

*‘SPACE AND TIME AND POLITICS OF LOCATION’.
A DISCUSSION ON USE OF DRAMA THEORY
USED IN CONTEXT TO MODERN ART INSTALLATION.

Rachel Whiteread, Mike Nelson, Ilya Kabakov.
Samuel Beckett, Antonin Artaud, Bertolt Brecht.

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Welcome.

A space, a time and the politic of a location, three factors which make an installation completely and utterly fascinating for myself. No matter what the piece reflects it will always be given *a presence of time*; past, present or future, *a place* in which the physical matter fits; from and into, and *a history*; political stance, or argument reflected in or about the piece. So what is a *modern art installation*? Often compared to theatre, film, architecture, performance art, set design and curation and described as *immersive* and *experiential*, it is a term that refers to something physical in which you enter.

The term has loosened across it's period of popular use, much like modern language does, and can now reference 'any arrangement of objects in any given space, to the point where it can happily be applied even to a conventional display of paintings on a wall.' Thus the reason why I myself have taken to naming the style *immersive installation or experiential art*, which allows for a much more immediate description of the work. The way in which the term is used in both senses however do have one thing in common, that being a desire to 'heighten the viewers awareness of how objects are positioned (installed) in a space, and of our bodily response to this.' (Bishop, C 2005) Sounds, smells and visual imagery all bind together to create an atmosphere that enables you to have physical emotional interaction with the work. This idea of completely enveloping the experiencee into a space and time is the reason it lends itself so openly to drama and theatre theories. The theorists I have closely looked at are;

Samuel Beckett (1906 - 1989):

"I'd be quite incapable of writing a critical introduction to my own works." (McDonald, R 2006)

Bertolt Brecht (1898 - 1933):

"There is no purely theoretical access to our manor of acting." (Thomson, P 1994)

Antonin Artaud (1896 1948):

"Written poetry is worth reading once, and then should be destroyed. Let the dead poets make way for others." (Brainyquote 2001)

The quotes relate to the overall feel of theorist/writer/directors work and the reasons in which I have been studying them; The use of language and style of acting in which both deal with audience/viewer involvement reflects a view on installation art that the artists also appear to share, to quote Ilya kabakov "... the theatre is a place where encounters with another world occur." (Siben, I 2006). Immersion; the idea of creating a piece of theatre to physically explore, where the bodies functions and emotions take over before, during and after.

The essay is split into three main sections that I believe alter the way we think and the way we interact with installation art. They study a different artist where each relate themselves differently to the work they produce; capturing time, the viewer/experiencee, and theatricals behind the work. The essay is to discuss the relations above showing the important connections between art and theatre in respect of immersive or experiential installation.

“ ...The house shelters day-dreaming... ”

Rachel Whiteread is an artist that I have recently discovered in relation to my own practice and I find myself intrigued. As a narrative based architectural artist she looks at themes such as nostalgia, ‘and to nostalgia for a specific place and time.’ (Bird, J 1995) “The idea of architecture as a primal social and emotional space housing man’s self, and it’s sculptural transformation forms the basis and backbone..” (Bird, J 1995). The house is a concept widely used by artists, I would count myself one of them, the private inside that nobody else, bar your nearest and dearest, get a view of. What is it that makes us so quizzical about the home? “For our house is the corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the word.” (Bachelard, G 1964). The architectural brick box full of the comforts such as soft furnishings and objects which adorn the mantel piece, is our universe that we have created and know everything about, the element of mystery comes when thinking of others. Naming the house as our universe is a good comparison to make, comparatively we know very little about the universe in which our tiny world floats. Within the realms of science it is something that may always be a mystery to us and I guess it’s the same within art terms when thinking about the home conceptually. In the Poetics of Space,

“..if I were asked to name the chief benefit of the house, I should say: the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace. Thought and experience are not the only things that sanction human values... it is because our memories of former dwelling-places are relived as daydreams that these dwelling-places of the past remain in us for all time.” (Bird, J 1964)

Day-dreaming could be classed as deep private thought and no-where is more private than a space that belongs to the individual. The deep private thought is something that creates personal narrative, a daily occurrence that allows completely free thinking. In the book ‘Beckett; A guide for the Perplexed’, it is written;

“.. dismantling of these narratives is his way of examining the very fragility, the very ‘constructedness’, of the human and human understanding itself. Narrative and other generic conventions are ways of controlling experience; they are not unproblematic reflections of experience.” (Boulter, J 2008)

Time and Space.

