

Giving shape to time: An investigation into mixed-media installation

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ABSTRACT

This research investigates ways of shaping time and identifying the characteristics of time that evolve in my art practice with reference to a synthesis of two and three-dimensional material, sound, and video. The nature of this study is a three-way material exchange between theoretical discourses, my practice, and audience response. The theoretical discourse includes a survey of the notions of time from different fields of knowledge from science, literature, anthropology, and memory studies. Additionally, an analysis of two contemporary installations, *Normal & Nature* by a Thai artist, Kamin Lertchaiprasert, and *Going Forth by Day* by an American artist, Bill Viola, is included.

Project 1, *A solo show by Toeingam Srisubut*, featured three art pieces: *time-scape*, *container site*, and *...and a real TV*. The first project explored the potential media that can give shape to time and make the characteristics of time explicit. My evaluation of this project focuses on analysing the characteristics of time that grow out of my three works, and examining the audience's multiple readings of time that reveal various indicators, e.g. spaces, narratives, audience's and my memories, and certain Thai social and economic elements.

In Project 2, a sound and performance installation *Rush Hour*, narrative, space, and audience participation are considered specifically. I am testing out how effective the three indicators can give shape to time, and identifying the different characteristics of time of the installation placed in a specific environment of Koh Samui.

Project 3, a mix-media installation, *When I grow rich, say the bells of Shoreditch*, re-tested the three indicators. This project demonstrates my personal, cultural engagements and interpretations of these indicators.

The research identifies further areas for potential studies within various aspects of time as well as practical ways of giving shape to it.

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INTRODUCTION

The latency of the temporal element in my practice became explicit for the first time when I discovered Rita Ringis's book entitled *Thai Temples and Temple Murals* (1990) in the library of the School of Oriental and African Studies in 2000. It is necessary to briefly describe my perspective of Thai murals before the discovery of this book, as my subsequent perspective led to the formulation of this research. My prior perspective of the murals was shaped by texts, documents, reviews, and books available in Thailand. Anuwit Jaroensupakul (1980, p. 18) claims that Thai academics examine mural paintings through the eyes as art lovers. He explains that these investigations present repetitive aspects of murals. Furthermore, this manner of examination cannot lead to advanced study or deep analysis of Thai murals. However, I have observed that the critique of Thai murals has been evolved over the past 25 years. A significant number of Thai scholars are exploring temple murals from more diverse perspectives ranging from craftsmanship, religious philosophy, anthropology, and history. (Chareonwong, 1979; Chiachanphong, 1978; Koanantakool, 1998; Leesuwat, 1996; No Na Paknum, 1992 and 1993; Simatrang, 1978, 1979, and 1985, Youngrod, 1996 and 1998) My prior perspective of Thai murals focused on artistic techniques and values, religious narratives depicted on murals, religious philosophy behind these narratives, and demonstration of Thai social and cultural agenda through the narratives.

Ringis's book *Thai Temples and Temple Murals* encouraged my subsequent perspective of the implication of time embedded in Thai murals. Ringis views traditional temple murals as evidence of the graphic depiction of time with reference to Buddha's narrative stories from the last ten of his 550 Former Lives, the *Jataka Tales*, and the last life. Through many

stories, murals imply the complex concepts of Buddhist cosmology dealing with the metaphysical geography of the universe, the nature of time, and the concept of rebirth into progressively higher spiritual planes. (Ringis, 1990, p. 87) Here, Ringis suggests a close connection between time and the Buddhist cosmology, which, in my view, makes an intriguing parallel with a co-evolution of time and the universe from western and scientific perspectives. (see Hawking, 1988 and 1994) From this point, I started viewing Thai murals in a new light.

Furthermore, I found that the documents of temple murals I explored in Thailand are actually crowded with various temporal implications. Virairat Youngrod's article entitled *Season Imagery in Thai Mural Paintings* (1998) serves as an example. The article demonstrates the birth of three seasons that include winter, summer, and the rainy season. The three seasons on murals result from the way the sun orbits around *Mount Meru*, the centre of Thai Buddhist universe. Youngrod (1998, p. 73) convinces us that there is a connection between the imagery of three seasons on murals and religious literature to be found in manuscripts of the Ayuthaya and Thonburi¹ periods. She does not identify the subject of time in her article; however the temporal implication can be recognised implicitly through her explanation regarding the change of seasons due to the orbits of the sun and the moon, and the evolution of solar and lunar eclipses in the idealistic universe. All natural phenomena in the Thai Buddhist universe are in a state of flux. The universe undergoes continuous transformation. The movement of the sun and the moon encourages seasonal changes. The winter, summer and rainy seasons develop continuously in repetitive cycles of time.

¹ Ayuthaya (1350-1767) and Thonburi (1767 - 1792) were two Thai kingdoms in the central part of the present Thailand.

I expanded my new perspective of time further through Youngrod's article. I observe that the artisan's methods of depicting unseen time result from a cross-reference exchange between theories and practices.

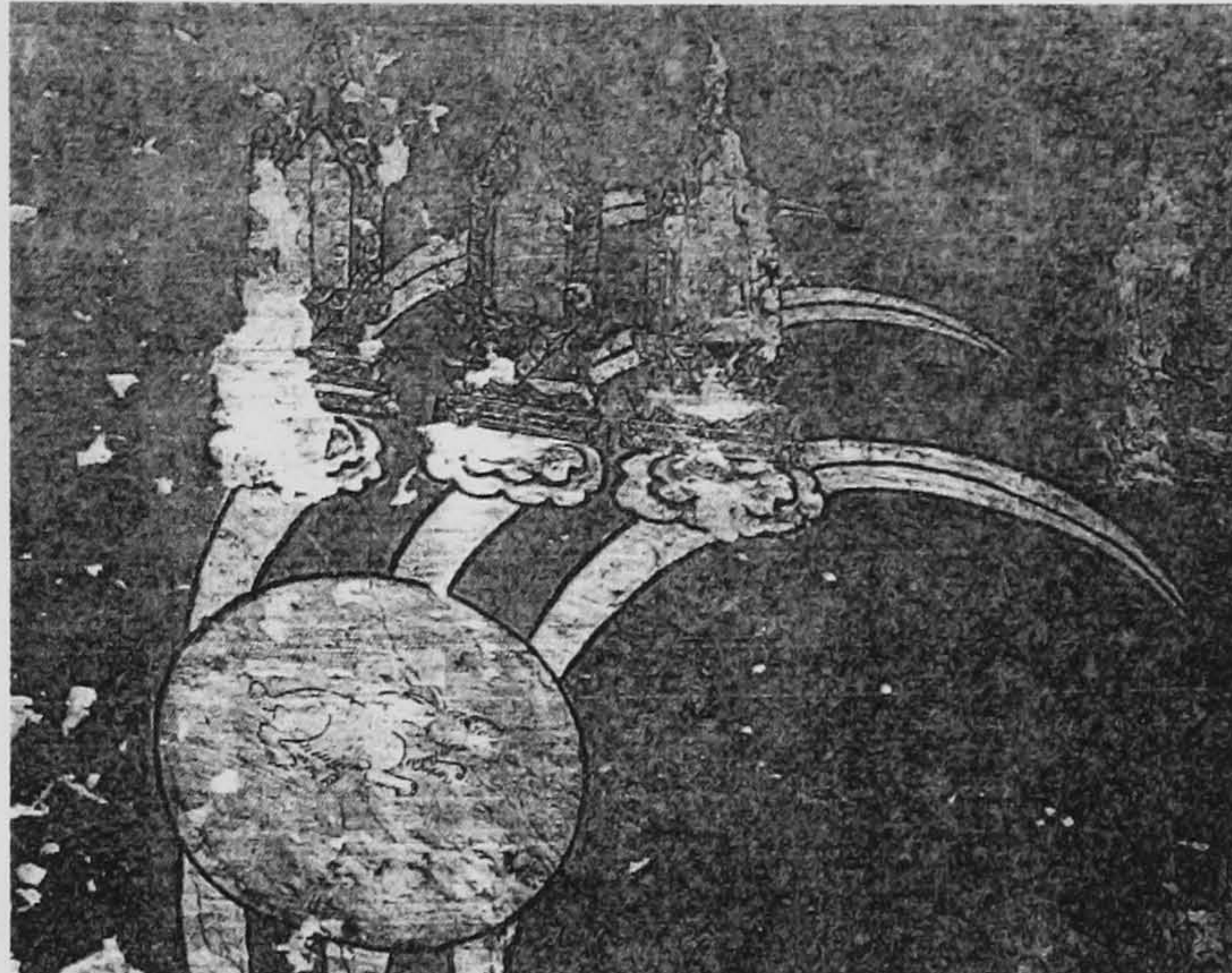


Fig. 1 An image showing three trajectory paths of the sun on the mural in Wat Botsamsen, Bangkok (Youngrod 1998, 75)

Figure 1 shows three palaces situated on the sun's three trajectory paths that cause seasonal changes. The artisan tries to illustrate precisely the trajectory paths described in religious literature. However, the drawing techniques limit the artisan to objectifying the complete concepts of the sun's paths. (Youngrod, 1998, pp. 74-75) The murals partly reveal how the artisan dealt with the limitation of artistic practices and the ultimate complexity of religious theories.

I find the traditional methods of depicting, giving shape to unseen time intriguing; however, it seems impossible to understand the implication of time through the process of viewing alone. This leads me to assume that if I was not aware of the concept of seasonal changes created by the paths of the sun, I could not have developed my understanding of the nature of time in the Thai Buddhist universe. Similarly, a problem can occur if the audience does

not have basic knowledge of religious themes and theories behind murals. Behind temple murals are predetermined subject matters that specifically include *Traiphum* (the Three Worlds), the Enlightenment of the Buddha, or the Victory over *Mara* (delusion and ignorance), a scene of a congregation of celestial beings and benign demons paying homage to the Teaching, and a scene of the *Jataka Tales*. Songyot Weerataweemart (1999, pp. 81-88) states that all matters are conceptually interconnected to represent certain events taking place in the specific moment of time in which the Buddha achieved the Nirvana. I can see that if the audience does not know the references above, the audience cannot engage the concept of time.

The above shows the problem of ‘receiving time’ in murals. Traditional artisans may not have this problem, as they engage the strict procedures of studying theories in the manuscripts of Pali language scriptures, and practicing drawing on paper and/or working on background areas of the murals. As soon as the artisans’ comprehension and skills of murals are fully developed, their teacher allows them to work on chief parts of mural paintings. However, some of the audiences are not equipped with the same knowledge and practice as the artisans. This gives rise to several questions and that I apply to my practice. The questions include: Is it necessary to start the practical processes of giving shape to time by illustrating the theories in the practice? Are there alternative processes of giving shape to time? Is there the possibility that time shaped in my practice can be made understandable and perceivable? As a result, I set up the aims and objectives below to answer these questions.

AIMS AND OBJECTIVES

There are two main aims of the study. The first aim is to create alternative and creative ways of giving shape to and identifying the characteristics of time in my art practice. The second aim is to formulate ways of making the temporal elements in my practice perceivable and realisable. It is important that the temporal elements in my practice are not to be perceived as predetermined or pre-programmed.

In order to pursue these aims, three objectives are established. The first objective is to run a survey on three categories of art media: two and three-dimensional objects, sound, and video. These art media are flexible, as they allow me to explore, consider, and experiment with any types of material in order to generate artistic ways of giving shape to time.

The second objective is to observe and address any clues or indicators of unseen time, which develop organically out of my practice. This objective is derived from my observation of temple murals along with the philosophies behind them. In order to understand the nature of time, I regard religious narratives and concepts depicted on the murals as indicators that lead me to experience the implication of time. The examples of religious narratives and concepts include the concepts of the Thai Buddhist universe, the concept of the seasonal imagery, and many Buddha's narratives in the Jataka Tales.

However, the characteristics of these indicators are predetermined and may not help the audience who has no knowledge about the murals to identify 'time'. The characteristics of indicators that I am keen to discover and address are based on their own organic development.

