

**BIG  
NOISE**

**ARTSPACE**

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## **ARTSPACE**

The Gunnery

43 - 51 Cowper Wharf Road

Woolloomooloo NSW 2011 Australia

T +61 2 9368 1899 / F +61 2 9368 1705

E [artspace@artspace.org.au](mailto:artspace@artspace.org.au) / URL [www.artspace.org.au](http://www.artspace.org.au)

Executive Director **Nicholas Tsoutas**

General Manager **Helen Hyatt-Johnston**

Gallery Manager **Tania Doropoulos**

Gallery Technician **Anthony Kelly**

Catalogue Layout **Tania Doropoulos**

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# **Big Noise**

Deborah BAKER  
Jon HUNTER  
Ivan LISYAK  
Peter NEWMAN  
David O'DONOGHUE  
Jasper STREIT  
Annamarie UREN  
Karen YOUNG

curator Nicholas TSOUTAS  
text Ann FINNEGAN

A project of Honours Graduate students from the  
School of Contemporary Arts, University of Western Sydney

**8 - 18 December 2004**

Artspace is about promoting the freedom of artists in their investigations and unique ways of expressing their insights into the world; to facilitate this objective, one of its specific policy directives, which it shares with other artist-run spaces, is to foster and promote those non-commercial practices which would otherwise not find their way in the world. Under the curation of Executive Director, Nicholas Tsoutas, Artspace is hosting *Big Noise*, a specially curated event of the work of honours graduates from the University of Western Sydney's School of Contemporary Art, and the work has been selected on the basis of those guidelines. It's not an inclusive show and offers the rare opportunity for those selected artists to be curated by an international curator and exhibited in an international contemporary gallery, where many of their mentors have shown. Normally their competitors for the space would be established artists of high standing, but Tsoutas, passionately sympathetic to the plight of young non-commercial artists and their need for professional development and support, has generously made Artspace available for this exhibition. Many Thanks.

## **Big Noise.**

### **Art and Technology in the Age of Craft. The Art of Craft in the Age of Technology.**

**Ann Finnegan**

The idea behind *Big Noise* is thoroughly contemporary and thoroughly nostalgic, a cannily curated show of seeming near oppositions which play each other off like three sides of a triangle. Never quite lined up in a series of face-offs the three elements of *Big Noise*—craft, technology and art—enter into a shifting dialogue which never quite resolves. The tension builds through the dag factor of wry amusement, which nudges towards Deleuze's notion of the burlesque in *Cinema 1*: a situational comedy in which the various elements of the show begin to tug at each other<sup>1</sup>. Each looks slightly overblown. If art and craft have traditionally displayed mutually antagonistic tendencies with art claiming the high ground of pure form over craft's association with the decorative, curator, Nicholas Tsoutas, has taken this opposition and set it inside the debate on art and technology. The addition of the craft element gives this debate an unlikely twist and its humour. For at heart, *Big Noise*, while technologically impressive, in exhibiting the large screen digital moving image works, which Manovich<sup>2</sup> has described as referencing cinema's default mode for contemporary visual culture, is actually quite domestic. A homely lounge-room feeling makes itself part of the show and takes technology down a peg.

Making a big noise isn't everything, and not only from the point of view of technology, from the gearing up, and foregrounding of the technology that is such a part of the experience of big projects like Char's *Osmose*. Indeed, *Big Noise* might be an ironically hopeful title for a group of young artists who hope to do exactly that, make a big noise in the art world, but nobody actually wants to be just a big noise. A slight slip in the vernacular, the

mere addition of qualifier, verb and article, is enough to draw the difference. Tsoutas refrains from any spelling out, leaving the title suspended between the art and the technology of the subtitled debate, suggesting each can be a little inflated. Craft? One would never expect craft processes to be noisy. Tsoutas might be having a little dig.

Yet, it is through the link with the quieter processes of craft that this exhibition so endearingly takes on its relationship with technology—or should one employ Heidegger's more specific term for the art of making *techne*? Through *techne* the works in this exhibition open into what Heidegger referred to as "dwelling, a way of being in the world"<sup>3</sup>. To this end, and given the specific works in the exhibition, the many sprawling and far-reaching aspects of the art and technology debate (artificial intelligence, tele-presencing, biotech, and all manner of art-science hybrids, like *Osmose* which crosses several categories) cannot be considered. The frame through which this exhibition engages with art and technology is modest, domestic and intimate. The moving image works might be large and dominant, scaled to cinema size, but they are deliberately set up to interact with works which are equally intense and formed through low-tech craft and found-object practices of humbler human making.