Samuel Beckett is one of the most influential play writes of the twentieth century (1906 - 1989). Following in the same book; “We should notice that his major work was produced in a context of great shock and protracted anxiety: the second world war had recently ended, the truth of the death camps had begun to be fully known, and the growing conflict between the west and the Soviet Union served as a constant reminder of the threat of total nuclear annihilation.”

The majority of Becketts work focuses on the dismantling of the human mind and analysing at moments of anxiety and intense self-awareness. He also seems to untangle the ties between prose and poetry and be entirely focused on the language itself, ‘making a directly personal appeal to the members of the audience’ (Bradby, D 2001). ‘Waiting for Godot’ (1949) is his most famous play, a play “..in which ‘nothing happens twice’”, the two characters chatting between one another sat on a bench waiting and working out life; A metaphor for day-dream and private thought.

Reading further about ‘Waiting for Godot’, it is confirmed by various authors that the play is, in the crudest sense to write, about ‘nothing’, which enables the audience to “.. concentrate solely on “‘being there’...”. (Bradby, D 2001) Of which, “To wait is to experience time passing slowly or coming to a standstill. Beckett makes use of this experience of time to dramatise not a story but a state of mind...” (Bradby, D 2001) This surely is what an immersive artwork does; dramatise a state of mind. To bring a state of mind or emotion to life in this physical way is often sub-conscious for myself, and is only seen afterwards. It could be said that this is reflected in Becketts play, an audience member unaware of the nothingness will be expecting something to occur, as goes the norm and therefore through thought the realisation of the intended themes and metaphors may only come afterwards. The two principal characters within the play Estragon and Vladimir are created to be patrons of the time passing;

Estragon: Let's go.
Vladimir: We can't.
Estragon: Why not?
Vladimir: We're waiting for Godot.

(Beckett, S 1965)

They are the artwork with the meaning and are strictly bound to time without even realising. When thinking of Whiteread in this context, time is crucially tied up with nostalgia and 'the house'. Like previously said, the house shelters private thought and day-dreaming of which, when doing so, time passes. Day-dreaming, some would say, is time wasted and thoughts often forgotten but always, in the present time at least, useful in some way to the thinker.

Listening to a recording of an interview with Whiteread, in regards to titling the work she said,

"... I just remember as a student you know I'd be puzzling over something and then you'd go and read the label and read the title and then you'd think oh, and it would, could be incredibly disappointing because you sort of got it you know, and I think the interesting thing about looking at work is that you don't necessarily get it, you don't necessarily understand what the artist is trying to say, or you can completely put your own interpretation onto it." (Tusa, J 2006 *1)

Which is interesting, her work exists on the absence and presence of space, the inversion of a house for example. We are now being asked to put all power into our thought process when considering her work, the lack of title enables us to have our own thoughts, views, opinions, where in both respects we are not just being presented with walls of a box to think within. Beckett "...repeatedly reminds us that we are not really faced with a country road at all, but quite simply with a stage in a theatre." (Bradby, D 2001). The reflection of untitled work and of nothingness in 'Waiting for Godot' allows a free mind to explore those illusive possibilities often handed to us on a plate.

This absence and presence of space which Whiteread chooses to cast, brings to life the overlooked; the everyday air and perimeters of personal space. Concrete blocks on appearance, "you know a bit like council flats, a bit like this kind of international sort of forgotten architecture. It's just spaces. You know no one really considers them. It's just got windows and it's, you know, got a door and there's nothing beautiful about them they're just there. They're purely functional spaces." (Tusa, J 2006 *2) When viewing a cast it is almost as though you become the wall, the idea of the concrete becoming the air, a metaphor perhaps for modern London in which she works so closely with; A moment in time entrapped in a square concrete negative shape.