The final objective of the study is to identify the characteristics of time in my practice through a three way-material exchange between specific theories relating to time, my own evaluation, and audience response. Therefore, it is important that my practice is tested in both galleries and public space. Through this means, time can be explored and evaluated from a variety of standpoints.

RESEARCH QUESTIONS

The drawing techniques of murals are traditionally utilised to depict theories connecting the nature of time to the practices. We have also learned from Youngrod's article that the drawing techniques can on occasion limit the possibilities of theories becoming more comprehensible in the form of creative practice. As a result, numerous choices of contemporary techniques and art media were previously investigated and later narrowed down. With regard to the research of my own practice, I shall ask these questions: To what extent do the three main categories of art media: two and three-dimensional object, sound, and video assist in giving shape to and identifying the characteristics of time? What are the characteristics of time in this research? Lastly, what is the relationship between time in my practice and audience?

THE STRUCTURE OF MY STUDY

The structure I have used allows for parallel development between the theories and that of my practice as shown by the following: I started developing the theory and practice elements of this research at the same time, exploring theories relating to time, and producing pieces of artwork in studio. Through the generation of works in the studio, I realised that practical exploration is a significant way of discovering methods of giving

shape to time and making evident its characteristics. Furthermore, I have discovered and addressed certain indicators that developed organically out of my practice.

There were three important indicators developing out of the first practical project that were then applied to the entire research in terms of theory and practice. They are space, narrative, and audience participation. In terms of theory, I investigated both published material based on the three indicators and two contemporary artworks, that explore space, narrative, and the perception of an art audience; *Normal & Nature* (1997) by Kamin Lertchaiprasert, and *Going Forth by Day* (2002) by Bill Viola. With regard to space, I researched various fields of study that describe 'space' and sought to refine and select a specific theory of space. The concept of 'Space-time' by Stephen Hawking was firstly selected. This concept reinforced with my discussion of temporal and spatial elements in my works, and perspectives of my audience.

The concept of 'chronotope' coined by M.M. Bakhtin was selected as the narrative indicator. Bakhtin aims to explore the forms of time in historical novels by proposing 'chronotope' that literally means 'time space'. I consider that the chronotope helps to make time, space, and narrative in my practice perceivable.

A number of my practical works could not be completed without the participation of the audience. Equally my evaluations could not be accomplished without a discussion on the perspective of the audience. The audience participation was therefore strategised as part of the theoretical investigation. I explored this indicator from three various points of view: art, anthropology, and memory studies. These fields of study help to present the overall

characteristics of audience participation taking place in the three public locations of my projects.

With regard to my evaluation of space, narrative, and audience participation in my practice, the procedure of selecting and engaging specific characteristics of the three indicators involved being offered and/or asking for permission to use space, for instance. In terms of space, I was offered an art space of Bangkok University Art Gallery, Bangkok to organise a solo show in June 2002. As a consequence, I selected Bangkok narratives to address the Thai art audience. In the second project, I experienced an audio advertisement on a long-tailed boat during 2002. I was inspired to use this advertisement as narrative indicator for *Rush Hour* (2003). This indicator existed in the public space of Chaweng Beach, Koh Samui, Thailand; therefore, permission of using the narrative indicator was not a consideration. However, Koh Samui's Tourism Police imposes certain obligations to the spatial environment in which this boat advertisement existed. The procedure of dealing with the exhibiting space for *Rush Hour* was one of complying with the obligations and informing the Tourism Police. Lastly, tourists on Chaweng Beach were addressed as they played an important role in the evaluation of the findings. This second project took place on the 15th of June 2003. In the final project, space, narrative, and audience participation contained a chance element. I presented ten exhibition proposals to ten art venues inside and outside London. A newly established gallery entitled 'M+R place to fill' in Shoreditch, East London, accepted my proposal. Shoreditch was immediately treated as the first indicator of space. Many past and present narratives of Shoreditch were explored, and the London audience was addressed. The final project took place in May 2004.

THE STRUCTURE OF THE ORGANISATION OF MY CHAPTERS

The nature of my research proceeded in a both random and orderly basis; I shall consider the theoretical and practical investigations individually. The development of my three practical projects developed on an orderly basis. New observations and ideas in the first project supplied aims and objectives for the second project; new ideas of the second project underpinned the theoretical and practical approach towards the final project. However, the development of my theoretical study took place on a random basis. During each practical project, new ideas and observations played a major role in re-considering and re-shaping the scope of theory presented in the first chapter.

The design demonstrates my method of grouping similar theoretical and practical elements into six chapters. Even though the design of the organisation of the chapter is not based on a temporal-order basis, the connection among ideas and observations in terms of what comes first or later can be observed through descriptions. Chapter 1 concentrates on theories relating to *time-space* showing the scientific relationship between time and space, *chronotope* revealing the relationship between time and space in ancient literature, and my approach towards *audience participation* through a theoretical combination of art, anthropology, and memory studies. Chapter 2 focuses on two contemporary artists, Kamin Lertchaiprasert and Bill Viola whose work demonstrates their engagement with time from different perspectives. Chapter 3, 4, and 5 describe the development and the evaluation of my three projects respectively. Throughout these three chapters (3 to 5), theoretical notions from Chapter 1 were used to evaluate the projects. Chapter 6 attempts to address all of the findings and to answer the research questions.

SCOPE OF THE STUDY

Two key words of Newton and Rudestam (2001) are applied to identify the scope of my study. The words are delimitation and limitation. Newton and Rudestam define delimitation as follows: “...*limitations on the research design that you have imposed deliberately*” (2001, p. 90) They also imply limitation as “...*restrictions in the study over which you have no control*”. (2001, p. 90) I shall start with delimitation of my overall study. As soon as the findings of the first practical project in Bangkok University Art gallery were realised, three indicators (space, narrative, and audience participation) were deliberately imposed. I began investigating pertinent theories responding to the indicators, which were believed to identify the characteristics of time in my practices. It also can be seen that the investigation of theories is not of the collective and historical nature of time.

The limitation of my study shall be described. Under the three indicators (space, narrative, and audience participation) are independent variables that I could not anticipate in advance. Therefore, it is impossible to use similar theories and criteria to evaluate the characteristics of time in each project. In the first practical project, the characteristics of space, narrative, and audience participation related to social and cultural implications of Bangkok University area, and other daily narratives of Bangkok. In project two, the characteristics of the three indicators could not disregard the significance of media and tourism of Chaweng Beach, Koh Samui. In project three, the characteristics of the indicators were concerned with the historical and fictional characteristics of the narratives of Shoreditch, and the organisation of narrative in the art space. As a result of my research, additional theories were introduced and applied to the evaluation of time in each project. Stephen Kern’s articulations relating to the evolution of time was suggested in Chapter 3. Views relating to media and tourism

by Marshall McLuhan, Scott Lash and John Urry, and Zygmunt Baum were used to analyse findings in Chapter 4. Lastly, Paul Ricoeur's explorations regarding the relationship between time and narrative apply to Chapter 5.

In a similar manner, the three main types of art media (two and three dimensional objects, sound, and video) are variables. The specification of art material could not be predetermined. As soon as the certain characteristics of the three indications were established, I carried out experiments in the studio to consider and select the most appropriate material that could help to create ways of giving shape to time in my practice. Therefore, the approach toward materials under the three main types of art media is not based on technical and historical awareness; rather, I focused on the material attributes that could contribute to the aims of my research.

CHAPTER 1: THEORIES

1.1 SCIENTIFIC TIME: SPACE-TIME

I am inspired by Stephen Hawking's answer to his own query- what is the nature of time?- to invent multifactorial methods of giving shape to and identifying time in my own practices. I observe that Hawking takes different relationships or points of view into consideration. He takes an account into the body, the motion of body in space, the dimension of space, and the gravity, for example, in order to identify the nature of time. It can be seen that time in terms of science cannot be experienced alone. Time has some logical connection with other subject matters.

From Hawking's answer, I shall identify two specific areas that I have applied to my research: time and space, and the arrival of the past, the present, and the future.

TIME AND SPACE

I have applied Hawking's exploration of the relationship between time and space to my research as follows:

As inspired by Hawking's examination of a variety of theories in order to identify time and its relationship with space, firstly, I have applied the characteristics of his examination to the ways I explored time and space in my own practices. Hawking examines various subject matters that make the nature of time explicit. I shall present the brief outline of his exploration as follows:

Hawking begins his search by investigating into Newton's laws of motion that explain how a body moves or a force acts in space. The two laws are originally based on Galileo's experiment. Galileo demonstrated that two different bodies with different weights fall at the same rate; this is because the weight of each body increases the speed constantly at the same rate as time goes by. Hawking explains this clearly:

Galileo's measurements indicated that each body increased its speed at the same rate, no matter what its weight. For example, if you let go of a ball on a slope that drops by one metre for every ten metres you go along, the ball will be traveling down the slope at the speed of about one metre per second after one second, two metres per second after two seconds, and so on, however heavy the ball. (1988, pp. 17-18)

The conclusion leads to Newton's first law of motion; the body moves because of its own constantly increasing speed (referring to its weight), not necessarily external forces. What is seen is that the body moves in a straight line. What would happen if an external force drives the same body? The answer lies in the second law; the body accelerates at a rate that is proportional to the force applied. (Hawking, 1988, pp. 18-19)

Newton uses his laws to illustrate the effect of the force of gravity on all bodies on the earth and distant bodies in the universe. On the earth, due to the laws that explain that every body attracts every other body, the greater or lesser attractive forces between two are proportional to the mass of each body. This can be applied to the explanation of attractive force, viz. the force of gravity, between all bodies and a massive body called the earth. The force, therefore, is the reason why all bodies reach the floor at the same rate in all cases.

Moreover, the laws of motion indicate that the farther apart the bodies, the smaller the force. This applies to the force of gravity in the universe, that predicts the accurate orbits of

bodies- the earth, the moon, and the planets. The strength of the gravitational attraction does not pull the planet in to the sun or push it farther away. (Hawking, 1988, p. 19)

The force of gravity on the earth is related to that in the universe, and the relationship shows that there is no absolute position in space. All bodies on the earth and in the universe are not in repose. One may sit still on a chair, seeing things all around moving. According to Newton's laws of motion, one cannot tell exactly which is moving, oneself or everything else, because one sits on the earth that is currently orbiting the sun and rotating on its axis. This makes it impossible to fix the absolute position of an event in space. To make it clear, there is no absolute in space. Still, Newton believed in absolute time that allows one to measure the interval of time between two events. From his point of view, time is completely separated from and independent of space. (Hawking, 1988, p. 21)

Einstein's theory of relativity argues that there is no absolute time in space. The argument for the lack of absolute time has grown out of two facts. First, nothing can travel as fast as light, a fixed and very high speed of 186,000 miles per second. Second, Newton's laws of motion prove that an observer cannot indicate how far the light can travel since the laws dismiss the idea of absolute space. (Hawking, 1988, p. 21) According to the first fact, the relativity specifies that the speed of light is identical to all observers, no matter what the different speed of each observer at that moment. And according to the second fact, the observers could not agree on the distance the light has traveled and the time that has passed because each observer will relate different positions and times to the same event.

Additionally, the theory of relativity suggests that all the measurements made by different observers are related; no single measurement is more correct than the other ones. It could

be said that the theory of relativity completely alters the perspective towards time by making it a matter of individual perspective and putting an end to the idea of absolute time.

From the viewpoint of the theory of relativity, it is impossible to talk about time without space and space without time; in my view light is an important key to combine space and time as 'space-time'. In the universe, distance can be measured accurately by means of the speed of light, and the time taken for light to travel from one point to another.