Indeed, ways of making is a concern, which has preoccupied Heidegger over a series of linked essays on the relationships between art and craft, *techne* and technology, and ways of being and dwelling<sup>4</sup>. Heidegger is interested in how we interact with all manner of things which we call art, and one of his greatest insights, in "The Origin of the Work of Art", was *not* to distinguish between highborn art and lowly craft, but to obliterate any such distinction by calling a work of art a thing, not just any old thing, but a thing of human making. Bypassing the tradition of representation in art, the first stage of his technique was to investigate the nature of whatever thing was under discussion.

Therefore, given this model, it will be useful to approach moving image, a relative newcomer to the arts, and therefore never subjected to Heidegger's scrutiny, in order to decide in what it consists. In broad terms, its evolution can be traced back to cinema<sup>5</sup>, cut loose from narrative and plot concerns, and digitally composed or composited on a computer. Superficially, it might resemble cinema, and Manovich squarely sets cinema as the default mode against which to contrast its aesthetic, but its immersive aspect, coupled with the way it can alter ratios of space and time, place it on much more intimate terms with ways of being and dwelling, with the ways we exist in the world.

Digital compositing's new aesthetics of continuity, as analysed by Manovich, marks a major rupture within screen culture, and can be briefly summed up as breaking with cinema's traditional mode of assemblage by montage. Certainly, one can argue that many of the most impressive and immersive large scale moving image artworks have effectively laid out a series of screens as simultaneous montage in a darkened room. A series of

affective cuts is set out side by side—notably, in the multi-screen installations of Aitken and Rondinone. With the narrative suppressed, the viewer is submerged in images of pure affect. In this mode, Susan Norrie famously cut and composited a small section of Tarkovsky's *Stalker* into Antonioni's *Red Desert*, directly expressing the content plane of ecological holocaust through several intense minutes of affection-image.

Yet increasingly, computer compositing is creating what Manovich has termed an aesthetics of continuity, literally worlds without end, landscapes which can be manipulated and opened up from the inside, and which do not have to obey the logic of montage as filmed matter. There is no longer the constriction of filming things in the world.<sup>6</sup> The computer algorithm allows for a freedom to program altered gravities and ratios of time from within, to stretch and bend particulate matter and wave forms according to the computer's own internal geographies of space-time. The result can be an unreal and immersive realism which shares some of qualities of cinema: works which can be convincingly real in some aspects and yet alter the known laws through which we experience being in the world, for example, the trees which float so serenely in Hinterding and Haines' seminal *The Levitation Grounds*, or the forest which mysteriously falls down of its own accord in Haines' *Born to Be Wild*.

The continuous aesthetic of computer technology has the ability to alter the laws of space-time through which, in Heidegger's frame in *Being and Time*, can be said to habitually dwell. It's a poetic space addressed to the warpings in the logic of mind, in the mind's very own internal space-time grid through which we think and build. As William Gibson illustrated in *Neuromancer*, entering inside the computer is like entering the internal architecture of one's own mind. More poetically, and with the visionary's insight into the future, William Blake, a favourite late eighteenth century Romantic poet of 60s acid-droppers and imbibers of mind-bending drugs, had prophesied "Every Time Less than a pulsation of the artery/ Is equal in its period and value to Six Thousand Years."<sup>7</sup> What Blake foresaw in poetic terms can now be imaged in a computer's stretching of time from the inside—particularly, in the sound installation of Streit, *Perceptual Screening*, and Hunter's screen-based sound and light work, *Structure II*. In the latter work, light as matter and sound as particle are opened out and expanded from within; in Blake's terms, seemingly through altering "the ratios of perception". Hunter achieves what an earlier generation of experimental rock musicians, like Pink Floyd in *Umma Gumma*, had been unable to realise: a music which stops or slows time and lets you inhabit particulate space. Hence the 60s penchant for what Derrida has called the supplement of the *pharmakon* or the drug<sup>8</sup>, which alters the ratios of perception such that one seems to be inside particulate space-time. The difference is in the technology: now computer's micro-processing can literally stretch and expand 'microparticles' of light and sound<sup>9</sup>, enabling us to hear sounds we couldn't hear before, and images we couldn't see for being unable to get inside them.