“ An overwhelming sense both of abandonment and anticipation... ”

“expectation |,ekspek'tā sh ən|

noun

a strong belief that something will happen or be the case in the future..” (Apple Inc. ‘Pages’ 2007)

Expectation teams with anticipation. These two words for me are a useful source prior to an immersive art work. Word of mouth builds a certain hype of what to expect and anticipate and these feelings always heighten an experience. For example Mike Nelsons ‘Coral Reef’, which has been bought by the Tate. The artist himself says “.. your invited to become lost in this lost world with lost people...” (Tate 2010 *4) where it’s maze of rooms and suggestive set as you enter the door enhances the expectation on realisation that the anticipation is allowed to form into real feelings.



“..you are in a seedy world of – what? Ratty hotels, call-centres, terrorist cells, taxi offices – you are not sure what exactly what the interstitial, transient rooms and antechambers you pass through or glimpse through dirty windows are, or where. But a machine gun and a mask left on a worktop is almost superfluous to the atmosphere of menace. An overwhelming sense both of abandonment and anticipation sucks you into what feels like a narrative about terror and conspiracy..” (Jones, J 2010)

The feeling of anticipation I had before viewing the work was more of excitement through reading so much about the artist and of this piece of work particularly. I had high expectations of it and knew what the work was about, though through reading obviously you cant fully anticipate the smells or sounds and experience you will have whilst walking the corridors. In an interview Nelson said;

“..it’s kind of like, er, a mis en scene from another time, and that will become stronger and stronger in time, as it kind of rebuilt, because, even like a banal thing like a brush or 3”² becomes like a strange relic from another age already. and the meanings will ultimately shift, it wont have that immediacy and that sort of sense about being, about that moment, it’ll be about another moment that’s passed...” (Tate 2010 *5)

The work captures everything that I believe a piece of work should do; test the body/mind by bombarding the senses and subtly leaving clues to a narrative or story, past or present, fact or fiction. Time here, like with Whiteread, is a factor of importance. With subtle clues you can hint at a certain time, items left on surfaces for example, it is possible to create something within a present time, although near on impossible to create “.. a literary structure to a spacial structure...” (Tusa, J 2006 *3) that speaks without the past being present. Boriaud wrote,

“Human Society is structured by narratives, immaterial scenarios, which are more or less claimed as such and are translated by lifestyles, relationships to work or leisure, institutions and ideologies... We live within these narratives.” (Bourriaud, N 2002)

If ‘Human Society is structured by narratives’, then there is always an element of expectation; different ‘narratives’ experienced by different people may not produce the same feeling as it does for you and therefore nobody can predict a future story. Of which Debord writes;

“Our central purpose is the construction of situations, that is, the concrete construction of temporary settings of life and their transformation into a higher, passionate nature. We must develop an intervention directed by the complicated factors of two great components in perpetual interaction: the material setting of life and the behaviors that it incites and that overturn it.” (Bishop, C 2006 [Debord, G 1957])

I believe that imagination is the key, allowing yourself to experience is to allow yourself to change your narrative, same applying to an art piece.

Experience.

I took a visit to the Southbank Centre, Hayward Gallery 'Move; Choreographing You' (13th October - 9th January). It explores the interaction between art and dance from the 1960's through the 1970's,

"... encourages visitors to perform certain movements and so in effect to be choreographed themselves. Viewers are invited to engage physically with most of the works and to discover, through thoughtful participation, a new awareness of the bodily self and of sensory and imaginative perception." (Lockett, H, Southbank Centre, Hayward Gallery 2010)



The exhibition expected freedom from the participant, a different kind of experience; immersion into a world of play. My favourite piece within the exhibition was by Tania Bruguera 'Untitled (Kassel)' (2002), "...the spectator is subjected to bursts of blindingly bright light accompanied by unsettling sounds followed by total blackness and silence.." (Genocchio, B 2010) it's disorientating, confrontational and interrogational thrown together with sensory deprivation; total immersion. Brechtian theory also appears to play a role here, his theories on lighting are minimal but effective, he "...believed the stage should be brightly lit at all times; special effects to create mood were not allowed." (Moore, A 1999) which is precisely the occurrence here; visible lights that are brightly light. Clearly a more extreme version but in theory still the same.