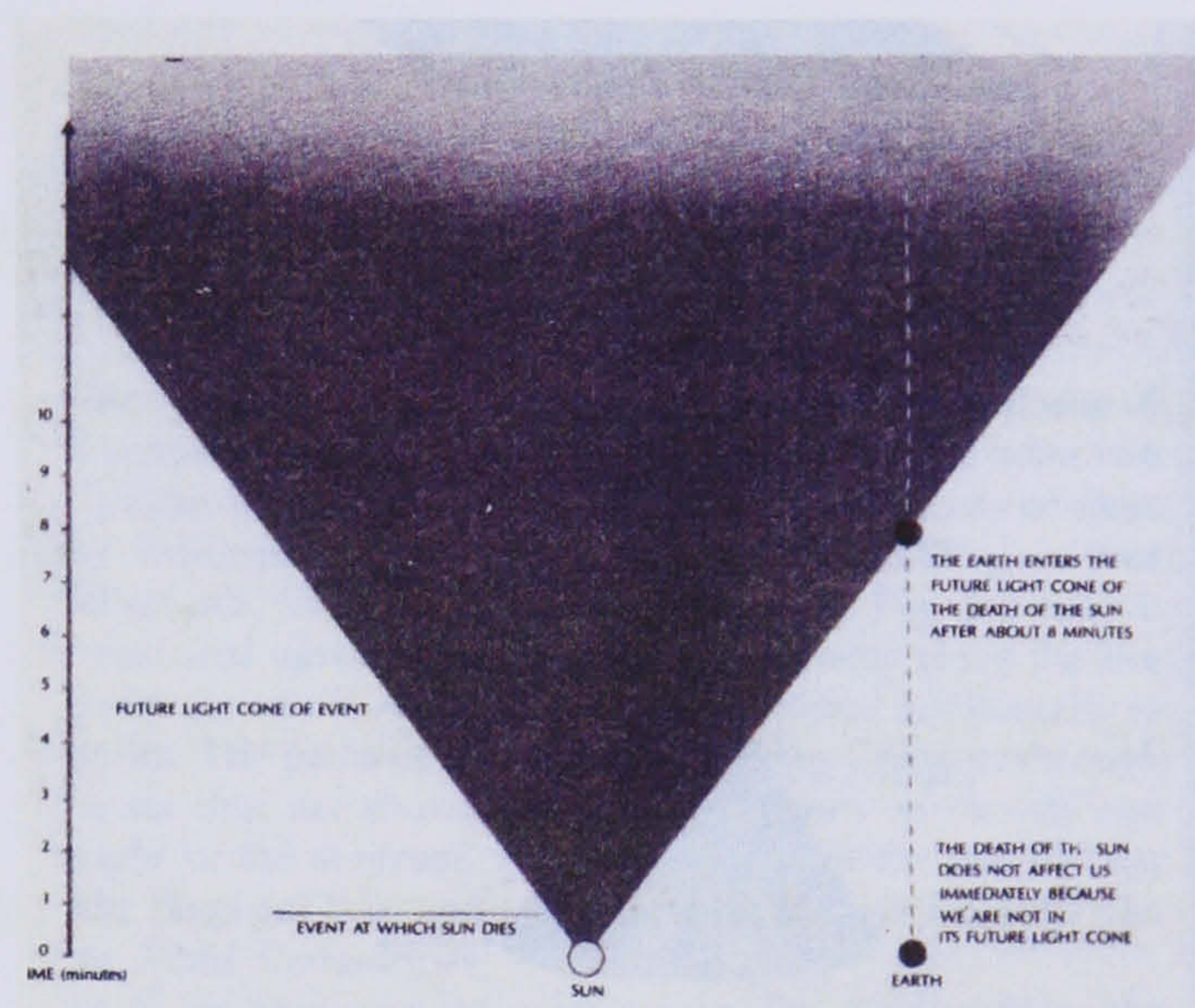


Fig. 2 An illustration of the time light cone (Hawking 1988, 30, fig 2.6)

For Figure 2, sunlight takes 8 minutes to reach the earth as the speed of light is 186,000 miles a second. In other words, the earth is 480 light-seconds away from the sun. This shows that in the theory of relativity the distance in space is deduced by the integration of the distance and speed of light that travels in space and time the light takes to complete the journey. It is likely that 'space-time' is originated as an object to measure distance in space, and, moreover, to specify the position of an event in four-dimensional space. (Hawking, 1988, p. 26)

In the theory of relativity, the way of specifying the position of an event in space is different from other means of positioning. For example, the co-ordinates are three numbers- width, length and height- indicating the position of an event in a three-dimensional space. However, these ways of describing the position of an event do not take into account that an event must take place at a specific time. Therefore, the theory of relativity removes the premise of the theory of absolute space and time, and a new set of time co-ordinates is introduced. It is the ordinary time in seconds plus the distance in light-seconds. Then, when one wants to describe the position of an event, one can use four co-ordinates; the first three numbers could be any spatial co-ordinates, and last number refers to the set of time co-ordinates. Hawking suggests that we imagine that the position of an event described by four co-ordinates stands in a four-dimensional space called space-time. (Hawking, 1988, p. 27)

As an art practitioner, I had never thought that the force of gravity and the speed of light, for example, could lead to the explanation of time. Intriguingly, the nature of time can be understood with reference to Galileo's experiment on the influence of weight of each body while moving, Newton's laws of motion indicating the effect of the force of gravity on all bodies on the earth and those in the universe, and Einstein's theory of relativity that terminates the concept of absolute time in space and alters completely our perspective of time.

Therefore, I have applied this examination of multi-subjects to the methods of giving shape to and identifying time in my art projects. Through this application, the outcome can be viewed as shown by: Projects 1, *A solo show by Toeingam Srisubut*, sees the application of traditional methods used in Thai murals and Stephen Kern's concept of the effects of the

telephone. Project 2, *Rush Hour*, demonstrates my theoretical and practical approach towards cultural subjects: media and tourism. Project 3, *When I grow rich, Say the bells of Shoreditch*¹, addresses the narrative theory of mimesis and muthos, which makes time realised in my historical and contemporary narrative elements. All of these subjects have expanded the boundary of my knowledge of time and underpinned the approach of multi-subjects as the effective way of giving shape to and identifying the temporal findings.

Secondly, I have applied the conditional relationship between time and space to my research. I am intrigued by Newton's belief that there is no absolute position in space, and Einstein's argument of no absolute time in space. This lack of absolute time and absolute space relate to the measurement of speed of light, made by each individual observer. I would like to stress a fact that Einstein's argument of the lack of absolute time is developed according to Newton's articulation of the lack of absolute space. I observe that time and space progress in the same direction. Therefore, I have applied this observation to the exploration of Bill Viola's *Going Forth by Day* (2002) and *When I grow rich*. Viola's installation features specific characteristics of time and space, which develop to have similar qualities. Time identified in *When I grow rich* addresses the development and the value of space.

Thirdly, due to Einstein's theory of relativity, I have applied the proposition that time is a matter of individual perspective, not only in the activity of measurement, but also in the production and reception of my art activities. I have considered the perspective of individuals who visited my art projects. Project 1 includes the criticism of Parkpoom Ratanarojanakool, a critic, who discovered an important issue of the work. Project 2

¹ In short, *When I grow rich*.

describes the comments of a tourist audience, whose forthright comment on my sound and performance installation has led to the evaluation of temporal findings. Lastly, Project 3 reflects on the comments of Alexander Hidalgo, an audience member, whose own learning processes have featured the recognition of time.

THE ARRIVAL OF THE PAST, THE PRESENT, AND THE FUTURE

Regarding the concept of the arrival of the past, the present, and the future, I have applied the following points of view to my research:

Firstly, I have applied the graphic illustration of the arrival of time (fig. 2) to the practice and the evaluation of *...and a real TV* (2002) in Project 1. Originally, I imagined that time would move forward as a straight line from the past to the present and the future. My discovery of the illustration of the time-light cone has altered my perspective of the travel of time. To my surprise, the operation of the sun, the speed of the sun light, and the movement of the earth and other planets in the universe play a significant role in the arrival of the past, the present, and the future. I have applied this graphic illustration to *...and a real TV* (2002) in order to create the awareness of time. I shall present a brief outline of how the illustration works as follows:

In figure 2, if the source of light stands in the space-time that is four dimensional, we can imagine that it will spread out in a three-dimensional light-sphere, like a cone shape, in the four-dimensional space. This particular appearance is relevant to the effects of the past on the present and the future. If the source of light is the sun, it emits the cone-shaped light that takes 8 minutes to travel to the earth. This means we currently see the sunlight of

generated 8 minutes ago. If the sun stops shining, the earth is not affected for 8 minutes. It can be explained that, first, the earth is an event happening elsewhere, out of the three-dimensional light-sphere, and is not affected immediately by the sun's death. On the same basis, so many events currently happening elsewhere in universe cannot affect or be affected by an event on the earth. Second, the earth would realise the sun's death when it enters the future light-sphere after 8 minutes. This means that if one knows the event in the past, one can predict what will happen in the present. If one knows the event in the present, one can predict what will happen in the future. (Hawking, 1988, pp. 31-32) Unfortunately, one has no way of knowing the present event and the future event since the past event arrives in the present.

Secondly, I have both challenged and applied the content of the arrows of time to the evaluation of my practice: *container site* (2002) in Project 1 and *When I grow rich*, Project 3. In my basic understanding, time never travels backward. However, in some occasions, I notice that my past events play a role in the present time. This makes me believe that in an art situation time does not necessarily travel in the same manner as the arrows of time. Therefore, I have both challenged and applied the arrows of time in order to evaluate the operation of the temporal elements of *container site* (2002) and *When I grow rich*.

In this paragraph I intend to present the outline of the three directions or arrows of time: the thermodynamic arrow of time, the psychological arrow of time, and the cosmological arrow of time. These three different arrows of time are connected as they point in the same direction. I will focus on the relationship between the thermodynamic arrow and the psychological arrow of time. The thermodynamic arrow of time is the direction of time in

which chaos increases as time goes by. From this quote by Hawking “... *there are always many more disordered states than there are ordered ones*” (1998, p. 162), one can see that the state of objects on the earth tend to be disordered as time progresses, like broken glasses falling down, and are unable to gather themselves and re-form their shape. The psychological arrow of time is the direction of time in which one feels time pass, remembering the past, not the future. (Hawking, 1988, p. 161) It can be said that we naturally remember a past event, but cannot predict the consequences of the same event in the future time. Hawking argues that the psychological arrow of time connects to the thermodynamic arrow of time. He compares the psychological arrow of time of humans to that of computers; before the memory or the device of a computer records a piece of information, it is in a disordered state. After a piece of information is recorded, the memory interacting with the system appears in an ordered state. However, in order to make sure that the way in which the computers record information in their memory is correct, the computer uses energy that is later dispelled as heat. Consequently the memory increases the amount of disorder in the universe. (Hawking, 1988, p. 163) It can be said that the subjective sense of the direction of time or the psychological arrow of time is operating in the same way as the thermodynamic arrow of time, showing increasing disorder as time progresses.

1.2 FORMS OF TIME IN NARRATIVE: CHRONOTOPE

Mikhail Mikhailovich Bakhtin (2000) borrows the notion of an inseparable connection between space and time from Einstein's theory of relativity to invent a conceptual framework of chronotope in historical poetics. Chronotope literally means 'time space'. My two observations of chronotope that Bakhtin describes in his essay *Forms of time and of the chronotope in the: Notes toward a Historical Poetics* (2000) shall be explored. The observations include, firstly, that the characteristics of the temporal expressions in chronotope can be viewed in language and perceived in an artistic way. Secondly, time and space in choronotope allows particular issues connecting to religions, beliefs, aesthetics, politics, and human passions, to become involved. I shall call these issues 'phenomenal motifs'. Lastly, I shall discuss how I have applied these observations to my research.