As such, the experience of these works addresses what Heidegger termed our way of being in the world, or dwelling. Dwelling is not mere inhabiting a house, but "is *the basic character* of Being in which mortals exist..."<sup>10</sup> again, "dwelling is the manner in which humans are on earth."<sup>11</sup> His discussion moves on to make explicit the contrast with homelessness, which he says is not about lacking the physical structures of shelter, but rather about not knowing how to dwell, not knowing how to build and think: "building and thinking—belong to dwelling"<sup>12</sup> There, in Heidegger's association of dwelling with building and thinking, is the connection which links exterior projection with the interior architectonics of the mind's space-time. According to Heidegger, we're building as we're thinking, thinking as we build within space-time.<sup>13</sup> It's therefore possible to dwell where there is building and thinking, and therefore to also dwell in the projections of the mind. Glenn Bach titled a chapter of his article on laptop music, "The Laptop as Dwelling", not in response to Heidegger, but to Bachelard's *The Poetics of Space*. However, the connections he makes are similar: "the laptop projects onto its screen the inhabitant's daydreams, the composer's music invoked from the (laptop) house's interior chambers".<sup>14</sup> This implies it's possible to dwell inside the projections of interior mind as a way of being. In "Building Dwelling Thinking" Heidegger underscored this point: "Spaces open up by the fact that they are let into the dwelling of man".<sup>15</sup>

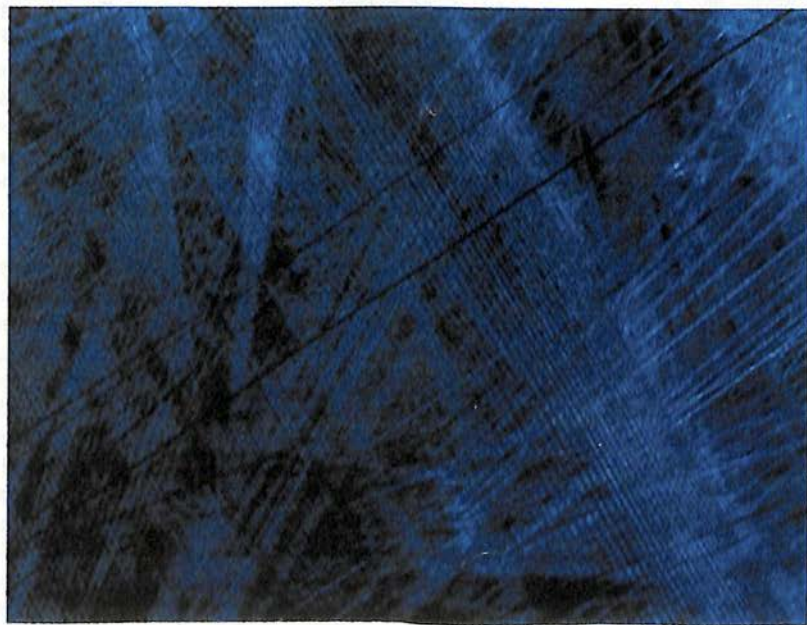
Heidegger's thinking, therefore, provides a common link between diverse ways of making—building and thinking—and dwelling. Dwelling as a concept is able to link the spaces opened up by screen-based work (a common idea in new media thinking, for example Dery, Davis and Benedikt) to the more literal lived spaces of the installations in *Big Noise*, which are composed of homespun materials, household goods, furniture, and BBC hardware—Baker's use of jute and jasmine wood in her woven vessels in *Vestibular Series B*, Young's assemblage of china cabinets, porcelain and carpet in *My Funny Uncle*, Uren's combination crochet with LED lights in *Intermittent Connectivity* and O'Donoghue's rhizomatic configuration of IKEA goods and electrical fittings in *Marker Scheme No: 123.765 (How the perception of a large tree could find room in the little head of a man) Xek and Didrik go shopping for "Ultrathins"*. In addition, their domestic aura bleeds through the gallery, claiming the moving image screens amidst the cabinets, crochet, milk crates, electrical cabling and fans, as part of the furniture. This is how we live—or dwell—in contemporary life.

