

milieu, utilising its borders, fields and fora of subjective discursion

"The link between philosophy and "words" is both the simplest and the most tense" - The 100 words of philosophy Under the direction of Frederic Worms - Uploaded by L'As De Pique

Contiguity is a great word it defines articulation of a train of thought in a beautiful way. Stimuli are next to each other, perhaps slightly touching but they are differing whilst held closely in time. The interlocutor who experiences continuity, orders their responses rather than perceptions in a given sequence of events to gain knowledge or understanding.

The interlocutor tastes the stimuli presented by the artist, triggering active engagements and investigations of the artist's contiguous thoughts and works over time as they brush up against their own ongoing field of contiguity, a field of affect arising and unfolding. The parameters of this field delineated by the artists as ground, perhaps as good ground for them to worm their way into each other's collaborating consciousness's and of those participating in the subsequent appraisal of the outcomes, realising a wiggle space between I and thou, one that is generated repeatedly. Moving between one place or another at variant speeds, minds like quick silver, a provisional position with no destination.



Figure 1. Ziggy Lever and Lucy Meyle, *From wall to wall and moving to the centre*, 2017, plywood ramp, mirrors, motors, projected photograph of Tree Asters from the Hocken Collection Uare Taoka o Hākena, 4.2X6.3X0.4m. Dunedin, Blue Oyster Project Art Space. (Photographed by Grace Ryder).

Installation achieved by an oscillation of sources not normally contiguous demonstrating how the 'borders' between these sources are drawn and crossed always. A vibrational movement that opposes equilibrium opens up *wiggle*¹ room in the pre-existing discourses surrounding the Blue Oyster and its heterogeneity. Does art give meaning? The circling mirrors projecting heterotopias, from their silvered backs (*itself a scan of a silver gelatine print*²) seem to say yes and no. Throwing movement, time and space around the space and in time they defy logic but show a poetic beauty of ineluctable representations of the ancient metaphysical circle of time. The interlocutor here turns around in it, enjoying a feast of seeing and thinking, Lucy and Ziggy's gift of thinking is present here: *Der Ursprung des Kunstwerks* (The Origin of the Work of Art)³ but is it a gift? only available the moment you step out of the circle through to the rectilinear hue/sonic field of the back room?

¹ Does a flower rehearse for spring? Movements, Anti-Smooth, and the Comic Object (page 20) Lucy Meyle Unpublished 2018

² title (to be Specified) page 55 Ziggy Lever (Unpublished 2017)

³ Chapter 1 page 9 - *Given Time: I. Counterfeit Money* Jacques Derrida - Translated by Peggy Kamuf The University of Chicago Press Chicago and London © 1992

There the large projection onto the end wall looks like a moment of high modernist abstraction until you look a bit longer, the colours which were anticipated between the two rooms even before interlocation of that aspect of the heterotopia takes place, because of a sliver light from the circling mirror projection of the aster image (sourced at The Hocken Library Dunedin). This image reaches the back wall sliding and mutating along the edge of the ramp leading to a vestibule which articulates the two spaces of the Blue Oyster Art Project Space, now becoming a fold or interstice in the space time continuum. Shifting colours bleeding and seeping through and into a new light which shows "*How Shading flows into edges*". This economically made video, featuring colours' hue abstracted in both attributes of chroma and tone, its shifting contiguities mediated by the gently moving camera, highlighting and articulating interstices by proximity or not, obscuring or conflating them into an apparent field of temporal erasure. Shades of colour and tone the means of representation, form a mime - of reality and a representation of the facts - an equivalence of umbra - chiaroscuro, clarity and obscurity. Thus, extrapolating and inferring unknown values from trends in in the known colours of modernism.

The intellect and its aural functions are directly engaged, possibly informed by a tripartite soundtrack via headphones at a type of long plywood research desk often found in the conceptual environs of contemporary installation. The interlocutor needs to think about this archival material, eliding consciousness, perhaps moving from one station to the other, watching the others, sampling the archive.... Including for example: Ludwig Schläfli's (*The 4th Dimension Explained*) the uncharted dimension, where only a theoretical constitution is presented. Looking backwards to the past then, is here in Ziggy Lever and Lucy Meyle's installation *Looking Forwards and Backwards* 2017 (from the series *Knowing your you're wrong* 2014-17) in the Blue Oyster Project Art Space, a process of simultaneously looking forward and/or sideways. The horizontal and vertical axes of archive-based artistic research, brings these different temporalities of the past, present, and future into collision. Sometimes, collisions of history can have consequences in this artwork, constellating not only different registers of experience (aesthetic, cognitive, and critical) but also different orders of time. The interference of the vertical and horizontal played out in the installation, actualises diverse traces of temporalities within its scope and scape.



Figure 2. Ziggy Lever and Lucy Meyle, *From wall to wall and moving to the centre*, 2017, plywood ramp, mirrors, motors, projected photograph of Tree Asters from the Hocken Collection Uare Taoka o Hākena, 4.2X6.3X0.4m. Dunedin, Blue Oyster Project Art Space. (Photographed by Alex Lovell-Smith).

