martin's studio...The sun was starting to descend in the big desert sky...as the sky started to redden, I was gripped by the sensation of being underwater...with a primal knowledge that we emerged as life forms from the sea...in the desert...drawn to an earthy prefiguration of a world to come... (Rifkin 2002b p.14)

I imagine that Martin, who lives near such a landscape, might have been absorbed by the intense rhythm of the vibrating earth which Rifkin discussed. Her works, which employ imperfect geometric line, tune into a palpable visual field of some place which we long for. As we look at her piece, the sense of longing is activated in our perception, generating a view of an immanent landscape.

Empty Luminosity

Luminosity is another quality found in my photographic work. For instance, in the work titled *Sun Play* [Fig.14 & Video 2], a moving video image depicts strong morning light streaming through trees, creating a void-like space in which a person plays basketball alone. When the ball is shot into a hoop, it

disappears into the luminous void. This makes it impossible to define whether the goal is shot or not. However, the person in the video engages in a repetitive action, continuously shooting the ball, and stepping around and into the light. This person present in the video 'dances' with the ball in the field of light, and the purpose or the result of the play no longer matters. This video depicts a liberating state for the subject who never wins or loses.

Light has been a central concern in the work of photographer James Welling. Sara J. Rogers articulates the significance of his use of light as a subject, when she discusses the series titled *Los Angeles Architecture*, in her essay "James Welling: Photographs 1974-1999", as follows:

... 'LA-C 33', 1977, is balletic in its interplay of light, shadow, and reflection. Immediate attention is drawn to the glowing central window and then the symmetrically spaced bars of the casement window...Welling documents light as material fact, against the context of an architectural type... (Rogers 2000 p.71)

The glowing light, depicted in *LA-C 33* [Fig.23], which is framed by a window, appears as an empty void. This image is sited in the middle of a residential area of L.A., providing an image of the light from someone's window to expose the empty ground of urban life. This empty luminosity in the photo is inviting. The shadows of trees, which are cast by another light source, beyond the picture plane, appear to be playing or dancing, responding to the empty luminosity that is cast through the window.

Additionally, Welling's work titled *Meriden* [Fig.24] from the series titled *Light Sources*, depicts sun burning through tree branches. Similar to the Chinese character of *ma*, the light is depicted in the space of as between-ness. Rogers articulates that an emptiness or a void is displayed in this photograph, which is activated by a series of elements including empty luminosity displayed in the image; "the parallel electric wires", "the leafless branched entering from the right" and "the void of the sky" (Rogers 2000 p.72).

Rogers discusses the effect of light in this work, by introducing Ulrich Loock's discussion on the *Light Sources* series, when she quotes:

...Welling 'makes photography the medium of non-portrayability, while all the time photography is in essence a guarantor of faithful portrayal'...
(Rogers 2000 p.72)

I understand the idea of "non-portrayability" to be an effect of empty luminosity in Welling's photographs - indicating that there is an indefinable existence in the world. In the interview published in the article "A Slice of Light", he states "*I was looking for things I couldn't quickly decipher*" (Squires 1998 p.78). The light in his work functions to serve a sense of unknown and reveals an emptiness, suggesting the instability of meanings in the space of artwork.

My images, taken both by still or video cameras, sometimes capture a quality of empty luminosity that light embodies or activates. The resulting emptiness produces a sense of liberation, in which a human may experience a state of being at the 'threshold of discernibility'. This empty luminosity, which saturates our surrounding context, invites us into its emptiness, and as a result we become a part of it; as such, these surrounding become our 'immanent landscape'.

Double reference

I observe that my works often evoke ambivalent feelings or contradictory thoughts among viewers. For example, I have often met with comments such as: "Is not it...?", "It isn't...maybe...", " I felt that way but also this way." In this sense, the interpretation of the work or the impression of the work appears to be doubled. Conceptually and emotionally, an audience's sense of their body as a subject is put into an oscillation through an encounter with the artwork.