Thus, if there's a subtext to the art and technology theme, it's how we dwell with things in an expanded sense; specifically in the way in which we now also live in the extra spaces opened up to us by the domestic "technologies" of TV and all manner of home theatre digital projection devices. These are now as intimately a part of our lives as one of Heidegger's humble jugs and can, with license, be included under the rubric of Heidegger's concept of the thing.<sup>16</sup> Of course, the craft factor with its quiet emphasis





Deborah Baker



Jon Hunter

on ways of making immediately imbues the exhibition with the atmosphere of Heideggerean "letting-dwell", and craft can perhaps be more easily seen as "sprung from dwelling".<sup>17</sup> As anyone familiar with Heidegger's texts can attest, he has a penchant for philosophising through lengthy meditations on domestic objects raised to the level of the thing as an object of making;<sup>18</sup> and, further, a tendency to inflate his concepts to their metaphysical limit, for example, describing dwelling as the way in which "mortals exist on earth".

But Heidegger's thinking is always also grounded in practical concerns; he is a thinker who comes across as always having his feet firmly planted on the earth,<sup>19</sup> amongst ordinary, everyday things. "Dwelling itself is always a staying with things."<sup>20</sup> Heidegger's meditation is not only aesthetic but metaphysical, exploring our relationship with things, as it is lived and absorbed in the fibres of our ordinary domestic being. What is it to dwell, and how to we dwell through objects?

Young, Uren, O'Donoghue and Baker bring us close to objects of domestic familiarity in our habitus; Baker through natural materials which bring us in close contact the earth. Her long, extended loosely woven jute forms are like an umbilicus connecting what Heidegger called the 'fourfold': sky, earth, (hu)man and spirit: "Dwelling preserves the fourfold by bringing the presencing of the fourfold into things".<sup>21</sup>

We dwell through building and thinking, or so Heidegger reckons, and building as we have already seen is not to be taken in a strictly literal sense, but rather through his concept of *techne*—"what we cause to appear". On authority of the Greek source Heidegger refuses to distinguish between art and craft.<sup>22</sup> *Techne* means to bring forth or produce. It is about making things appear, and as such is related to reflective thought and the way in which things come into being. In this context the debate between low and high technology falters, and yields to Heidegger's concept of *techne* as bringing forth, making appear, and its relationship to ways of being. Of prime concern is our mode of dwelling and the objects which assist us to dwell. How do we dwell alongside and with the objects which we have caused to "make appear"?

Heidegger's question stretches back across time and through all manner of diverse periods. It's a question provoked by the experience of works, which appear to be diverse on the surface. Contrast Young's subdued retro installation with its predominantly 1940s feel, and the preciousness of its porcelains which hark back to the tastes and mode of dwelling of an even more distant time, with the brilliant blue and yellow plastics of O'Donoghue's contemporary IKEA living. Both installations expand on a strong horizontal plan, inviting the viewer in to make contact with the same floor [Heidegger's earth] and under the same "sky". Both installations invite us to interact with what Heidegger called "things."<sup>23</sup> The thing is something, which through making, has come into its own. In this sense it doesn't matter whether the moulded plastic boxes in O'Donoghue's installation were carefully crafted from hand-woven natural fibres, like Baker's baskets and hangings, or the product of extrusion

in a factory production line. All things, as having come into their own, have achieved thing-status which is independent of their mode of making.

David Letterman, in *The Late Show*, reveals a strictly Heideggerian side in that section of the show in which he and Paul, his bandleader, have to decide if what is behind the curtain is "something or nothing"? What is it that lets us decide—if not a fully formedness in which a something is considered to have come into its own, in other words, to exist? Nothing is nothing, and can't really be said to exist because it is only part-formed, not yet quite a thing.

A detail of O'Donoghue's installation exhibits this decision process well. Amid a carefully orchestrated sea of domestic stuff, O'Donoghue has placed a small fan in front of the box holding the DVD projector in order to cool it. The strictly functional aspect of the intervention/assemblage is not in question. Rather, what this causes to appear [note the Heideggerian inflection] is a small arc of purple colour on the rotating fan, as the direct result of a light, covered with purple filter paper, being shone on it. Is this something or nothing? Up to you to decide. For me it's a something, which has appeared where, technically, there is nothing (only the air through which the blades are spinning). The trick<sup>24</sup> is pure cinema's illusion of manifesting something at 24 frames per second [the rate at which the eye is tricked into continuous perception].