"The Lehrstucke were experiments in audience/performer redefinition which pared down scenic material to a minimum... Lehrstucketheatre is radically one without an audience, since the fact of theatre is seen as a dialectic: an active process in which the audience take upon themselves the role of interpretation and in effect become actors." (Thomson, P 1994)

The idea of becoming an actor yourself as you work your way through the exhibition playground is exciting. The exhibition itself wasn't the biggest success, though the idea of learning about art, and yourself through participatory interactions is exciting because of the freedom in thought. Everyone will experience them in different ways with something new to tell each time. "The best participants have been persons not usually engaged in art or performance, but who are moved to take part in an activity that is once meaningful to them in its ideas yet natural in its methods." (Bishop, C 2006) A quote from Allan Kaprows essay 'Notes on Elimination of the Audience' 1966. Kaprow himself sought a heightened experience of the everyday through this performative work or 'Happenings' as he named them of where the audience would be fused with the space and time of the work thus losing the identity of there traditional role.

Antonin Artaud is a complex man of ideas against the way Western theatre traditionally works, he is far more of the artistic ritualistic workings as he writes about on The Balinese Theatre when he compares our much more traditional speeches to the "...pure and independent creativity whose products are hallucination and terror.." of Balinese. This quote automatically suggests itself to the immersive and narrative users in the artistic world. With further inputs of, (Artaud, A 1938)

"I maintain that this physical language, aimed at the senses and independent of speech, must first satisfy the senses. There must be poetry for the senses just as there is speech, but this physical, tangible language I am referring to is really only theatrical insofar as the thoughts it expresses are beyond spoken language..." the quote continues, "... This language created for the senses must first take care to satisfy the senses. This would not prevent it later amplifying its full mental effect on all possible levels and along all lines. It would also permit spacial poetry to take the place of language poetry and to be resolved in the exact field of whatever does not properly apply to words." (Artaud, A 1938)

Thus to mean such things as gesture, architecture, lighting and decor, clearly fitting the bill to help describe and further the theory behind why and how installation such as this works so well. It also brings the barriers of theatre and art closer together for surely if you are to reflect a theatrical theory onto an art piece it becomes an element of theatre and experience.

New styles of art v theatre have sprung from his views, such as a London based company named Punchdrunk, who on the main page of their website write, "These things are mysteries, not to be explained; but you will understand when you get there alone. - Oedipus at Colonus" which suggests an experience is to be had with an element of 'terror' in which Artaud believes strongly, he writes in Theatre and Cruelty; "Our sensibility has reached the point where we surely need theatre that wakes us heart and nerves." (Artaud, A 1938). I also agree, although do not necessarily feel it has to fall just with the dark side of theatre, so long as poetry is written for the senses to be hit from all directions, whatever feeling, emotion, or angle of experience is intended, will be possible.

"What we do differently is to focus as much attention on the audience and the space as we give to the performers and the text. A team of designers take over a deserted space and applies a cinematic level of detail to immerse the audience in the world of the play. Punchdrunk rejects the passive obedience expected of audiences in conventional theatre.." (Punchdrunk 2010)

The immersion they achieve by leveling the focus over the three main components within the theatre is brilliant, I experienced 'Tunnel 228' in May 2009. It was a piece developed for the tunnels under Waterloo train station, "...in a series of chambers, you find yourself in a dank world of the future." "Among the horrors and thud of mechanisation, there are curiosities and wonders.." of which put altogether put me on an edge of expectation. (Punchdrunk 2010)

"..In the theatre we look straight ahead.."