This idea can be further addressed by engaging with Elizabeth Grosz's interpretation of Bergson and Merleau-Ponty's ideas relating to the body and the subject. In her essay "The Question of Ontology", Grosz articulates, "For both, the body-subject is the site of an inherent doubling" when she writes:

For Bergson, the body is simultaneously the locus of a geometrical, spatial, material calculation and the site of consciousness with its own complexity and corporeal parameters that remain fundamentally qualitative. These are not two bodies or two locations but one...depending on where it is focused and whether it functions through intuition or perception...For Merleau-Ponty too, the body is always doubled, reduplicated... 'we say, because it is evident, that it unites these two properties within itself and its double-belongingness to the order of the 'object' and the order of the 'subject' reveals to us quite unexpected relations between the two orders...the body has this double reference.'... (Grosz 2005 p.120)

In my installation work, *Oscillating Landscape* [Fig.25], the two 'window' frames, which were installed, face to face, positioned the audience to be physically within a doubled situation. Due to the positioning of the frames, they were required to turn their body from the back to the front, and then from the front to the back, in order to see the images on both sides. What was seen from the front 'window' in relationship to the memory of the image depicted on the back 'window'; differed in a small amount of time. The audience's body-subject might have interpreted their experience of the doubled window views, by constantly referencing images in their memory and through their perception. Frances Johnson expresses her experience of this work, in the article "Diorama Disquiet" when she writes:

...Shindo's audio thunders down as epic memories of what we have left outside/behind. Or do these textures simply sound environmental dis(quiet) within urban/domestic/gallery realms?... (Johnson 2008 p.19)

There is a difference between the two kinds of impressions of the work

expressed here. One is “epic” while the other takes the form of “disquiet”, and each are derived from two different modes of experience: one is at the perceptual level and another is at the intuitive level.

Bruce Nauman’s works also positions an audience between two meanings or references in order to produce a physical and conceptual tension. In the book *Installation Art*, Clair Bishop characterises his works from the early 70s, as “...setting up a tension between the viewer’s anticipated and actual experience” (Bishop 2005 p.71). For instance, Bishop describes his work from 1970-71, *Green Light Corridor* [Fig.26], as follows:

...The corridor is so narrow that it can only be entered sideways, while the oppressive green fluorescent light lingers on the retina and saturates one’s after-vision with magenta upon leaving the space. Even with the full knowledge of how these pieces work, they still prompt a certain level of anxiety: anticipation is wrong-footed by actual experience, and we feel perpetually at odds with the situation... (Bishop 2005 p.69)

The conflict between “anticipation” and “actual experience”, which might be derived from the body’s ‘double reference’, is explained here as what causes anxiety amongst audiences. Nauman describes the work and his intention in the interview with Michele de Angelus as follows:

...They won’t quite fit. That’s what the piece is, that stuff that’s not coming together... My intention would be to set up [the situation], so that it is hard to resolve, so that you’re always on the edge of one kind of way of relating to the space or another, and you’re never quite allowed to do either... (Angelus 1988 p.128)

Bishop further discusses Nauman’s *Corridor* [Fig.23] pieces in comparison with Merleau-Ponty’s idea of “failure of perception” drawn from his book *The Visible and Invisible*. Upon this she writes:

...it is impossible to be both subject and object, as the point of coincidence "collapses at the moment of realisation" [Merleau-Ponty]... Nauman's installations likewise point to the impossibility of our own organs of perception being immanent: I fail to coincide with myself. (Bishop 2005 p.71)

The perception of the body and the image of the body are explained here as "impossible" to synthesize. In relation to Bishop describing her experience as a failure of experience, I wonder if we can rethink the experience as the emergence of a 'new' kind of meaning. If we position this situation as 'ma-like', then the perceptual and intuitive experience of being in a "relation of emergence" cannot be a form of failure. This is because I understand that "ma" embraces the experiences of what seem like opposites and opens a space in which there opposing sides can be perceived and experienced together, not as divided, but as entwined. From this relationship a new form of interconnectedness may emerge - as an example, a new form of 'natural-human' -. Furthermore, in a reflection upon the idea of haptic aesthetic, I argue that the 'immanent' sense of the subject's body is recognizable at the realm of 'object'. It is reasoned that the body's "sensation" moves beyond the limited notion of the subject's corporeality, to resonate with the rhythm of 'the movement of sensation' found in the materiality of an object. For instance, we may find our own image of "figure: sensation" within the landscape that we see. Similarly we may find the image of landscape in our internal experience. In this respect, what an audience could experience with Nauman's *Corridor* [Fig.23] piece or my work *Oscillating Landscape* [Fig...] might not be the surrounding contexts in which we are located, but within an immanent landscape as the image of our own existence.