O'Donoghue has also placed a "weaving" of two plastic bread crates, one yellow, one blue, melted together (with a blow torch), casually against the wall. Again, this is something, a thing which has been "brought forth" to take its place among the things in the world.

Heidegger is not one for passing aesthetic judgments, in the sense of value—rating one thing above another. He's the philosopher of being—with, whose concern is how to be or dwell amongst the things which have come to exist in the world—its earthenware jugs, its poetry, its temples, its old shoes, and were he still alive, perhaps its home cinemas. And yet, when one is viewing an exhibition such as *Big Noise*—which may be taken as typical of our *zeitgeist*—from within a Heideggerian perspective, there's something slightly overblown, or even funny, in which its art has taken us so far into the "what is it?" or "thing-being" of things.

This overblown character extends right through the exhibition [examine the way Uren has overblown smallness in *Intermittent Connectivity*<sup>25</sup>], making us question our investment in things. The ways in which dwelling have evolved is pushed ever so slightly into the humour of burlesque. Newman and Lisyak, in particular, have forsaken their earlier experimentation in expanding space-time (Lisyak's *6.minutes*), and have blown their imagery up to excess. A clue is perhaps to be found in Deleuze's analysis of moving-image in *Cinema 1*, in which he develops the category of the burlesque to accommodate situational comedy, for example, when two scenes in the comedies of Chaplin and Harold Lloyd are brought together, one masking the other, in order to reveal that all was not as it seemed. The *techné* of this burlesque cinema is

Ivan Lisnyak



Peter Newman



such that certain situations are 'made to appear' in order to then break up, to in fact be other than what they appear. We enjoy O'Donoghue's weavings of melted plastic when we perceive their humble origin of everyday bread crates: this is why he does not cut out the melded middles or disguise their origins, and perhaps why, in moving image, Lisyak and Newman have turned their attention to overplaying recognisably domestic source material to maintain the connection with how we dwell in our lives.

#### **CODA: dwelling as burlesque.**

Burlesque maintains contact with the way we dwell, whether it's with bad TV or the bookshelf milk crates. It's a genre which refuses to entirely transform its origins, to place itself too high up. There's a staged dagginess to Baker's carefully woven baskets of jasmine root, knots meticulously showing, and jute, in that she avoids the high art shapes or bad boy antics of fellow weaver, Paul Saint. Instead, she goes for the prosaic forms of 1970s ethnic authenticity, filling one basket with ordinary everyday flowers and the recorded babble of multicultural women's voices. Titled *Vestibular Series B*, for the baskets, and *Vestibular Series A*, for the hangings, she, too, slightly overplays the domestic source.

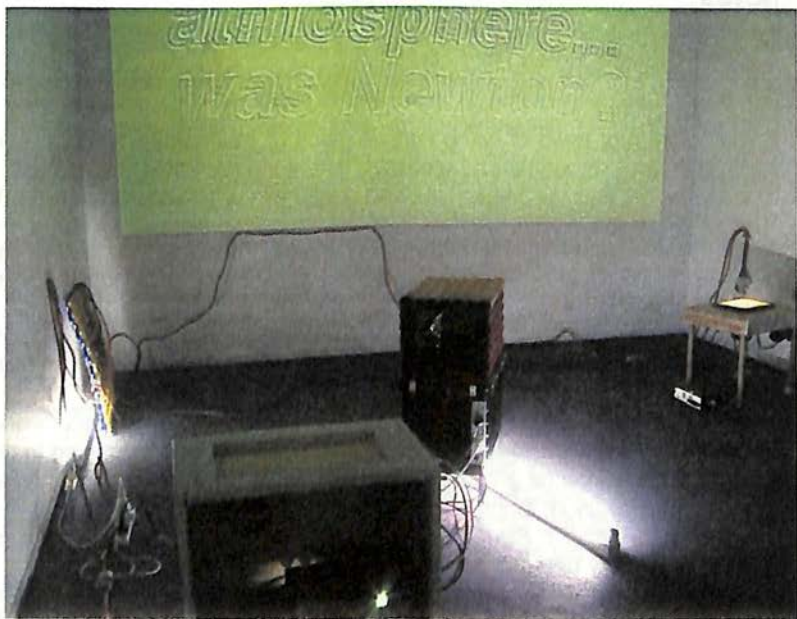
Deleuze's term, the comedic, captures the tone of this tendency towards the overblown, and/or slightly exaggerated in burlesque: "we say comedic because this representation gives rise to a comedy, although it is not necessarily comic and may be dramatic."<sup>26</sup> But burlesque can also manifest in breakdown, destruction, and dwelling as psychic horror. Traditionally, a certain amount of destruction, even horror, was part of the cinema of burlesque. How many domestic interiors have been smashed in the comedy of the Three Stooges, Laurel and Hardy and the Marx Brothers? Heldegger never brings any of this into the sanctified air of dwelling; though he hints, quite seriously, at such fallings in his concern for the "plight of dwelling" and the fact that dwelling is not a given: "the real dwelling plight lies in this, that mortal ever search anew for the nature of dwelling, that they *must ever learn how to dwell*."<sup>27</sup>