My investigation of time and space in chronotope is carried out partly because of the certain limited aspects of space-time. The nature of space-time described by Hawking relates to physical sciences, e.g. the speed of light, the gravity force of the universe, and the Theory of Relativity. Even though Hawking's space-time opens up for an individual perspective to get involved in the activity of measurement, firstly, his approach towards space-time is of a logical and scientific nature, and secondly, space-time leaves aside many phenomenal motifs existing in time and space that we socially and culturally live with. Such phenomenal motifs may seem unrelated to the scientific characteristics of space-time. However, I view that time and space in chronotope can put an end to this un-relatedness. Chronotope helps to create practical and artistic ways of engaging with time and space in my art practice in a way that include phenomenal motifs.

I shall begin with the meaning of chronotope followed by two observations on chronotope, of my own and how I have applied them to my research methodology.

CHRONOTOPE AND ITS MEANING

Bakhtin introduces chronotope as a key to explore several forms of time in historical poetics. He explains that:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. (Bakhtin, 2000, p. 84)

The fusion of temporal and spatial indicators is developed sophisticatedly and relates to the wholeness of narrative. Time relates to people and can be perceived in a way that relates to artistic values of written expression; space relates to the progressions of time, plot and history within narrative. Altogether, I propose that the time and space of chronotope offer an interconnected ground that allows characters, plot, and history to relate to one another in order to give shape to a whole novel.

THE FIRST OBSERVATION

The first observation is that the characteristics of the temporal indicators in chronotope can be viewed through language expression, and perceived in an artistic way. Bakhtin presents three types of ancient novels: firstly, the Greek Romance, secondly, the adventure novel of everyday life, and, thirdly, biography and autobiography. I shall investigate a fusion of temporal and spatial indicators in the Greek romance or adventure novel of ordeal, which are characterised as adventure-time. Its plot and its temporal indicators shall be discussed in this chapter. I shall explore the last type, biography and autobiography, in Chapter 2 when I explore the autobiographical characteristics of Kamin Lertchaiprasert's and Bill Viola's life and work.

Plot

The characteristics of adventure-time are developed with reference to all subsequent evolution of pure adventures, and can be seen through basic components of plot as described: a young man and a young woman meet and fall in love with each other. They experience a series of obstacles and are parted. They seek each other, find each other, and again lose each other. Finally they find each other and reunite in marriage. These recognisable components of plot in many Greek romances show methods of arranging lovers, their adventures, and obstacles they experience that take place in the novels. The plot unfolds artistic methods of fixing times and spaces in the narrative boundary in a specific style.

I have applied the characteristics of the plot of Greek romances to the ways I constructed various narratives in my practices. The plot of the Greek romances reveals an unlimited series of events that are combined in order to present a complicating succession of adventures arranged in the narrative boundary. The narrative configuration of the novels features more than one event, and allows a greater extension of heterogeneous factors such as agents, aims, developments, interactions, situations, and thoughts to be combined. The number of heterogeneous factors is unrestricted.

The characteristics of the plot of Greek romances have been applied to the connection that exists among narrative parts in all of my art projects. In Project 1, I installed three separate Bangkok narratives in a gallery. *Time-scape* (2002), *container site* (2002), and *...and a real TV* (2002) show different narrative situations which carry with them different aims and developments. All narratives are independent of one another.

However, I created a certain artistic element that helped an audience to find a link

among the three pieces in order to understand the concept of the show. Project 2 shows various narratives identified in London and Koh Samui. For the first instance, London narratives are seen independently of Koh Samui narratives. Due to a certain situation, the war against Iraq in 2003, the narratives of two different spaces became relevant and were combined to form new meanings of time and space for the installation. In Project 3, three individual narratives identified in Shoreditch are originally from different periods of time. The three narratives are seen as heterogeneous factors that interact to represent my thoughts on temporal development in art space.

Time

The temporal indicators in adventure-time shall be explored with reference to this quotation:

There is a boy and a girl of marriageable age. Their lineage is unknown, mysterious... They are remarkable for their exceptional beauty... They meet each other unexpectedly, usually during some festive holiday. A sudden and instantaneous passion flares up between them that is as irresistible as fate, like an incurable disease. (Bakhtin, 2000, p. 87)

The temporal indicators can be observed through language expression. *They meet unexpectedly* describes that a situation takes place at just that moment of time. It reveals their feeling of being surprised, as there is no indication of the present incident beforehand. ...*some festive holiday* refers to a period of time in a social sphere in which people gather and celebrate and when people take time off from their everyday regularities. Lastly, *A sudden and instantaneous passion flares up between them* reflects a special period of time shared by two persons, providing their intimate feelings towards each other to develop fast. It can be seen that the temporal indicators can be observed through the characters' actions.

It is possible that temporal indicators can be observed with reference to letters or language expression. I, therefore, have applied this point of view to the ways I have observed time in all of my practices. I assume that time in an art situation can be realised through tangible elements. This is the first objective that has applied to my research. Additionally, it can be seen that the first objective relates to the visual investigation of which my observational practice is central. The visual investigation allows me to identify traditional methods of linking and dividing narrative sequences as the way of realising and observing time in Thai murals.

The second objective that I have applied relates to the role of time in the Greek romances and its effect on the image of man. Bakhtin presents the unusual characteristics of the temporal indicators in the adventure-time: it “...*lacks any natural and everyday cyclicity- such as might have introduced into it a temporal order and indices on a human scale, tying it to the repetitive aspects of natural and human life*”. (Bakhtin, 2000, p. 91) It can be observed that there is no trace that indicates everyday regularities. The regular time that can be recognised through everyday life activities is suddenly removed from the plot.

The exclusion of regularities and familiarities of the Greek romance novels produce an effect on the image of hero and heroine. As there is nothing relating to what could be considered as real and organic, and there is not even any indication of historical time and era, the image of man is independent of the real biological and maturational durations. Bakhtin observes that the lack of natural aspects of human life means that people do not even age. (Bakhtin, 2000, p. 91)

Because there is nothing that can be considered in relation to the normal tracks of regular and natural time, Bakhtin presents that ‘suddenly’ and ‘at just that moment’ best characterise the adventure-time. The two phrases effectively respond to the ways all of the incidents take place in the Greek romance world. ‘Suddenly’ and ‘at just that moment’ have their own unique logic that can be described as follows:

This logic is one of random contingency [sovpadenie], which is to say, chance simultaneity [meetings] and chance rupture [nonmeetings], that is, a logic of random disjunctions in time as well. In this random contingency, “earlier” and “later” are crucially, even decisively, significant. (Bakhtin, 2000, p. 92)

The logic unfolds that can be seen through incidents that necessarily occur by chance: ‘suddenly’ and ‘at just that moment’. The incidents refer to chance simultaneity [meeting] and several chance ruptures [nonmeetings] as in a storm at sea or war. These random contingencies relate to disjunctions in times that can be recognised with reference to literary indicators of ‘earlier’ and ‘later’ in the entire contents of the novel.

I would like to present two related excerpts that constitute the elements of ‘earlier’ and ‘later’ in the novel entitled Leucippe and Clitophon as follows:

But Clitophon’s father had already chosen another bride for him. The father begins to hurry the wedding along, sets it for the following day and prepares the preliminary sacrifices. (Bakhtin, 2000, p. 92)

One must admit that Conops, who kept watch over us, had just happened that day to be gone from the house, on some errand for his mistress.... We were lucky: having gotten as far as the port of Berytus, we found a ship setting sail, whose mooring-lines had already been prepared for unfurling.” (Bakhtin, 2000, p. 93)

We can examine that **earlier** appears in *But Clitophon’s father had already chosen another bride for him*, and **later** appears in *The father begins to hurry the wedding along, sets it for the following day...* As well as the first excerpt, the second excerpt

implies **earlier** in *Conops*... *had just happen that day to be gone* and **later** in *the ship has been already for them to run away*. I would like to demonstrate that ‘earlier’ and ‘later’ in the Greek romances appear more unique and imaginative, than being based on rational durations and logical speed of time. Incidents can take place as soon as the author wishes them to do so. The temporal indicators, ‘earlier’ and ‘later’, do not necessarily introduce preciseness of movements. Therefore, approximation is central to the adventure-time.

Based on the above description, I have applied the observation of time and its effect on the image of man to my research, and this is shown by:

I consider that time and image of man are conditional and subject to each other. Let me clarify. Bakhtin points out that the characteristics of time in Greek romances lack of any natural cyclicity and exist in the abstract space. On a similar basis, it is possible to ponder that the image of man should not be distinguished from the natural law, but from the imaginary. This view partially relates to Hawking’s concept of space-time. Hawking demonstrates that time together with space has an influence on human perception. However, in Bakhtin’s chronotope, time together with space produce a different affect on the image of man. The notion of chronotope places the image of man into another context that has particular and unique qualities. I have applied the conditional relationship between man’s time and image to the examination of the relationship between my project and my audience, and that between my audience and his/her time. The audiences who have their own time in all practical art projects are especially various and specific. They include Bangkokians, locals and tourists on Koh Samui, locals in Shoreditch and Londoners. Their specific time in their own space is considered to be an important factor in the project.

THE SECOND OBSERVATION

My second observation is that the chronotope allows the phenomenal motifs to become involved. I shall investigate the spatial indicators of the adventure-time and the characteristics of the phenomenal motifs that exist in space.

The unlimited series of adventures in the plot of the Greek romances take place in spaces. Bakhtin says that the space thus appears as spatial obstacles that play a part in the lovers' searching, escaping, and captivation. However, spaces do not produce any effect that engenders a significant change in their life. Only chance or random contingency connecting to the distinctions in time can influence the hero and heroine. In other words, the spatial indicators are not as important as the temporal ones. The only value of space is that the random contingency needs to take place in the right place and the right time in order to fulfil a mission. Additionally, as the 'earlier and later' in time suggests inaccuracy of speed and temporal duration of events in different spaces, it can be comprehended that the distance in space is measured on an approximate and imaginative basis. The space can be shorter or longer and is up to an author's will. Therefore, Bakhtin views that "*The world of these romance is large and diverse. But this size and diversity is utterly abstract.*" (Bakhtin, 2000, p. 100)

As there is no real/natural time and no real/concrete space in the Greek romances, this draws out a challenging parallel with the lack of absolute time and absolute space in the Theory of Relativity of Einstein. I see that time and space in science are relative to each other and develop in the same direction. Therefore, I would urge that the temporal and spatial indicators in the Greek romances should be viewed in the similar fashion: time and space in novels are relatively developed in the same way. Time is not based on natural durations; space, as a consequence, is utterly abstract, and can be thought of

from the viewpoint of approximation and imagination. I have also applied this view to my research in a similar fashion to the way I have applied my understanding of the relationship between space and time as researched by Hawking.

Next, I shall investigate the characteristics of the phenomenal motifs that exist in time and space that lack the real/natural/concrete characteristics. My observation is that the phenomenal motifs are relative to and tie up with the type of chronotope they are fixed into. In the case of the adventure-time, the reader shall experience love motifs (e.g. first meeting, sudden passion, and melancholy), adventurous motifs (e.g. storms, shipwrecks, wars, abductions, and prison), and chance motifs (e.g. fate, omens, good fortune, force of evil, and prophetic dreams). The reader would not encounter everyday life motifs, folklore motifs, the development of everyday personalities, the seeker's path to the ultimate truth, and the relationship between a man and his civic and political acts.

Bakhtin says that certain motifs appear in certain types of novel. The following are examples: recognition appears in tragedy, and deliberations and speeches only appear in novels of rhetorical genre. It can be seen that certain motifs appear in certain types of novel exclusively.