To conclude this chapter, it is the qualities of 'imperfect lines', 'empty luminosity' and 'body's double reference' that play important roles within my research works. The presence of geometric and tactile lines, which imply the

rhythms of the body and our surrounding contexts, is underlined by some sort of undercurrent. The luminosity of light exposes the emptiness that is decipherable but potentially liberating. The body's double reference explains the nature of human experience, which always oscillates between perceptive and intuitive. In this respect, I claim that these qualities express the idea that the 'landscape' of our surrounding context is, in fact, in the midst of our 'immanent' being. Human-ness, as an oscillation, might share a belongingness to an 'immanent landscape'.

Endnotes

Angelus, Michele De. "Interview with Bruce Nauman." Bruce Nauman. vols. London, 1988.

Bishop, Clair. Installation Art: A Critical History. London: Tate, 2005.

Grosz, Elizabeth. Time Travels: Feminism, Nature, Power. Durham & London: Duke University Press, 2005.

Johnson, Frances. "Diorama Disquiet." Diorama. The Age the 6th of June 2008. 2008: 19.

Rifkin, Ned. "Agnes Martin: The Music of the Spheres." Agnes Martin: The Ninties and Beyond. Ed. Ned Rifkin. vols. Houston: The Menil Collection in association with Hatje Cantz, 2002a.

---. "Preface: Visiting Agnes." Agnes Martin : The Ninties and Beyond Ed. Ned Rifkin. vols. Houtston: The Menil Collction in association with Hatje Cantz, 2002b.

Rogers, Sarah J. "James Welling: Photographs 1974-1999." James Welling: Photographs 1974-1999. Ed. Sara J. Rogers. vols. Columbus: Wexner Center For The Arts, The Ohio State University, 2000.

Squires, Carol. "A Slice of Light." Artforum (1998).

Conclusion

To conclude, investigations into the concepts of haptic aesthetic and *ma* have strongly informed my approach towards generating audio-visual projects within an installation practice. This is because these concepts articulate the aesthetic and spatial characters of my art practice, which aims to be experienced as sensuous and visceral, articulating multi-sensory environments for engagement and perception. The employment of these ideas enabled my art to be immersive and evocative in ways that audiences may feel the sensation of oscillation. The work also expresses the connectedness with shared environments, which I understand as activating an 'immanent landscape'.

"Haptic aesthetic" is an aesthetic that can be embodied in both material and non-material form and recognized as 'intensities', 'rhythm' or 'accumulation' of the movement of sensation in both visual and audio art. "Haptic aesthetic" is particularly stimulating for an audience's haptic perception that belongs to the periphery of all senses. Thus the audience's encounter with an artwork that employs this aesthetic may become an engagement in which the sense of connection to the surrounding natural environment is enhanced. In these respects, the concept of "haptic aesthetic" has been highly effective in informing my research work in that it is the concept that describes indiscernible and inter-relational qualities. These qualities have become both the 'content' of my audio-visual installations, as well as the spatial, temporal and atmospheric effects of it.

"*Ma*" is a spatio-temporal concept, which can be positioned as a void, emptiness, a situation or an accumulation. "*Ma*" space and time can be filled with imagination or an atmosphere of 'temporary existence'. Thus, within an installation art context, a work which is informed by "*ma*" is a significantly experiential spatial and temporal situation which invites an audience to engage by 'filling' space by way of an imaginative and physical engagement with the artwork. By extension, "*ma*" can be activated by an accumulation of

stillness and of relationships, which then generates a new perspective of things that exist within "*ma*" space and time. Therefore, an artwork which employs this concept manages to be indiscernible and inter-relational, in an attempt to open up a space in which an audience can become immersed.