This installation-archive work accepts that archives and texts are specific formulations of the visible and invisible, perhaps inexplicably bound to a manifesting archive. The referent remains latent and unknown, no longer really an archive, but a relation of shadows unfixed and punctuated by the shimmering light of something beyond temporal normalcy, it is an expanding operation, its documents are not sequestered in the archive but are brought to light at the artistic interface of the archive's contiguities.

The use of two slowly rotating mirrors and their reflections, alters the plane of light into perspective. These mirrors re-direct light, the image shown is a consequence of projected light of course, but here its source is refracted, in a multiplicity of factors. Returning to the inside of the constructed ramp, a site of actual projection, where interlocutors rarely visited, the time-mirror-image floats by and is initially bifurcated by the mirrors, the projection hits the back of the mirrors, and they become screens, then as they slowly rotate the silver quality of the projected image is again picked up and reflected in the mirror and thrown round and even out of the room. The actuality of the site and the virtual over there of the mirror spaces are made contiguous. If you look at these two diagrams

(below) researched and collected by Ziggy and Lucy and then combine their significances and manifest their perspectives, you have the two circling mirrors of the work in *From wall to wall and moving to the centre* (2017) pre-and post-Archive.

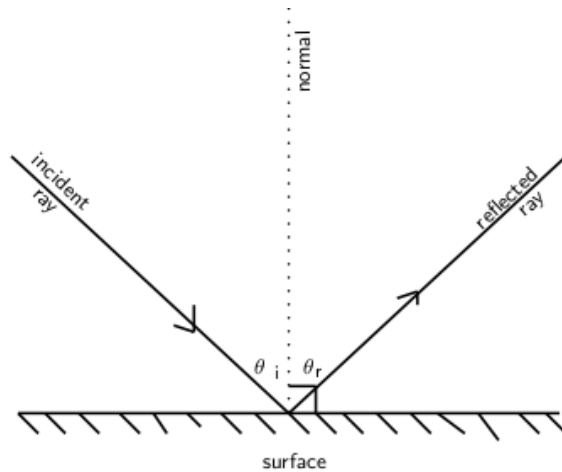


Figure 3. Diagram showing the plane of incidence as the plane containing the reflection of an incident ray at a 45 degree angle after bouncing off a mirrored surface. The angles of incidence and reflection are measured with respect to the surface normal. (Uncaptioned figure in Unknown, 'Geometrical Optics: Reflection', Unknown, <https://archive.cnx.org/contents/94a248df-2654-4ff8-9d8f-e82ad81b6f7f@1/geometrical-optics-reflection.>)

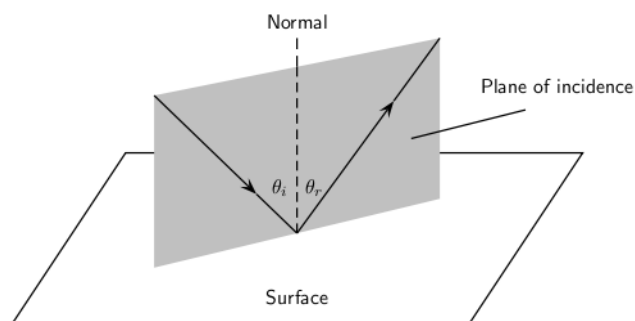


Figure 4. Diagram showing the plane of incidence as the plane containing the reflection of an incident ray at a 45-degree angle after bouncing off a mirrored surface. The plane of incidence is the plane including the incident ray, reflected ray, and the surface normal. (Uncaptioned figure in Ibid.)

Here contiguity enfolds the interlocutor, whose body analyses the situation as the result of a critical proximity to the object of study, and not of a supposed objective distance.⁴ Enveloped in this field of activity generated by the artists, the interlocutor is immersed in the complexities of the work- 'a conductor of and a disturbance to the process of experiencing.'⁵ If the extension, the idea of image, site, and archive are traced back to

⁴ Bueti, 'Lying Freely'.

⁵ Ibid.

the contiguous entanglement of points in the field, then the nature of these points must be addressed. For example, what is over there in the mirror and in memory as enfolded in the perceptual field? Deleuze and Guattari discuss this as a point on the *plane of immanence*, 'a vast surface composed of an infinite number of folds.'⁶ At a point of enfoldment is where occasionally the artist can make things happen. A new concept of the archive is developed in this work, it is a porous shadow aspect of archive, a semblance of memory where latent histories are to be unfolded or not. This fold however, is not a point in the matrix where the photographic leaves traces, here perception remains unfixed in a cyclic re-turning to trace. Fixing a point then is oddly a deceptive activity from which all discourse and contiguity are structured in this new field of artistic activities predicated on a concept of social interlocution. Interlocution being a tracing of this field, as the manner of looking, listening, hearing, and speaking, defining layers of discourse and basic modulations of the field. Therefore, installation-archive like this can be said to be produced both individually in the perceptions of interlocution as mentioned in the first paragraph of this essay and collectively in the milieu, utilising its borders, fields and fora of techne and subjective discursion. These subjectivities explored then, do not lead to a self or selves, but to a culture at the intersection of science and poetry. Returning to metaphysics, art's poetry moves to present contiguities of reality, not just creating heterogeneity for the sake of it, but to open art to a chiasmic/fold which orientates and implicates scientific and cosmological theory to its actual and virtual subjectivities.

⁶ Ibid.