Theatre theory, as previously discussed with Artaud, plays a large part in immersive and narrative based installation work for me and an established artist who is very much involved in this is Ilya Kabakov. In conversation with Boris Groys, Kabakov speaks;

"You very correctly spoke about the fact that the difference between the installation and the stage is that the space of the installation surrounds us and we are located inside it, whereas in the theatre we look straight ahead, and despite all the evolutions of the theatre from Wagner to Mayerhold, our back doesn't see the theatrical action... The installation, a good installation disorientates the viewer in the sense that he doesn't know where to look" (Siben, I 2006)

I myself with a background of Drama and Theatre prior to Fine Art am enthralled by how other artists mesh theatre and art together. Although Kabakov includes it within his work, he makes note to mention that the use of theatrical and stage techniques aren't at the forefront of the installation;

"Groys: ... signifies a theatricalization of art, that it signifies a transference of attention from a work of art to as such its staging... how in your opinion does the installation correlate to the stage, to the theatre?"

Kabakov: ... Theatricality is a frequent aspect of the installation. Theatricality, just like other components of the installation - and there are many of them - is not it's definitive or fundamental characteristic." (Siben, I 2006)

An Artists past is intrinsically linked to the present.

It is very clear that the politically immersive narrative is induced by the inclusion of theatricals. Kabakov was born in Russia Soviet Union in 1933 within the period of the second five year plan set by Stalin, (Studio Sonic Int. 2010) where his work is deeply rooted in 'Soviet social and cultural context - environments which fuse elements of the everyday with those of the conceptual.' To be born into an era of such political change would obviously have been an influence on the life that was then led by Kabakov, Stalin had then been in power for six years, from 1927, where he'd put in a five year plan that was due to radically alter, the standard of living for the people.

"...The economy was centralized: small-scale industry and services were nationalized, managers strove to fulfill Gosplan's output quotas, and the trade unions were converted into mechanisms for increasing worker productivity. But because Stalin insisted on unrealistic production targets, serious problems soon arose" for the people where poverty took a nose dive."

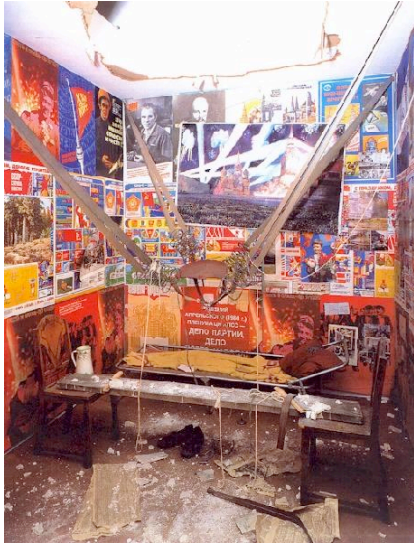
"Under the Second Five-Year Plan (1933-37), the state devoted attention to consumer goods, and the factories built under the first plan helped increase industrial output in general. The Third Five-Year Plan, begun in 1938, produced poorer results because of a sudden shift of emphasis to armaments production in response to the worsening international climate." (Glenn, C 1996)

Stalin is a character that hangs heavy within world history and experiencing it first hand would have been difficult to forget. To make a statement about this political destruction of state, especially through immersion narrative is clearly something Kabakov would like his audiences not to forget either.

This piece of work is called 'The Man who Flew into Space from his Apartment',

"The fictitious hero of this 1984 installation is a lonely dreamer who develops an impossible project: to fly alone in cosmic space. But this dream is also an individual appropriation of a collective Soviet project and the official Soviet propaganda connected to it. Having built a makeshift slingshot, the hero apparently flies through the ceiling of his shabby room and vanishes into space..." (Afterall Books 2011)

The dingy room and the primitive slingshot are suggestions of what actually occurred behind the Soviet utopia, in which a heightened vision and the political project of the Communist revolution



are seen as unable to be destroyed. Karl Marx a believer opposed to Lenin and of socialist beliefs once said,

“We develop new principles for the world out of the world’s own principles. We do not say to the world: Cease your struggles, they are foolish; we will give you the true slogan of struggle. We merely show the world what it is really fighting for, and consciousness is something that it has to acquire, even if it does not want to.” (Letters 1843)

I believe Kabakov to have the same view, I for one reading about the works and discovering an interest in Marx am conscious of the narrative intent in ‘The man who Flew into space from His Apartment’. Obviously not having experienced the work first hand it is hard, and only left to the imagination as to how it throws you into Kabakovs make believe world. Although making note of what the artist quotes on his work assists assumption, connecting to the earlier point made about expectation and anticipation.