Such qualities as 'imperfect lines', 'empty luminosity' and 'body's double reference' activate haptic aesthetic and *ma* space and time in my artwork. It is because these qualities succeed in implying the rhythm of sensations, void or emptiness, and an oscillation embodied in the nature of human experience that are characteristic of the concepts of "haptic aesthetic" and "*ma*". These qualities express the idea of 'immanent landscape' well, which may exist in the minds of an audience's sensation and surrounding context within which an artwork is installed and experienced.

Overall, the investigation and discussion of the concepts of haptic aesthetic, *ma*, and 'immanent landscape', have played an important role for my research. These ideas make it possible to articulate my understanding of the experience of being in the world, and for my audio-visual installations to generate situations in which an audience may directly experience the sensation of an 'oscillation' – involving a movement between memory, anticipation, body, material, image, sound and space.

Bibliography

Dictionary

- New Collegiate: English-Japanese Dictionary. Ed. Oina Yoshio. Tokyo: Kenkyusha, 1985.
- Oxford: Advanced Learners Dictionary. Ed. Sally Wehmeier. 7 ed. Oxford: Oxford University Press, 2007.
- The New Crown Japanese-English Dictionary. Ed. Kazuo Yamada. Five ed. Tokyo: Sanseido, 1986.

Books

- Bataille, Georges. On Nietzsche. European Sources. 1st American ed. New York: Paragon House, 1992.
- Bergson, Henri. Matter and Memory. New York: Zone Books, 1988.
- Bishop, Clair. Installation Art: A Critical History. London: Tate, 2005.
- Deleuze, Gilles. Francis Bacon: The Logic of Sensation. London, New York: Continuum, 2002.
- Foundation, Japan. Black Out: Contemporary Japanese Photography. Ed. Japan Foundation, 2002-03.
- Francis, Richard, et al. Negotiating Rapture : The Power of Art to Transform Lives. Chicago: Museum of Contemporary Art, 1996.
- Grosz, Elizabeth. Chaos, Territory, Art. New York: Columbian University Press, 2008.
- . Space, Time and Perversion. New York & London: Routledge, 1995.
- Grosz, Elizabeth. Time Travels: Feminism, Nature, Power. Durham & London: Duke University Press, 2005.
- John Szarkowski, Shoji Ymagishi, Museum of Modern Art. New Japanese Photography. Greenwich: Museum of Modern Art, 1974.
- Jun'ichirō, Tanizaki. In Praise of Shadows. Trans. Thomas J. Harper and Edward G. Seidensticker. London: Cape, 1991.
- Kenzaburo, Oe. M/T to Mori No Fushigi No Monogatari. Tokyo: Iwanami Shoten, 1990.
- Komparu, Kunio. The Noh Theater: Principles and Perspectives. New York: John Weatherhill, 1983.
- Kwon, Miwon. One Place after Another : Site-Specific Art and Locational Identity. Cambridge: MIT Press, 2002.
- Linden, Ulf. Yves Klein. Amsterdam, 1965.

Marden, Brice. Brice Marden: Drawings 1964-1978. Ed. Kunstraum Munchen. Munchen: Kunstraum, 1979.

Martin, Agnes, and University of Pennsylvania. Institute of Contemporary Art. Agnes Martin. [Philadelphia,: Printed by Falcon Press, 1973.

Merleau-Ponty, Maurice. In Praise of Philosophy. [Evanston, Ill.]: Northwestern University Press, 1963.

Nakazawa, Shinichi. Symmetrical Anthropology. Cahier Sauvage. Tokyo: Koudansha, 2004.

Narahashi, Asako. Nue: Narahashi Asako Photographes 1992-1997. Tokyo: Sohgensha, 1999.

Pallasmaa, Juhani. The Eyes of the Skin: Architecture and the Senses. Chichester: John Willery & Sons, 2005.

Sakai, Ken. Play of Life and Death: From Ancient to Klee. Tokyo: Housei Publishing, 2006.

Suzuki, Daisetsu. What Is Zen? Vol. 32. 32 vols. Tokyo: Kadokawa Publishing, 1954.

Takeo, Okuno. Ma No Kozo. Tokyo: Shueisha, 1983.