It seems that we dwell quite faultily, even very imperfectly. Look at the smashed up fragments of splintered timber swept up onto the (dated) carpet to make way for Young's new cabinets on their exaggerated and humorously elongated legs. The past has been demolished in order to answer the call of Susan Norrie's disturbing foray into furniture-like objects from *Shudder*. Newman's sound and moving image work *AI IOU t.it*, takes Brakkage's experimental scratching direct onto film stock into an overblown trip of digital strobing on the border of health risk warnings and bodily breakdown. A throwback to the psychedelic light shows of the 60s, the work is seemingly torn between allegiance to micro-processed Hendrix and the burning black nylon of Metzger's Auto-Destruction Art. Lisyak, compounding burlesque's darker side with *the girl, she's dead: she can't pay back the loan* (a comedic reference to *Neighbours'* dramatic tone?) takes digital distortion, degradation and breakdown

to the psychic territory of *Scream*, teen horror and domestic hell. Post *6.minutes'* serious incursion into the territory of Heidegger's *Being and Time*, Lisyak's figures now struggle in his trademark slices of slowed down action and fail to make progress at all. Battling against the light, which paradoxically composes them, they are dogged by the karma of a floating death head. Again, overblown, the domestic has taken burlesque's more horrific turn.

Still, alternatively slightly funny, and overwhelmingly unfunny, what is to be made with this domestic play? How does it enlighten us on the subject of dwelling? Who would seriously want to dwell in any of these worlds, which are recognisably skewed versions of our own? Even Streit's *Barbarellaesque* installation, *Perceptual Screening*, leaves one feeling uncertain. Dwelling has become ethereal, 'in space', in a headspace of sound inside a space which is barely delineated as real. (Viewers metaphorically dwell within the four transparent walls of a 'house', their ears pressed close to the discreet circles of paint from which sound is emitted.)

When in doubt about art, when there's nothing else to do, one can always return to Heidegger's key insight into the work of art—whether as a thing-entity in itself, as installation's collection of things, or even as the thingly assemblage of the elements which compose a moving image work. When in doubt ask, "what is at work within the work", within the "thing's thingly character"? Over and over the works in this exhibition yielded a *concern* for dwelling. Again it's not a question of spaces but the spaces of dwelling. Heidegger: "We do not dwell because we have built, we build and have built because we dwell."<sup>28</sup> Dwelling is behind the impetus of making, behind the *techné* of crafting and the use to which the assemblage of the screen-camera-computer-sound equipment-content has been put. However you try to square off the elements, whether its art and technology in the age of craft, or the art of craft in the age of technology, a strange kind of leveling occurs and the seemingly obvious distinction between craft processes and computing technology seems to falter. Where there should be a glaring difference, as with Heidegger's more ravaging technology on the larger scale of manufacturing or hydro-electric plants, the difference disappears in the intimacy of the relationship to space-time which is opened up by the computer. The question is not whether the computer is part of an art assemblage but the use to which it has been put—whether running data for example in an AI or biotech art-hybrid, or setting up a world which opens on screen. The intimacy of this opening into space-time, and the way that the computer's aesthetics of continuity comes into play over time, indeed extending through time, facilitates the opening of its spaces to the real-time spaces we inhabit in the world and the comedic all too human, multi-faceted, plight of dwelling.