Marxism is ultimately “that all human history had been based on class struggles, but that these would ultimately disappear with the victory of the proletariat.” of which Marx founded. (BBC 2011) Brechts work was highly connected to his view that Marxists socialism was the way for the future, he was dedicated to using his plays as a political rally,

“Brecht hoped in his plays to show the utter rottenness of bourgeois, capitalist society. His belief was that the audience would see that a new society must replace the old and that only Marxist society could deliver justice (and that this social change was inevitable, but that his task was to help usher it in).”

Brechtian theatre is full of new terms describing his views on the stage which also seem to reflect his political views of which he named ‘Epic Theatre’,

“Today when human character must be understood as the 'totality of all social conditions' the epic form is the only one that can comprehend all the processes, which could serve the drama as materials for a fully representative picture of the world.” As a whole however Brechts theories are confusing, “...His plays could lead audiences to many other kinds of conclusion. And, to Brechts great dismay, they did.” (Moore, A 1999)

The Verfremdungseffekt or V-effekt for example (Estrangement Effect), is one of the most famous though not his most central modernist approach, it is written, “it does seem advisable to ‘ estrange’ or ‘defamiliarize’ the so called estrangement effect in its turn, in order to convey something of its original and historic function, as well as to surprise the variety of forms it is capable of taking.” (Jameson, F 1998) The point was to distance the audience from relating to the characters before them by creating a certain strangeness, of which the performers should “not impersonate but narrate” the actions of a fellow actor, meaning “.the actor must give up his complete conversion into a stage character. He shows the character, he quotes his lines, he repeats a real life incident.” (Thomson, P 1994) This element of his theatre although very much linked with Marx’s viewpoint of class dismissal of which Kabakov appears to also be in agreement, seems to be the weakest when discussing immersion installation art. For surely if the audience aren’t to connect with the work itself then it becomes not an immersion but an anti-immersion; if there is no connection you are to only see a piece of work, smell a smell, hear a sound. The importance of these senses pulling together will separate and therefore appear isolated.

Goodbye.



I have often wondered what it is that makes different artists tick, how the decisions they have made thus far have altered the life they lead or why it is they may have chosen to work in a particular way; the space, the time and the politic of the location.

Having developed my own ideas on experience within the arts through previous study in Theatre, I have learnt how a mixed media performance can immerse you into a different space and time where seemingly my own artwork now reflects this. I myself believe that no matter how a piece is created, it should always test the viewer; analytically, physically or emotionally; Installation art, where the work entirely depends on the “.. first-hand presence.. ” (Bishop, C 2005) of a member of the public.

I am going to use an exhibition visited in Berlin on the 06/01/2011 as an example in order to discuss the elements of *experiential art* as a whole.

‘Karmania’ also known as the ‘Labyrinth’ is a world of madness. The experience from the very beginning appears absurd. Set inside an averagely quirky bar that could have been in any city across the world due to the collection of travelers and thrill seekers inside. A man dressed in sheepskin greets you, possibly the local odd ball, spoke in broken english, offers a tour of the exhibition, takes the money, sits you down, disappears, reappears and hands you a golden coin, of which you are informed to not lose. He disappeared for approximately 40 minutes where like any bar you are invited to drink. He reappeared and takes you by the hand individually down a corridor to a door where a stuffed swan resides above the door adorned in jewellery, perhaps an offering to the gods. He opened a door, at which point you are led to a false sense of security, you enter, he closes the door, you are in darkness. A tiny light flicks on to reveal a slot to place the coin, of which I do so. A catch releases a door in front and opens to a tiny corridor with a black tunnel ahead, I crawled into it knowing that heading back was not an option and slid a distance into a mystic cave. Metal trees grew with roots into the walls and revealed tunnels, high and low out of the cave. An alice in wonderland feeling of self awareness in a bizarre world of imagination and curiosity. I was lost for an hour or so. I exited feeling like I had woken from a dream but knowingly never been asleep.