The Mural Art of Kotohira-Gu Shrine. Ed. Tokyo National Univerisry of Fine Arts and Music The University Art Museum, Kotohira gu Shrine, The Asahi shimbun. Tokyo: The Asahi Shimbun, 2007.

The Museum of Fine Arts, Houston. The History of Japanese Photography. Ed. John Junkerman. New Haven, London: Yale University Press, 2003.

Book sections

Angelus, Michele De. "Interview with Bruce Nauman." Bruce Nauman. vols. London, 1988.

Bin, Kimura. "Ma as Personal Space." Ma Espace-Temps Du Japon. vols. Tokyo: Museum of Tokyo National Art and Music University 2000.

Cage, John. "On Robert Rauschenberg, Artist and His Work." Art in Theory 1900-1990: An Anthology of Changing Ideas. Ed. Charles Harrison and Paul Wood. vols. Oxford UK and Cambridge USA: Bickwell, 1992-93.

Ebony, David. "Art as Relation." Graigie Horsfield Relation. vols: MCA, 2006.

Grosz, Elizabeth. "An Introduction." Becomings: Exploration in Time, Memory, and Futures. Ed. Elizabeth Crosz. vols. Ithaca: Cornell University Press, 1999.

Hirokatsu, Tazawa. "Eitoku Vs Tohaku." Deuling Geneuses: The Greatest Highlights of Japanese Artists. Ed. Toyo National Museum. vols. Toyo, 2008.

Jones, Amelia. "Rereading Minimalim." Performing the Body / Perfroming the Text. Ed. Amelia Jones and Andrew Stephenson. vols. London: Routledge, 1999.

- Kato, Kumi. "Waiting for the Tide, Tuning in the World " Hearing Places - Sounds, Places Times and Culture. Ed. Michelle Duffy Ros Bandt, Dolly Mackinnon. vols. Newcastle: Cambridge Scholars Pulishind, 2007.
- Klein, Yves. "Sorbonne Lecture." Art in Theory 1900-1990: An Anthology of Changing Ideas. Ed. Charkes Harrison and Paul Wood. vols. Oxford, UK; Cambridge, Mass., USA: Blackwell, 1993.
- Kurokawa, Kisho. "A Culture of Grays." I-Ro-Ha of Japan Ed. Tsune Sesoka. vols. Tokyo: Somo Pulic Relatinos Corp, 1979.
- Matsuoka, Seigo. "Ma in the Composition of Self and Other." Ma Espace-Temps Du Japon. Ed. Seigo Matsuoka. vols. Tokyo: Tokyo National Art and Music University, University Museum, Cooperation Team, 2000.
- Merleau-Ponty, Maurice. "Cezanne's Doubt." Trans. Hubert L. Dreyfus & Patricia Allen Dreyfus. Sense and Non-Sense. vols. Evanston: Northwestern University Press, 1964.
- Miwa, Msahiro. "The Japanese Awareness of Space." Japanese Designers at Home and Abroad: Home and Abroad. Ed. Masahiro Miwa. vols: Process Arthitecture Pub. Co., 1983.
- Napier, Susan J. "Oe Kenzaburo and the Search for the Sublime at the End of the Twentieth Century." Oe and Beyond. vols.
- Price, Joe. "What Is the Etsuko and Joe Price Collection?" The Price Collection-Jakuchu and the Age of Imagination. vols. Tokyo: Nihon Keizai Shimbun, Inc., 2006.
- Rifkin, Ned. "Agnes Martin: The Music of the Spheres." Agnes Martin: The Nineties and Beyond. Ed. Ned Rifkin. vols. Houston: The Menil Collection in association with Hatje Cantz, 2002a.
- . "Preface: Visiting Agnes." Agnes Martin : The Ninties and Beyond Ed. Ned Rifkin. vols. Houtston: The Menil Collction in association with Hatje Cantz, 2002b.
- Rogers, Sarah J. "James Welling: Photographs 1974-1999." James Welling: Photographs 1974-1999. Ed. Sara J. Rogers. vols. Columbus: Wexner Center For The Arts, The Ohio State University, 2000.
- Schulz, Andrew. "Liza Ryan." Zone of Contact: 2006 Biennale of Sydney Ed. Biennale of Sydney (15th: 2006). vols. Sydney: Woolloomooloo: Biennale of Sydney Ltd., 2006.
- "The Surface of the City." Black Sun: The Eyes of Four: Roots and Innovation in Japanese Photography. Ed. eikoh Hosoe Mark Holborn, Masahisa Fukasa. vols: Aperture, 1985.
- Thrift, John David Dewsbury and Nigel. "'Genesis Eternal' : After Paul Klee." Deleuze