I have applied the second observation to the ways I explored phenomenal motifs in narratives I encountered in each practical project. My methods of identifying the characteristics of motifs that exist in two categories of modern time: wartime and family time will function as examples of this observation. The characteristics of the two genres of time can be seen through movements of people, activities, and thoughts developed in time and space. Wartime is a highly controversial and complex circumstances that result from the relentless performances of conflicting parties or nations. Wartime means a period of war that features certain motifs that can lead to a war. The war motifs include

political conflict, failed negotiations, advantages, dissatisfactions, plots, and armies' preparations. All motifs can be designed either secretly or publicly to take place in pre-arranged spaces, e.g. buildings, ships, territories, the air, and the sea.¹ Great benefits can be achieved in family time through a plan set up or realised by every member of a family. The plan relates to where (space) and when (time) to be together, and what to do as a family. Space and time filled with designed motifs promote family time in which understanding, happiness, and enjoyment among members naturally flourish.²

The temporal and spatial indicators in wartime and family time contain different characteristics of motifs. The space and time of wartime are crowded with motifs featuring highly controversial issues and performances made by parties/nations. The circumstances within the wartime take place in more than one space, e.g. those of each controversial parties/nations, those for negotiations, those that are planned for attacks/war making, those for weapon preparations, those for refugees, those for injured and dead, and those for reconstruction. The temporal indicators of wartime relate to thousands of people and their doings in these diverse spaces. Apparently, wartime features a more complex process and consumes a longer period of time than the family time.

Family time has to do with fewer motifs of activities and complications. The time of a doing process can be completed within one hour, one day, or one weekend in many types of space, e.g. park, gallery, playground, or even home. The time (when to be together) and space (where to be together) of family time offer a more relaxing atmosphere and are at the opposite poles to space and time of wartime. In the situation

¹ <http://www.wtj.com> (viewed on the 14th of July 04)

² http://www.bbc.co.uk/parenting/work/betterbalance_familytime.shtml and <http://www.dailycal.org/article.php?id=15214> (both viewed on the 14th of July 04)

of family time, we will experience a plan realised by members of a family, but not a plan set up secretly by controversial nations in the same atmosphere. It is evident that the certain motifs take place and develop relatively to the certain genres of time they are in.

I have applied my identification of the conditional relationship among phenomenal motifs, time, and space from the above examples, to my search methodology. I examined and evaluated the relationship among the phenomenal motifs, time, and space in my art projects. In Project 2, I explored the relationship among time of the tourist audience, space of Koh Samui, and the phenomenal motifs which relate to media and tourism. These phenomenal motifs flourish in their own right in the specific space and time of the island. Such qualities of and relationship among the phenomenal motifs, space, and time on Koh Samui cannot be experienced in Project 1 because this project contains different phenomenal motifs. The phenomenal motifs in Project 1 relate to the issue of education and non-education and are clearly recognised in time and space of Bangkok University's in-house gallery. Finally, the phenomenal motifs in Project 3 which relate to the awareness of my cultural and historical foreignness develop in time and space of Shoreditch in which I am categorised as a foreigner.

1.3 AUDIENCE PARTICIPATION

In this section, I shall discuss the role of audience participation in relation to my practice and how it has gained an increasing importance as an evaluative tool within my research. I first recognised the significance and potential of the audience response in relation to my project, *A solo show by Toeingam Srisubut*, at Bangkok University Art Gallery in June 2002. The audience experience of the work *container site* (2002) played a significant role in noticing and recognising the temporal elements. Moreover, I observed that the characteristics of the audience participation in each of my three practical projects were markedly different from one to another. The informed audience for my first project at Bangkok University Art Gallery responded and participated in different ways to the non-art audience for *Rush Hour* at Chaweng Beach in Koh Samui. Again, particular audiences for the third project in Shoreditch, London participated in my installation in a way that has to be considered in relation to my ethical consideration. This project partly relates to local graffiti artists whose spray paintings on many public walls were applied in the installation. These differences are developed through the specific cultural, social, and economic environment in which each project was placed.

I will focus on my overall concept of the term ‘audience participation’. This chapter shall be organised as follows: The word ‘participation’ shall be identified with reference to Jean-Marie Schaeffer’s characterisation of experiencing the artworks and Johannes Fabian’s anthropological discussion of the anthropologist’s activities in fieldwork. I shall discuss the learning actions in relation to memory processes of humans with reference to Mary J. Carruthers’s articulation regarding perceiving, recognising, and remembering. The three

theoretical scopes of art, anthropology, and memory studies provide tools to identify the different characteristics of the audience participation in my three art projects.

JEAN-MARIE SCHAEFFER: EXPERIENCING THE ARTWORKS

The term ‘audience participation’ in an art context is firstly drawn from Jean-Marie Schaeffer’s essay *Experiencing Artworks* in the book entitled *Think Art: Theory and Practice in the Art of Today* (1998). In the essay, Schaeffer suggests the notion that if one wants to understand present-day art, it is important that one understands the relationship between the making of artworks and the experiencing of the artworks. (Mari and Schaeffer, 1998, p. 39)

Schaeffer stresses an importance of the audience’s reception of art as follows: when the artwork is placed in and integrated into the global social context of a society, the reception of art must be considered as an intrinsic part of art. (Mari and Schaeffer, 1998, p. 47) It can be seen that the reception of the audience is no longer irrelevant to the core of art. It becomes an important matter in the process of analysing the evolving characteristics of present-day art. Schaeffer explains further that the reception of art has to do with the audience’s personal interests and perspectives. As a result, the outcome of the reception of art by the audience is not necessarily identical to the intention of the artist who creates the artworks. (Mari and Schaeffer, 1998, p. 48) Art reception can be regarded as a combination of individual and social points of view. Both views are related; no single reception is more correct than another one. It seems to me that the art reception in the present time turns dynamic in its own right. The audience’s reception can provide alternative meanings, values, and evaluations to the artworks.

There are two points from *Experiencing Artworks* that shall be discussed and which have been applied to my research: the experiencing actions of the audience and how the artworks are experienced. Firstly, Schaeffer indicates certain actions of the audience when he/she experiences art as follows:

But what are we doing when we are on the reception side of art? We are looking at the artwork, we are pondering it, we are reacting to it, etc. This means that we are experiencing the work... (Mari and Schaeffer, 1998, p. 48)

Schaeffer suggests clearly that the ‘experiencing’ can be recognised through the actions of looking, pondering, and reacting. Additionally, he makes the point very clearly that the audience is more interested in experiencing than in taking part in art. (Mari and Schaeffer, 1998, p. 48) He does not explain further what he means by ‘taking part in art’. I anticipate that it refers to some actions beyond (and, of course, including) looking, pondering, and reacting. It can involve the audience’s presence that plays a role in the art process. In this way, I do not present that the audience helps the artist to create a work, but he/she engages in the art situation in a way that fulfils the art process. In other words, his/her ‘taking part in art’ can lead us to understand the intrinsic characteristics of the artwork. I shall pause the discussion of ‘taking part in art’ at this point and explore this further when I discuss Fabian’s idea of the anthropologist’s physical presence in the fieldwork.

The second point that I will focus concerns the outcomes of the audience’s learning actions.

Schaeffer explains two basic modalities of the audience reception of artworks:

- I. An artwork can be experienced as a sign for something else (as an index of social distinction, as a symptom of an underlying social or psychological causality, as an exemplification of technical skill, etc.)
- II. An artwork can be experienced as an operating structure (as a sign-structure, a perceptual structure, an imaginative pattern, and so on. This is the case of course when an artwork functions aesthetically... (Mari and Schaeffer, 1998, pp. 48-49)

What I am trying to pinpoint through the above quotation is that the two modalities show how artworks can be experienced; the experiences are necessarily preceded through the audience's learning actions of looking, pondering, and reacting. What can be realised from the modalities are the intellectual characteristics of the artworks that are obtained through the outcomes of art reception. Furthermore, these experiences cannot be achieved through human's visual faculties. Eyes see colour, shape, form, and texture. Eyes see neither an index of social distinction, a symptom of an underlying social or psychological causality, nor an operating, aesthetic structure. However, the combinative actions of looking, pondering, and reacting can reveal intellectual properties embedding in the artworks, as the above quotation has stated. The term 'audience participation' shall be developed further with a reference to Johannes Fabian whose discussion creates a parallel with the learning actions of the audience in art space.

JOHANNES FABIAN: LEARNING PROCESSES AND PHYSICAL PRESENCE IN THE FIELDWORK

Johannes Fabian presents an important argument in his book entitled *Time and the Other: how anthropology makes its object* (2002). His argument is that “..the temporal conditions experienced in the fieldwork and those expressed in writing (and teaching) usually contradict each other” (Fabian, 2002, p. 71) This argument reveals two activities in anthropology, which include firstly the activity of collecting data of other cultures and societies in the fieldwork, and secondly the activity of interpreting and analysing ethnographic knowledge in an institute. Fabian (2002, p. 71) views the latter activity in an institute as pronouncing knowledge from a distance. He explains that, in the early history of anthropology, the two activities were carried out by different persons and institutes. Moreover, in the present day, empirical research is used verily from country to country,

from practitioner to practitioner. In the past and present fieldwork, the aim of research activity is simply to produce data; in the institute, the data is used, selected, manipulated in ways that a theoretician sees appropriate. (Fabian, 2002, p.72) He point outs that time is an intrinsic element of the two activities, as time plays a role in their progression. However, time in the two activities is active in a different way. Time in the fieldwork relates to a shared temporal period between the researcher and the researched. While, time in the institute involves writing that is crowded with implications of time, some of which lead to temporal ambiguity in an anthropological context specifically. (see Fabian, 2002, pp. 75-76) As a result, the contradictory use of time in each activity leads to the contradiction between fieldwork research and anthropological epistemology. I shall not discuss this contradiction further, but shall focus on a small part of his argument describing the activity of individual ethnographers in the fieldwork.

In his discussion *In My Time: Ethnography and the Autobiographic Past*, Fabian discusses the characteristics of reports resulting from some sort of concrete encounter between individual ethnographers and members of other cultures and societies. The characteristics of these reports lead us to experience two necessary elements needed in the fieldwork: the personal presence of ethnographers and their learning processes. Fabian says that the personal presence is required for the collecting and recording of data prior to their being deposited and processed in institutions of learning. (2002, p. 95) Fabian doesn't describe the learning processes in the same way as Schaeffer does. However, we can understand the learning processes in the fieldwork through this explanation regarding the anthropological writing:

Anthropological writing may be scientific; it is also inherently autobiographic. This is not limited to the trivial observation that ethnographic reports are sometimes crowded with anecdotes, personal asides, and other devices apt to enliven an otherwise dull prose. (Fabian, 2002, p.87)

Fabian's explanation shows that the anthropological writing is developed through the ethnographic reports which sometimes contain the elements of anecdotes and personal asides of individual ethnographers. Anecdotes and personal asides are key words that lead me to realise the possible learning processes of ethnographers in the fieldwork. It should be realised that in order for individual ethnographers to collect and record the data, their learning processes play a role. The learning processes enable ethnographers to make note and story of what they experience directly, and to consider which data should be collected and recorded for theoretician in the institute. It can be also seen that the outcomes of the fieldwork, the ethnographic reports, are produced specifically through the individual ethnographers' personal presence and their learning processes in temporal and physical distance.

Now, I would like to bring us back to the two words that I proposed at the beginning: 'experiencing' and 'taking part in'. In my view, if the individual ethnographers perform the actions of collecting and recoding the data of other cultures and societies with reference to the actions of noticing, pondering, and reacting only, the word 'experiencing' seems appropriate. However, according to Fabian's explanation regarding the varying periods of time in the fieldwork, we may see different angles of the learning actions of ethnographers. Fabian explains:

...fieldwork varying periods spent on getting over culture shock, fighting loneliness and some humiliating tropical illness, coping with the claims of the local expatriate community, and learning about corruption in the local bureaucracy...” (2002, p. 94)

From this quotation, it can be seen that in front of the reports are experiences of individual ethnographers who make an observation on other cultures as the object of anthropology.

Behind the reports are difficulties in time and space, which may or may not be literally described. However, I see that these difficulties behind the reports reveal the fact that in order for ethnographers to access the object of anthropology, they have to engage in or participate in the temporal and spatial locations of other cultures. Their ethnographical reports may hide or exhibit the actions of ‘getting over culture chocks’, ‘fighting with loneliness’, ‘coping with the claims’, and ‘learning about corruption’. All of these actions indicate that the ethnographers are both physically and psychologically in the object of anthropology, not staying, viewing it, and making notes about it from outside.