David O'Donoghue



Jasper Streit

## NOTES

- 1 Deleuze, G. *Cinema 1*. Trans. Hugh Tomlinson and Barbara Habberjam (London: Athlone, 1992), 169-177.
- 2 Manovich, L. *The Language of New Media* (Cambridge, Mass. & London, Eng.: MIT, 2000)
- 3 The concept of ways of being infuses much of Heidegger's thought, from *Being and Time*, through the later essays, where the relevance of the question to works of art and our relationships to things of the world are explored, in "The Origin of the Work of Art" (67, for the explicit connection to *Being and Time*), "The Thing" (181-2) and "Building Dwelling Thinking". The essays can be found in *Poetry Language Thought* (New York, San Francisco & London: Harper/Colophon, 1975)
- 4 See "The Origin of the Work of Art", 1950, from a lecture given in 1935; "Building, Dwelling, Thinking", based on a 1951 lecture, and "the Thing" (also based on a 1951 lecture).
- 5 This is not to discount the rich tradition of early moving image works which were always considered as distinct from cinema, and belonging to the tradition of experimental art. Only retrospectively have many of these works now been reclassified, along with cinema itself, under the rubric of moving image. Nicky Hamlyn's *Film Art Phenomena* (London: British Film Institute, 2000) has recently retraced the history of experimental film.
- 6 Again, experimental film was never bound by this restraint. For example, Man Ray's many techniques for working directly onto filmstock, frottage etc treated film as pure medium for formal expression.
- 7 Blake, W. *Milton*. (London: Thames & Hudson, 1978), 82.
- 8 Derrida, J. "Pharmakon" in *Dissemination*. Trans. Barbara Johnson. (Chicago: University of Chicago Press, 1981), 95-116.
- 9 Whitelaw, Michael. "Sound Particles and Microsonic Materialism", in *Contemporary Music Review*, 22 4, special issue, *The Laptop and Electronic Music*, 93-100.
- 10 Heidegger, M. "Building Dwelling Thinking", 160.
- 11 Heidegger, M. "Building Dwelling Thinking". 148.
- 12 Heidegger, M. "Building Dwelling Thinking". 161.
- 13 Kant, I. *Critique of Pure Reason*. Trans. Max Muller. (New York: Anchor, 1966).
- 14 Bach, G. "The Extra-Digital *Axis Mundi*: Myth, Magic and Metaphor in Laptop Music" in *Contemporary Music Review*, Volume 22, part 4, special issue, *The Laptop and Electronic Music*, 5.
- 15 Heidegger, M. "Building Dwelling Thinking", 157.
- 16 Mention must be made of Heidegger's distinction between technology and *techne* as it pertains to his notion of things. In his essay, "The Question Concerning Technology", first given as a lecture in 1950, he makes the distinction between objects which are 'brought forth' out of making, *techne*, and "monstrous" manufacturings, technology which challenges the earth. Domestic appliances, with which we cohabit in more intimate ways, like his jugs and old



shoes, seem not to have entered Heidegger's horizon, not even in "The Thing", given as a lecture in the same period in 1951, and in which his focus was still on the making and use of rustic objects like earthenware jugs. Therefore, a certain liberty will be taken in this essay of considering the appliances of DVD projectors, small domestic fans, etc. under the way of rubric of *techné*, in consideration of their proximity in our everyday lives, rather than as technology, in the manner in which Heidegger has described it ("large scale manufacturing", the "monstrousness" of hydroelectric plants.). As a consequence there is a certain slippage in this essay between the use of the word 'technology' in the general sense in which it is employed, for example, in reference to in art and technology debates and Heidegger's more exclusive use.

17 Heidegger, M. "Building Dwelling Thinking", 160.

18 See, in particular, "The Thing" and "The Origin of the Work of Art".

19 Luce Irigaray, in *To Forget the Air*, one of her elemental series on male philosophers, choose to accord Heidegger the element of air. Certainly the air, or the 'sky' is important in Heidegger's thought, and the sky, like the earth, is always thought through the connection with the 'fourfold': man, spirit, earth and sky. However, one can always argue for Heidegger's connection to the earth, from the long discussion of the woman in her peasant shoes, in "Origin of the Work of Art", to the many instances where he pauses to discuss what it is to be among ordinary, everyday things.