- Connections: Deleuze and Space. Ed. Ian Buchanau and Gregg Lamborf. vols. Edinburgh: Edinburgh Uni Press, 2005.
- Toshiro, Kido. "Ma, *Ur* and Genesis." Ma Espace-Temps Du Japon. vols. Tokyo: The Museum of Tokyo National Art and Music University, 2000.
- Treib, Mrac. "Sources of Significance: The Garden in Our Time." Denatured Visions: Lnadscape and Culture in the 20th Century. Ed. Stuart Wede and William Howard Adams. vols: Monancy, 1988.
- Tsuji, Nobuo. "The Edo-Period Painting Collection of Joe Price, the American Who Rediscovered Jakuchu." The Price Colletion-Jakuchu and the Age of Imagination. Ed. Nihon Keizai Shimbun Tokyo National Museum, Inc. vols. Toyo: Nihon Keizai Shimbun, Inc., 2007.
- Tsurumi, Kazuko. "About Creativity: Yanagida Kunio, Minakata Kumakusu, Imanishi Kinji." Minakata Kumakusu: Thought on the Point of 'Sui'. vols. Tokyo, 2001.
- Twoikov, Helen. "Iritual Matters: Zen in American Art." Negotiation Rapture. Ed. Richard Francis. vols. Chicago: Museum of Conteporary Art,, 1996.
- Wada, Koichi. "Commonscapes: Photography Today, Views of the Everyday." Commonscapes. Ed. The Miyagi Museum of Art. vols. Miyagi city: The Miyagi Museum of Art, 2004.
- Yanagi, Soetsu. "The Dharma Gate of Beauty." Mingei: Two Centuries of Japanese Folk Art. Ed. The Japan Folk Crafts Museum International Programs Department. vols. Tokyo: Japan Folk Crafts Museum, 1949.

Journal Articles

- Alexander, Sandra. "Beyond 'Cezanne's Doubt'." Visual Art Practice 4.2 and 3 (2005): 13.
- B.Pilgrim, Richard. "Intervals (Ma) in Space and Time: Foundation for a Religio-Aesthetic Paradigm in Japan." History of Religions 25.3 (1986): 255-77.
- Lafleur, William. "Buddhist Emptiness in the Ethics and Aesthetics of Watsuji Tetsuro." Religious Studies 14 (1978): 244.
- McLuhan, Marshall. "The Brain and the Media: The "Western" Hemisphere ." Journal of Communication Autumn (1978).
- Nitschke, Gunter. "'Ma': The Japanese Sense of 'Place' in Old and New Architecture and Planning." Architectual Design 36.no.3 (1966).

Magazine articles

- Furuya, Toshihito. "Sakamoto Ryuichi+Takatani Shiro: Life-Fluid, Invisible, Inaudible..." InterCommunication 2008.
- Haley, Richelle. "Substance over Surface." Photofile 2006.
- J.W.Mahoney. "Transmodern Yoko." Art in America 2002.
- Marcon, Marco. "The Grand Tour 2007." eyeline 2007.
- Martin, Lesley A. "Mara Mikiko Is as It." Aperture 2008: 55.
- Naohiko, Hino. "Sugimoto: Spatial Perspectives, Interview with Sugimoto Hiroshi." Art it: Japan's first bilingual art quarterly 2005: 42.
- Palacios, Victor. "Binding Duration: 5 Artists in the Mexican Contemporary Art Scenes." Flash Art 2008.
- Squires, Carol. "A Slice of Light." Artforum January 1998 1998.