Importantly, I view that all of these actions are irrelevant to Schaeffer’s concept of experiencing. Let us consider ‘learning about the corruption in the local bureaucracy’ as an example. The purpose of this action does not focus on describing how the corruption in the local bureaucracy can be experienced. This action reveals the ethnographers’ awareness of how to get through uneasy situation in order to access the object of anthropology. ‘Learning about the corruption’ therefore refers to any means of avoiding a possible obstacle that can delay ethnographical processes in the fieldwork. As a result, I see that the word ‘participation’, rather than the word ‘experiencing’, should be considered for the matter of the learning actions in the fieldwork. Participating can illuminate the overall characteristics of the ethnographers’ actions, the environment which the object of anthropology is in, and the intrinsic characteristics of the object of anthropology.

I have applied Schaeffer's and Fabian's discussion of the evaluation of my audience participation on an individual basis. It can be seen that the physical presence and the learning processes are two important elements in an art situation and in the fieldwork. The physical presence and learning process of an art audience are significant as they help us to understand the characteristics of present-day art. Those in the fieldwork are important as they are used in the institution to generate the anthropological knowledge. (In this case, I do not focus on the contradiction between the practices and the theories in anthropology.) As a result, I see that the word 'participation' is appropriate in describing the overall characteristics of the audiences in my three projects. The audiences were encouraged not only to look, ponder, react, but also to participate in the artworks through their physical presence and learning actions in various ways that help to fulfil the artworks.

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However, the term 'audience participation' still needs further discussion. Schaeffer says that the art reception depends on the audience's personal interests and perspectives; Fabian mentions about the actions of collecting and recording data through the physical presence in the fieldwork. I see that these learning actions, at this stage, relate to mechanic parts of our physicality, and need further clarification. I shall look into the learning actions that take place in our physical body with reference to Mary J. Carruthers's memory studies that involve perceiving, recognising, and remembering.

MARY J. CARRUTHERS: THE MEMORY STUDIES

.Mary J. Carruthers's explanation of the characteristics of memory are discussed as follows:

“...memory is a kind of photographic film, exposed (we imply) by an amateur and

developed by a duffer, and so marred by scratches and “inaccurate” light-values.” (1994, p.1) The quote implies that memory appears like an image that is blurred, imprecise, and, to some degree, transformed from the original entering material, or according to (we imply), from the objects that used to be in front of the lenses. An individual, however, who carries a memory image, must know what it is about, even if unclear, and partly or wholly altered. This demonstrates a single process of memory starting with the entrance of the original material and resulting in the transformative production that allows the individual to visualise the subsequent memory.

The investigation of the characteristics of memory involves the following processes: perceiving, recognising, and remembering. Perceiving shall be firstly discussed. The perceptual process begins when original material enters the brain. Frederic C. Bartlett (1967, pp. 187-191) explains this process that the original material generates sensory pattern that is somatic or bodily in nature, and relates to a factor in the perceptual process that develops the sensory pattern into something which has distinctive and abstract qualities. Bartlett intentionally leaves this factor ambiguous, as it is impossible to ascribe to any localised physiological apparatus in the body. According to Carruthers (2001, p. 17), whatever getting into the brain and causing an impression is varied, and one of many possibilities can be a perception that is necessarily rendered through tactile senses. The sensory pattern can be derived from any visual, auditory, and tactile materials and perceptions. However, not every single item of sensory material and perception can produce a psychological foundation for perceiving; only selective or preferred sensory pattern can produce an effect and stimulate the process of perceiving.

Secondly, recognising or recalling occurs after the selective sensory pattern provides psychological reactions, and the ambiguous factor develops psychological reactions into something supplemented by an attitude or orientation. When the material or perception comes back to mind again, the brain starts to compare and judge the likeness between what has been previously recorded in mind and the re-presentation for accuracy. Recognising can occur through something unspecific, having abstract qualities, or providing a feeling of familiarity as well.

Thirdly, the characteristics of remembering shall be discussed. The characteristics are obviously more certain and well organised in terms of psychological effects than those of recognising and recalling. Remembering enables an individual to indicate traces of things preserved more precisely; even though things kept are of abstract concept. Let us look at certain factors that make the process of remembering more stable. When entering the mind, all kinds of original sensory material and perception are altered into a 'see-able' form. This 'see-able' form has been widely regarded and documented as 'representation' or 'sort of pictures' that must be seen or scanned by the eye of the mind. The mind visually, not pictorially, encodes these 'see-able' materials, like writing or stamping. The material is organised for accurate recollection, however, not in the same way as the writing is organised with grammar. This unfixed arrangement of the memory process permits the mind to recall the 'see-able' materials or 'representation' in many ways: simply, re-matching with or assimilating the previously encoded images, and, elaborately, blending with pre-encoded images, and analysing the combined images. Thus, the mental image as a final production of the memory process does not just represent what is not present to us, but also their relationship to something else.

Finally, I have applied the process of remembering to the way I evaluated my audience's memory in *time-scape* (2002), and ...*and a real TV* (2002) in Project 1. The memory process relates to three activities: causing a physical change into the 'representation' or 'see-able' form for storing, visually encoding the 'representation' like writing or incising into the matter, and simply recalling/reduplicating, or elaborately constructing and analysing the mental images. The mental images are always filled with personal intention and influence the owner to form an opinion. From this point of view, it reflects that the process of memory and the final production, known as the mental image, are of the personal faculty. The process starts when the individual receives the original information, stores it in the brain, and recalls it when he experiences a re-presentation. The result is a pure re-production that contains sensory pattern, attitude, and something that mediates the memory and causes knowledge.

CHAPTER 2: TWO CASE STUDIES OF *NORMAL & NATURE* BY KAMIN

LERTCHAIPRASERT AND *GOING FORTH BY DAY* BY BILL VIOLA

This chapter shall explore two art installations *Normal & Nature* (1997) by Kamin Lertchaiprasert, a Thai artist, and *Going Forth by Day* (2002) by Bill Viola, an American artist. The two art installations were created in different cultural milieux and geographical environments. However, the two installations reveal two noteworthy parallels that shall be investigated. The first parallel is that between the two artists' autobiographical characteristics evident in their publications and works. The second parallel is that between their artistic engagements of time. These two parallels allow the audience to explore different angles of thought, time, and space based on the different cultures and environments they are in.

Eleanor Heatney's review *Parallel Lives: Montien at Asia Society and Chen Zhen at P.S.1* (2003) examines parallels between Montien Boonma's and Chen Zhen's life and work. Her review encouraged me to apply this approach to investigate parallels between the life and work of Lertchaiprasert and Viola. Heartney focuses on how their illness produced profound influences on their life and their works. She concludes that:

By happy coincidence the simultaneous appearance of these two exhibitions pointed up the similarities of their concerns. For both artists a nearness to death led to a deeper awareness of links between the body and the mind, and to a sense of interconnection with all things on both sides of the great divide. (2003, p.52)

The two random contingencies of Boonma's and Zhen's life and works charged with dissimilar social and cultural backgrounds lead to intriguing connections between their physical body and their inner mind. These different approaches in their art offered various perspectives for us to explore the dilemma between the two worlds they encountered.

Normal & Nature and *Going Forth by Day* is a new pair of random contingencies. I shall investigate the outcomes of their personal, artistic, and philosophical approach to the forms of time developing out of the installations. The development of this chapter shall begin with the brief outlines of *Normal & Nature* and *Going Forth by Day*. Next, I shall present M.M. Bakhtin's investigation on the autobiographical characteristics of ancient autobiography and biography. The characteristics of these types of narrative apply to Lertchaiprasert and Viola's publications and installations. Finally, the palpable forms of time that grow out of the two installations shall be discussed.

Normal & Nature was exhibited at Tadu Contemporary Art Gallery, Bangkok in 1997. It demonstrates Lertchaiprasert's exploration of self-awareness indicating the intrinsic connectedness between time and experience. The artist's personal experience is a central subject that enables him to experience time. The show comprises a series of 365 charcoal drawings on paper that feature the graphic and literary records of his everyday narratives. The work commenced on the 14th of August 1995 and took one year to complete. Each day throughout the year, Lertchaiprasert drew an image of his own personal narrative that happened in that day. The drawings involve his private activities, social life, family, colleagues, and the community in which he lives. Then, he expressed in writings his own way of comprehending and evaluating that narrative with reference to a book entitled *Upalamanee*, a biography of the Venerable Ajahn Chah Supattho¹. The artist states:

I was searching for the meaning of life and the value of art, until I read this book. It made me understand that Buddhism is a way that leads to 'Ultimate Truth', with very clear directions on the various steps towards that 'truth' and how to practice. When I understood the contexts of this book, I decided to put the Buddhist method into the practice. (Lertchaiprasert, 1997, p. 24)

¹ In short, Ajahn Chah.

There are two issues to be considered: first, *Upalamanee* plays an important role in fulfilling his personal aim of searching for the meaning of life and the value of art. Second, as the book provides clear instructions for the artist to relate to the ultimate truth articulated by Ajahn Chah, this impression inspires Lertchaiprasert to combine the practices from two different cultures in the same process. The process of art is thought of as a parallel of the Buddhist practice of achieving the truth. Therefore, what we may experience from his charcoal drawings and writings might not necessarily be the ultimate truth for every audience. It is the artist's experimental philosophy that is formulated through a close parallel between art and religious exercises. Such direct, and open philosophy invites us to consider what the writings mean to the artist and perhaps to us as well.

Viola's *Going Forth by Day* was exhibited at the Guggenheim Museum, New York in 2002. It is a video installation comprising five digital screens that are named as *Fire Birth*, *The Path*, *The Deluge*, *The Voyage*, and *First Light* respectively. *Fire Birth* is projected on the wall over the main entrance. It features a male body performing under water. The orange rays of light permeate the moving image, and visually add the warmth to the water. The warmth of orange light and the slowed down movement of performance transform our perception. They lead us to a notice that this life form could live in the fluid. The hands and feet in the foreground showing fingers and toes in detail with a blurred background of the rest of the body remind us of an ultrasound image of a baby in a womb. *Fire Birth* indicates another state of living.



Fig. 3 Bill Viola, *Going Forth by Day (Fire Birth)*, 2002. Video/sound installation in five parts, dimensions variable. Deutsche Guggenheim Berlin. (Viola 2002, 17)

The Path shows an ongoing movement of people who walk along a path through the forest in good weather. This scene appears neutral, effortless, and comfortable. However, what becomes questionable is an absence of the two poles of the people's journey. The costumes help to identify various places they might be from, but where are they going? Their unhurried movement gradually draws our eye to observe and to interpret. Their destination of the journey is abstract. The lack of certain polarity makes their walking and the path in the forest space turn strange. They are not in a space that is on any geographical map. The space metaphorically indicates the middle of nowhere.



Fig. 4 Bill Viola, *Going Forth by Day (The Path)*, 2002. Video/sound installation in five parts, dimensions variable. Deutsche Guggenheim Berlin. (Viola 2002, 26-27)

The Deluge shows people walking along a street in front of a stone building during the day. Their walking is different from the unhurried flow of walking in *The Path*. This rush walking in *The Deluge* relates to day-to-day events. People move settees, lamps, and other possessions from the building. All make us initially believe that the overall situation expresses 'everyday life' that constitutes part of human' existence. Suddenly, yielding, screaming voices followed by people' rushing, running across the scene shift our expectation. The scene reveals an unanticipated moment featuring water flooding violently out of the building. In my view, the torrential water encourages me to link this scene with the quality of 'sudden' and 'at that moment' (see Chapter 1.2) effects in the adventure-time in the Greek romances. *The Deluge* has the imaginative and artistic quality of narrative.