As a member of the the public, you are unaware of the time you will spend here, time becomes a none existent element of life. Time and Space are linked,

““Le monde est grand, mais en nous il est profond comme la mer.” R.M.Rilke
(The world is large, but in us it is as deep as the sea.)

“L’espace m’a toujours rendu silencieux.” [Jules Valles, L’enfant p238]
(Space has always reduced me to silence.)”

(Bachelard, G 1964)

Space allows different speeds of time, the home is ideal for daydream and deep private thought because it is such a personalised space; time shown not only in a natural form of day to night, but in the physical things surrounding you as a person and growth. When you are alone it is usually to be silent but when inside a piece where human process and ordinary behavior is tested, these characteristics that unite the human race are allowed to disperse. At times throughout my journey through the work I found myself whispering out loud as comfort, anywhere other and this would be seen as socially unacceptable.

Society runs on time, of which Beckett makes a point of in ‘Waiting for Godot’, where the entire play is about waiting for a man that potentially does not exist.

Estragon: You’re sure it was this evening?

Vladimir: What?

Estragon: That we were to wait?

Vladimir: He said Saturday. (pause.) I think.

(Beckett, S 1965)

The stage is a place to traditionally reflect modern day life, though with theorists such as Beckett, Brecht and Artaud pushing through the idea of traditional theatre radically changed. ‘For an audience member unaware of the nothingness within the play will be expecting something to occur, as goes the norm and therefore through thought the realisation of the intended themes and metaphors’ what traditionally would be handed to you, may only come afterwards.

The stage often implies an experience given to you, an installation though can only work for you if you let yourself become involved. Brechts theory of collapsing the fourth wall or Verfremdungseffekt, brings the disciplines together, ““Alienating an event or character’, wrote Brecht, ‘means first of all stripping the event of it’s self evident, familiar, obvious quality and creating a sense of astonishment and curiosity about them.’” (Thomson, P 1994). Karmanioia did exactly this; the straight edge dressing for the on conscious main event. Experience is something that we are all in seek of consciously or subconsciously. As discussed, an experience can be altered by how much expectation or anticipation you have for the event; by what you have read, or by anxiety or excitement. Though the other side of the coin could be knowing or feeling nothing previous to the event and being disappointed. For myself the ideal position to be in is knowing a small amount of the history or the artist, which builds enough anticipation in fear or in excitement for the installation to have the desired effect. The distinction between performer and audience member should not exist; bringing the fourth wall down allows experience.

I have found that with the theorists and artists discussed, there is a lot of their own experiences involved, as you would expect, within the work they produce. After the experience of the Labyrinth, I asked the sheepskin man, whom I had discovered was the Artist, what his experience was, he said, ‘it is my experience of living.’ The video on the Karmanioia website also says, “... there is a part to get lost... but this part is not about getting lost... it is a kind of reflection of the people...” (Karmanioia 2010). These two quotes summarise that the piece is a place to reflect the way we have lived. Ilya Kabakov is the man I focused upon when discussing histories integral participation in work. Much like Artauds ‘theatre of cruelty’ where he believed theatre should show cruelty in order to show truth, Kabakovs most famous piece is a reflection on the pain caused by the Soviet Union on the people of Russia. Of which for myself it is a comment on how it is purely impossible to entirely escape your own history.

Installation art brings together a theatrical time and space in which to experience an immersion. “It is possible to say that installation arts insistence on the viewers experience aims to thrust into question our sense of stability in and mastery over the world...” (Bishop, C 2005). It is an artists opportunity to stand and make a dramatic comment on a history, themselves or otherwise. It is the power to create an interactive experiential often meaningful or moving theatrical piece of work. The audience should be moved in someway, but will never be entirely controlled by the artists thoughts, because of private/personal head space. Artists will continue to play with the theories of art and theatre, especially when thinking of experiential work, and the audiences/viewers will continue to immerse themselves, in the make believe or re-created worlds built for them; the inquisitiveness of creation and exploration.

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*3 - 4.08 - 4.10

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