Web pages

- Gallery, Karen Woodbury. "Jane Burton". 2008.
<<http://www.kwgallery.com/artists/burton/burton.html>>.
- Gronlund, Melissa. "Mike Marshall: Union, London, Uk". 2007. Frieze. 08/06 2007.
<www.freize.com/review_single.asp?r=2737>.
- "Mark Marshall". 2007. Union Gallery. 08/06 2007
<www.union-gallery.com/content.phd?page_id=1218>.
- "Sanaa House". Tokyo, 2007. Shift. 28/11 2007.
<www.shift.jp/en/archives/2007/07/sanaa_house.html>.

Conference Papers

- Colebrook, Claire. "The Sonorous, the Hapitc and the Intensive." Music. Ed. 2006, Melbourne University
- Utopia, Trinity and Tropical Topography. 1980. University of human Sciences and Syracuse Univerity.

Newspaper Articles

- Johnson, Frances. "Diorama Disquiet." Diorama. The Age the 6th of June 2008. 2008: 19.
- Tomaru, Shuhichi. "Listen!". The Asahi Newspaper 20th of June. 2008.

DVDs, CD-ROMs

Akiko, Motofuji. Distance to a Body. Kozensha, Tokyo, 2005.

Caplan, Elliot. Cage/Cunningpham. Kulter
, New York, 1991.

Kozensha, Yukio Waguri and. Butoh Kaden. Kozensha, Tokyo, 2004.

Research Institute of Digital Media and Content, Keio University. Hijikata Tatumi Natational
Butoh. Tokyo.

Resnais, Alain, et al. Hiroshima, Mon Amour. videorecording. Connoisseur Video,, [London],
1992.

Hearing

"Artist Talk by Jill Orr." RMIT University Gallery. Melbourne, 2008.

" Public Lecture Elizabeth Grosz." RMIT and ACCA. Melbourne, 2008.

"Artist Talk by Paul Knight." Australian Center for Contemporary Art. Melbourne, 2008.

Personal communication

Ryota, Harada. "E-Mail Correspondence with Author ", 2007.

Electronic Article

Sakurai, Keisuke. "Butoh: The Dance as Body; an Introduction to the Study of Butoh-Ology."
Butoh Kaden.

Others

"Henri Michaux: Emerging Figures." Exhibition Broacher, Tokyo: The National Museum of
Modern Art, 2007.

Appendix

List of exhibitions (as part of my MFA research project)

1. *Close and Far*, (photographic wall installation), as part of exhibition *Open Air*, February 2007, Victoria Park Gallery, Melbourne
2. *Untitled*, (digital print, sculpture, sound, drawing), as part of exhibition *Disoriented Communication*, April 2007, VCA Student Gallery, Melbourne
3. *Returning Yesterday*, (digital print transfer onto the gallery walls), as part of exhibition *Polar*, August 2007, VCA Margaret Lawrence Gallery, Melbourne
4. *Via Tree* (digital print transfer onto banana paper, sound), as part of exhibition *Draw Order*, October 2007, Trocadero Artspace, Melbourne
5. *Sun Play* (video, TV monitor), as part of exhibition *Playing Games*, November 2007, Kings ARI, Melbourne
6. *Returnings* (digital print transfer on chipboards, sound), as part of exhibition *MFA Student Show*, February 2008, VCA Student Gallery, Melbourne
7. *My View of Tree* (dry point, digital print, paper), as part of exhibition *plus 1*, March, 2008, Library Art Space, Melbourne
8. *Feet Through* (four video projections, sound), April, 2008, Conical Inc., Melbourne
9. *Oscillating Landscape* (digital print transfer on rice paper framed with clear pine, sound, light), as part of *Next Wave Festival 2008*, May 2008, WestSpace, Melbourne
10. *Oscillating Landscape* (digital print transfer on rice paper framed with clear pine), and July 2008, Queensland Centre for Photography, Brisbane

Paper presentation (as part of my MFA research project)

"*Feet Through*", at the workshop *Globalized Bodies: Embodied Globalisation in the Asia-Pacific Region*, convener: Pro. Vera Mackie, August 2008, The University of Melbourne

Special Thanks to

Bianca Hester

&

All the people who gave me a great encouragement and support