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Fig. 5-7 Bill Viola, *Going Forth by Day (The Deluge)*, 2002. Video/sound installation in five parts, dimensions variable. Deutsche Guggenheim Berlin. (Viola 2002, 39, 41, 44-45)

The Voyage shows a vast landscape. There is a small house on the hill overlooking the sea. An old man lies ill on a bed, and is comforted by his son and his son's wife. There is no clue for me to guess who a man sitting cross-legged in front of the house is. He wears a hat that protects his eyes from getting tired from the sun in the afternoon time. He looks down to a boat off the shore where workers are busy loading possessions. An old lady sits on a chair nearby, waiting and watching. There are two simultaneous situations: the first situation is taking place on the hill, and the second one off the shore. Suddenly, the two events are conjoined. The son knocks on the door; there is no answer. At the same time, the old man reappears on the shore and is welcomed by the old lady. The conjoined situation implies that the old man dies, and joins his wife who had been waiting for his arrival. The old couple start their journey to the distant sea. Their journey encourages the atmosphere of *The Voyage* to turn strange and imaginative. The journey does not take place in the physical world as the scene suggests. It is the world in which the couple travel after death.



Fig. 8 Bill Viola, *Going Forth by Day (The Voyage)*, 2002. Video/sound installation in five parts, dimensions variable. Deutsche Guggenheim Berlin. (Viola 2002, 47, 53)

The final screen, *First Light*, shows a group of people wearing rescue uniforms and working near the flooded area. It is night-time. In the foreground stands a middle-aged lady. She is quiet and looks towards the flooded area. Time passes. Everybody gets tired and falls asleep. Suddenly, a face of a young man slowly emerges from below the surface of the water. He rises up unconsciously into the sky. The rain starts. Everybody gets up, gathers his/her equipments, and leaves the scene. The situation implies that the young man has died, drowned in the water. The middle-aged lady who could be his mother along with the rescue team searches for him. Until the moment in which the young man is invisible to everybody's eye, his body moves from under water up to the sky. This particular situation raises an important awareness: it is we, the audiences, who witness the unusual and disturbing occurrence. *First Light* enhances our perceptive involvement in the scene.



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Fig. 9-10 Bill Viola, *Going Forth by Day (First Light)*, 2002. Video/sound installation in five parts, dimensions variable. Deutsche Guggenheim Berlin. (Viola 2002, 60, 62)

Going Forth by Day visually depicts a limbo state of human beings. There is no beginning or end to each situation. Human existence in the five screens is described variously through relationships among individuals influenced by social surroundings, random contingencies, nature, and Viola's family's narratives.

THE AUTOBIOGRAPHICAL CHARACTERISTICS

Normal & Nature and *Going Forth by Day* reflect autobiographical characteristics as articulated by M.M. Bakhtin. He identifies two types of autobiography in classical Greece. The first type is named Platonic; it focuses on an individual's autobiographical self-consciousness that reveals 'the life course of one seeking true knowledge' which Bakhtin suggests we view as a type of chronotope. The characteristics of the first type is described as follows:

The life of a seeker is broken into precise and well-marked epochs or steps. His course passes from self-confident ignorance, through self-critical scepticism, to self-knowledge and ultimately to authentic knowing...(Bakhtin, 2000, p. 130)

The Platonic type concentrates on the seeker's path that unfolds clear steps of life or significant events that enable one to educate oneself through one's self-explorative methods.

The second type is the rhetorical autobiography and biography. It concentrates on "encomium" – the civic funeral and memorial speech. Bakhtin explains that the second type of autobiography and biography is very much about how the public esteems someone publicly, or how someone admires him/herself in the presence of others. A purpose of these actions is to glorify and honour one's good deeds that relate to public issues. This type is no longer about one's own personal consciousness, individual aspirations for life, and intimate or private secrets. The image of this man is explored from all sides and can be referred to from public points of view.

An aspect of the second type of autobiography and biography intrigues me: the importance of this type focuses on an external relationship between a man and his environments and/or public. This suggests a real life chronotope that is based on civic and political events. Let us explore what Bakhtin means by a man's external relationship with the environment and/or the public.

There are two key words that shall be explored: firstly, the exteriority of the Greek man, and, second, a space in which the Greek man lives. These expressions are counted as keys that lead to the relationship between a man and his environments and/or public. Bakhtin

claims that the exteriority of man refers to two aspects of man- internal and external- which the Greek did not know. He describes that:

Our “internal” was, for the Greek’s conception of man, laid out on the same axis as our “external,” that is, it was just as visible and audible and it existed on the surface, for others as well as for oneself. (2000, p. 135)

The internal for Bakhtin refers to a mute internal life, a mute grief, and mute thought that are alien to the Greek (Bakhtin, 2000, p. 134). As a result, from the quotation above, Greek’s sense of the internal is not different from the external. Every aspect of man is necessarily seen and heard on the surface of the autobiography and biography. The important thing about the exteriority of the Greek man is that his actions must somehow be incorporated into others’ actions. The image of man must relate to others who were referred to on the same surface. This suggests his real-life chronotope that is attested by the event and the human environment, and leads to the survey of the space in which his existence dwells.

The second phrase refers to the characteristics of space in which the image of man exists as an organic human collective or as ‘folk’. (Bakhtin, 2000, p. 135) There is nothing alien or strange in the territory. He knows his environments, and is there for others. The image of man, his activities, other men, and the space are open and transparent in nature. However, when the man’s real-life chronotope is depicted into a form of autobiography and biography through the social and political processes in the public square, this particular public square becomes substantial. Bakhtin explains it as follows:

But the square in earlier (ancient) times itself constituted a state (and more- it constituted the entire state apparatus, with all its official organs), it was the highest court, the whole of science, the whole of art, the entire people participated in it...the laying bare and examination of a citizen's whole life was accomplished and received its public and civic stamp of approval." (2000, p.132)

The public square in the ancient sense can possibly refer to a space in the man's territory that contains familiar elements. It is neither any square occupied by theatre, common audience, or any forms of entertaining activities nor the state and official society of the elite, along with their official arts and sciences. (Bakhtin, 2000, p.132) It is the public space/square in which everybody is equal and can express his/her ideas and opinions towards a citizen's life to get public approval. The public square features rather inclusiveness than exclusiveness.

Next, the autobiographical characteristics of Lertchaiprasert's written publications and his *Normal & Nature*, and Viola's and his *Going Forth by Day* shall be discussed.

1964	: Born in Lopburi, Thailand.		: Solo Exhibition <i>GAW ERY GAW GAI</i>
1968 - 1971	: Attended School at Charouklom Withaya, Lopburi.		at Visual Dhamma Gallery.
1972 - 1974	: Attended boarding school at Samook Christian Withaya, Chonburi.		Bangkok and Dialogue Gallery, Bangkok.
	: Interested in God.	1992	: Interested in physics.
1975 - 1977	: Moved to Bangkok		: Third Time came back to Thailand.
	: Attended school at Sritabhut Bumroong, Bangkok.		: Solo Exhibition " <i>Niras Thailand</i> " at Dialogue Gallery, Bangkok and Silom Art Space, Bangkok and The Art Gallery of Faculty of Painting and Graphic Arts, Silpakorn University, Bangkok and CON-tempus, The Bangkok Fine Arts Center, Queen Sirikit National Convention Center, Bangkok
1977	: Interested in Art.		: Interested in Children Art
1978 - 1981	: Attended College of Fine Arts, Bangkok.		Desired to move back from New York to Bangkok, Thailand for good.
1981	: Changed name from "Muangnging Sae Lao" to "Kamin Lertchaiprasert".		: Solo Exhibition <i>Muangnging Sae Lao</i> at Dialogue Gallery, Bangkok, The National Gallery, Bangkok, and Faculty of Fine Arts, Chiang Mai University, Chiang Mai.
	: To 1987 : Attended Silpakorn University, B.F.A. in Print Making.		: Learned how to drive.
1982	: Interested in Photography.	1993	: Learned how to love again.
1983	: Lost my mother from an accident.		: Solo Exhibition <i>What's in My Mind</i> at CON-tempus. The Bangkok Fine Arts Center, Queen Sirikit National Convention Center, Bangkok.
1984	: Travelled in Europe.		: Married with "Pawana Lertkhampeesin"
1987	: Solo Exhibition Photographs and Prints. Selected "Out Standing Young Artist of the Year" by the Silpakorn University Art Gallery.		: Impressed by "U-Palamanee" the Biographical Book about Luang Poh Cha Supattho.
	: Moved to New York City, U.S.A.	1994	: Interested in meditation.
	: Worked at Photo Shop.		: Interested in YOGA.
1988 - 1990	: Worked as a busboy.	1995	
1989 - 1992	: Worked as a printer for other artists.		
	: Broken heart.		
1990	: Interested in eastern philosophy.		
	: Desired to give up being an artist.		
	: First time came back to Thailand.		
	: Became a monk.		
1991	: Second time came back to Thailand.		

Fig. 11 Selected Biography of Kamin Lertchaiprasert (Lertchaiprasert 1997, 137)

Autobiographical characteristics are central in Lertchaiprasert's several written publications. He merges his personal, intimate, and private narratives into his professional exercises by describing these narratives in forms of timeline biography and episodic stories on many occasions. His selected biography (Lertchaiprasert, 1997, p. 137) shows not only his educational qualifications and important exhibitions, but also his personal and private matters. His personally published publication entitled *The Temporary Truth* (1999) describes certain narrative events that play an important role in enabling him to achieve new dimensions of meditation. The narratives include some of his students who taught him to experience alternative perceptions of art, and his two years old daughter who

communicated without words that a child had sophisticated thoughts and feelings.

Lertchaiprasert's narratives are about people whom he knows and who inspire him. The situations took place in his environment. He selected unique narratives and narrated them by himself in his art-related publications.

Similar characteristics of relating his own narratives appear in *Normal & Nature*.

Lertchaiprasert used images to relate events in his life and used words to comprehend and evaluate them. The installation portrays the exposition of the double-stranded theme of the installation: the autobiographical events based on daily sequencing, and the words inspired by *Upalamanee*, expressing his self-subjective evaluation. Basically, the temporal sequence based on day duration is an overall device that the artist uses to construct his one-year records. The first two records, however, suggest a different characteristic of time. On the first day of his record, the 14th of August, his birthday, he drew a newborn baby indicating himself and wrote '*Born from the emptiness, die to the emptiness, what gain for the happiness and suffering in emptiness*'. On the second day, the 15th of August, a rectangular shape indicating *Upalamanee* and the words explaining '*To comprehend Dharma, must understand, make mind empty*'.



Fig. 12-13 Kamin Lertchaiprasert, *Normal & Nature*, 1997 (Records of the 14th and the 15th of August 1995) Charcoal on paper, 35.5 x 100 cm, 366 pieces. (Lertchaiprasert 1997, 43)

These two records display a contemplation of a condensed period of time starting from the day he was born to the time he was interested in the book. From the third day onwards, his records are based on daily sequence. The first two days of his records show his transformative use of time to emphasise that the rest of his autobiographical records are inspired by *Upalemanee*.

The autobiographical characteristics are also dominant in Viola's written publications, especially those in forms of chronological biography and acknowledgements. Firstly, the chronological biography shall be looked at. His methods of relating own experiences and perspectives are quite close to those of Lertchaiprasert. Viola combines personal narratives into the timeline of his career developments. The chronology in an exhibition catalogue

entitled *Bill Viola* (1997, pp. 196 -197) expresses the timeline of his life as an artist incorporating by personal and significant events.

Secondly, the acknowledgements reveal his relationship with many people who relate to his creative processes. Let us look at the excerpts, focusing on his personal and working relationship with his wife and partner, from the acknowledgements of two publications as follows: firstly, his acknowledgements in a book entitled *Reasons for Knocking at an Empty House*:

I want to thank Kira Perov for her insight, too many late nights, and dedication to insuring that this book... would be the best possible object of her efforts and the most accurate reflection of the work and ideas we both share and care deeply about. (1995, p. 8)

Secondly, an excerpt in an exhibition catalogue entitled *Going Forth by Day*:

As always in our 24 years of working together, her creative and practical insights have proved essential to me in the creation of this work. (2002, p.118)

The above acknowledgements reflect aspects of the second type of Greek autobiography and biography. Viola publicly expresses his thankfulness to Perov. Her associations are not mute. Viola turns her 'touches' behind the scene onto the same surface of his life through literally praising her in his publications. It could be seen that his wife incorporates Viola's real-life working time. Her existence is present and evident.