20 Heidegger, M. "Building Dwelling Thinking" 151.

21 Heidegger, M. "Building Dwelling Thinking" 151.

22 See "The Origin of the Work of Art", 59, and "Building Dwelling Thinking", 159.

23 Heidegger, M. "The Thing", 182.

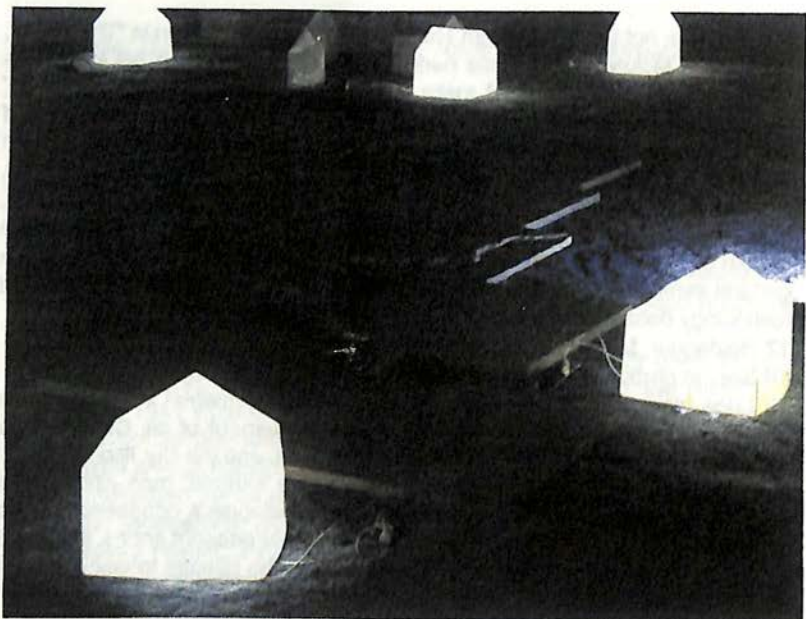
24 This trick of the light is often an aspect of the installations of Jessica Stockholder, in which the manifestly material something of paint (which can also be thought as the strange kind of non-thing of the pure quality of colour, normally thought of as adhering to some other thing) is set alongside the coloured shining of a coloured light. In Heideggerian terms, one would have to accept the paradoxical appearing of what is strictly the non-material as thing: in her installations both colour-as-thing and light's-shining-as-thing share the same thing-status as the ordinary everyday stuff with which they are set up.

25 Uren's mini-crocheted, thumbnail-sized, mini-objects.

26 Deleuze, G. *Cinema 1*, 160.

27 Heidegger, M. "Building Dwelling Thinking", 148.

Annamarie Uren



Karen Young



## IMAGE DETAILS

**Deborah Baker**

*Vestibular (Series A)*

jute, bamboo

**Jon Hunter**

*Structure II*

dvd, computer-based active audio system, sheet metal

**Ivan Lisyak**

*the girl, she's dead: she can't pay back the loan*

dvd loop with stereo sound, duration 12 minutes

**Peter Newman**

*All I O U t.!*

dual projected light with sound

**David O'Donoghue**

*Marker Scheme No:123.765 (How the perception of a large tree could find room in the little head of a man?) Xek and Didrik go shopping for "Ultrathins"*

electrical cords, coloured gaffer tape, heat effected plastic, castors, wine crata, enamel paint, wood, re-fabricated domestic readymades, safety timers, power boards, dvd (17 minute loop), computer speakers, neon tubes, theatre lights, vinyl lettering

**Jasper Streit**

*Perceptual Screening*

perspex, steel frame, stainless steel wire, sound drivers, camera, cabling, computer, amplifiers

**Annamarie Uren**

*Tonic Immobility*

*Opportunity Knocks*

*Screams Potential*

*So close yet so far*

*Full brick special*

*Open for Inspection*

*Leafy Outlook*

*Light n' Bright*

*Outstanding Opportunity*

porcelain, lights, carpet, sandstone

**Karen Young**

*My funny uncle (detail)*

wood, carpet, china

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