The autobiographical characteristics are illuminated in *Going Forth by Day*. The circumstances in this installation are directly based on his personal consciousness and experiences. The scenes *The Voyage* and *Fire Birth* shall be examined. *The Voyage* is particularly dedicated to his father's memory. The two simultaneous occurrences in the

same scene refer to the artist's family events and narrative imagination extended out of them. His father moved to live with his family in California, became ill, and passed away. Viola went through his father's possessions- the contents of his old house- that were shipped from Florida. He explains that:

I'd like to think that the unfinished act of his relocation is now complete and that he has journeyed well beyond the Isles of the Blessed to join my mother in a world where his material possessions are no longer needed. (Viola, 2002, p. 115)

The Voyage does not only relate to Viola's authentic experiences; it also shows his innovative ways of contemplating a parallel between the two worlds in which he and his parents live in the opposite sides of the great divide.

The performance of a man under the water in *Fire Birth* refers back to in earlier pieces by the artist, e.g. *The Passing* (1991), *Stations* (1994), *The Messenger* (1996), and including *Nantes Triptych* (1992) that shall be considered.



Fig. 14 Bill Viola, *Nantes Triptych*, 1992. Video installation, dimensions variable. (Morgan 1993, 28)

Nantes Triptych features three screens of moving images side by side. The left scene shows a woman comforted by her husband, and giving birth to their newborn baby. The middle scene is a performance of a man with clothes on under water. The right scene shows the artist's mother on her deathbed. The right and the left scenes refer to Viola's two

substantial events in 1991. It was the year in which he lost a loved one, his mother, and welcomed a new born, his second son. Celia Montolio presents a response towards *Nantes Triptych* that: "...the reaction is to rub out the borders with which we usually categorize feeling." (Viola, 1994, p. 176) This statement implies that the scene of birth and that of death are of opposite feelings, and the middle screen is in between these two extremely sensitive polarities. It illuminates the artist's unsettled emotions between birth and death, encouraging an inner awareness that words cannot be used to clarify. As well as the middle scene of *Nantes Triptych*, *Fire Birth* illuminates an indeterminate state between death and reincarnation, implying his inner awareness developed through the two events in 1991.

The autobiographical characteristics in the two installations are not necessarily of the process of an individual who takes an action of writing words explaining events in his/her own life. Instead of using words and sentences, Lertchaiprasert engages in an action of drawing and calligraphically writing about his daily events incorporated by *Upalemanee*; Viola creates five narrative circumstances that explain simultaneous occurrences linking to his personal narratives and experiences. All are bonded to form multi-narrative feature for the installation.

The two exhibitions show Lertchaiprasert' and Viola's individual methods of breaking their biographical time into clear and well marked steps or states. *Normal & Nature* shows one year of Lertchaiprasert's life divided into 356 temporal steps with reference to the constant sequence of time based on day. While *Going Forth by Day* expresses Viola's life, of which its certain periods are marked into five states specifying narrative predilection and importance. These five narrative states imply a continuous circularity and an intrinsic

relationship among them. All of the narratives implying various temporal steps or states of life prove themselves as solid evidences for the artists' real-life chronotope.

Even the two central exhibitions are initially presented as containing autobiographical qualities, these qualities are different from autobiographical elements found in the Greek biography and autobiography. The Greek narratives express matters of what happened in one's own life, as direct and authentic evidence, in order to be granted civic stamp of approval. (Bakhtin, 2000, p. 132) As a result, the image of the Greek man has to achieve a laying bare and public quality. On the contrary, when Lertchaiprasert's and Viola's artworks come into the public space (galleries and museums), the artworks can no longer be considered as purely or solely personal matters. The artists contemplate their own experiences, and fuse artistically their thinking, evaluation, and self-awareness into their art practice. The artworks demonstrate their personal knowledge. Therefore, the relationship between the installations based on the artists' personal matters and the public space/square deviate from the public nature understood by the Greek. This relationship can be observed in the participation of the audience with the artwork in the art space, in which the artists bring in their knowledge or what they discovered from the parallel between life and practice, and the audience is free to respond.

FORMS OF TIME IN *NORMAL & NATURE*

Lertchaiprasert makes use of the calendar pattern in order to illustrate the importance of experience taking place in time. He describes his central inspiration that indicates his interest in time in relation to physics and personal experience as follows:

I am impressed by a quotation from Einstein in which he wonders how we acknowledge 'Time'; we perceive time through experience; everybody conceives 'Time' differently, depending on the state of mind. This concept made me realise

the value of 'Time' as related to my own state of mind and my experience in everyday life. (Lertchaiprasert, 1997, p. 21)

The artist emphasises a firm connectedness between time and experience in everyday life. He stresses that in order to conceive time, one needs to encounter it through everyday experience that involves the state of mind. It is intriguing to see that *Normal and Nature* demonstrates how the artists use time based on the calendar pattern as a well-marked strategy to specify what and when he experiences things, and including his state of mind.

Lertchaiprasert tells his own experiences by juxtaposing comic-like images and words inspired by *Upalemanee* in a frame to create the double-stranded theme. The comic-like images express Lertchaiprasert's daily situation including his initial reactions towards them. The words express the artist's driving force of depicting his own experiences with reference to Ajahn Chah's life and teaching. Together, the characteristics of images, e.g. easy and less serious drawing, and the words help the artist to depict his own life that is distinguished and unique from others'. He makes candid and intellectual references to his experiences and subjective evaluations explaining his self-confidence, self-teaching, self-criticising, self-evaluating, and self-knowing through the course of his everyday life.

The composition of images and words in a frame reveals a temporal and spatial distance between the actuality of events and his evaluation of recollection afterward. This specific distance leads to a discussion regarding the systems of time used in this double-stranded installation. *Normal & Nature* demonstrates two fundamental systems of time. The first system can be seen through the calendar sequences used as time-distancing devices that allow the artist's biographical time to be recognised. Johannes Fabians refers to time based on the calendar as physical time that is itself not subject to cultural variation. The second

one is that which can be perceived through subjective evaluation recorded over the year. Thomas Butler (1989) calls this psychological or subjective time that moves at an individual pace. It is apparent that *Normal & Nature* is crowded with physical and subjective temporal expressions.

I shall introduce some notions expressing a controversial relationship between physical time and subjective time. Butler questions: “*How can we reproduce the essence of such events later in our minds, if we are recording them with an eye on our watch?*” and “... *our western obsession with linear time holds disadvantages personal memory, and perhaps for spiritual and mental well-being.*” (1989, p. 22) Fabians suggests:

In fact, expressions that have a clear temporal referent (a date, a time span, an indication of past, present or future) are probably less important, quantitatively as well as qualitatively, than those whose temporalizing function derives from the context in which they are used. (2002, p.75)

If these notions are to be used to analyse the relationship between the two times within *Normal & Nature*, it is unavoidable to think that physical time (date, month, and year) could be less important than, and even defeat the performance of psychological or subjective time. Is it possible that physical time can behave as a supportive base for subjective time?

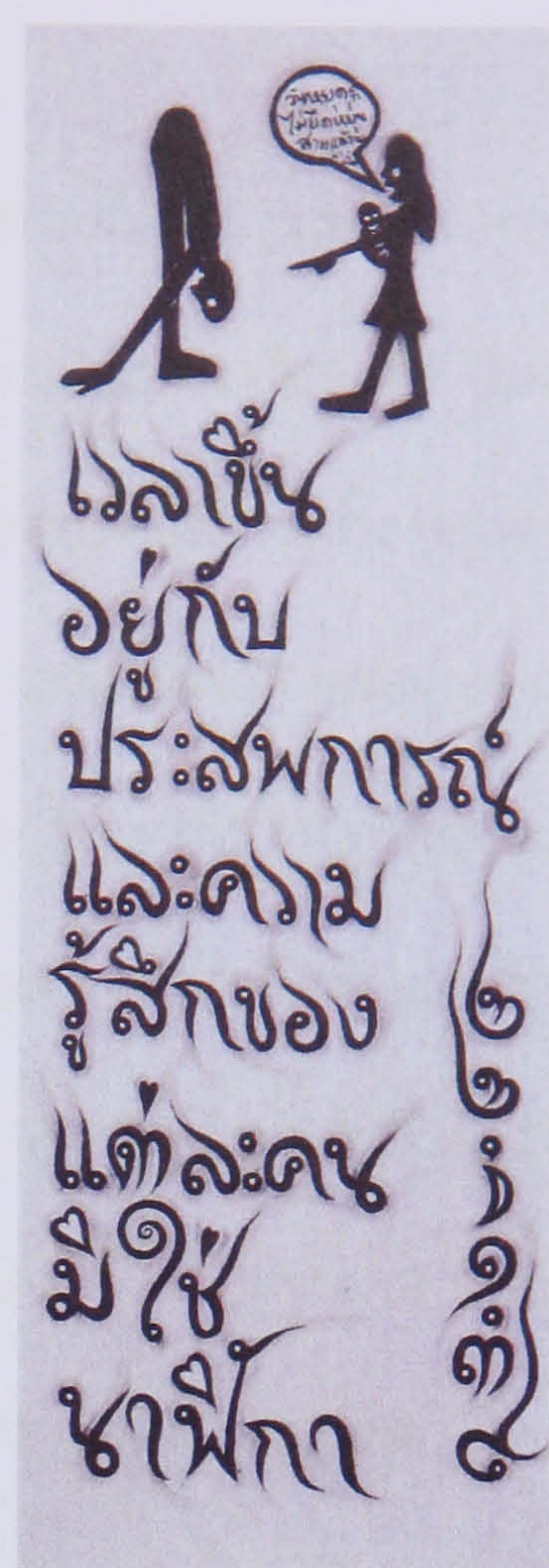
To answer the above question, it is appropriate to examine the artist's religious and philosophical interests. Lertchaiprasert is interested in yoga and Thai Buddhist meditation that he practises on a regular basis. The records created on the 10th of November 1995, the 9th of December 1995, and the 22nd of February 1996 show his interests.



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Fig. 15-17 Kamin Lertchaiprasert, *Normal & Nature*, 1997. (Records of the 10th of November 1995, the 9th of December 1995, and the 22nd of February 1996) Charcoal on paper, 35.5 x 100 cm, 366 pieces. (Lertchaiprasert 1997, 65, 72, 83)

Pradhamtitarathmahamunee (1994) states that every style or way of practicing Thai meditation should be done on a regular basis in order to develop *Opanisaipatjai*². While practising walking meditation, if one likes, one pronounces ‘step left *nor*³’ and ‘step right *nor*’ or ‘inhale *nor*’ and ‘exhale *nor*’ while doing sitting meditation. The word ‘*nor*’ is pronounced for some objectives such as, first to generate *Sangwet* or sense of urgency easily, second to generate concentration quickly, third to grab hold of the nowness quickly, and fourth to make *Tilakkhana*⁴ clear in mind. (Pradhamtitarathmahamunee, 1994, pp. 20-22) The aim of practising meditation is to develop the quality of mind’s state, and one needs regular practice to do so.

² *Opanisai* means habit and/or manner. *Patjai* means factor. (Dictionary of Buddhism, 1996)

³ *Nor* is a Thai word and has no translation in English.

⁴ *Tilakkhana* means The Three Characteristics or The Three Signs of Being which include impermanence, state of conflict, and not-self. (Dictionary of Buddhism, 1996)

Lertchaiprasert combines the practices from two different cultures in the same process; the process of art is thought of as a parallel to the Buddhist practice of achieving the truth. He treats his everyday art practice based on the physical time of the calendar to be equal to the everyday meditation practice. It is possible to ponder that if the meditation practice carried out on a regular basis enables him to develop *Opanisaipatjai*, so does the art practice. The *Opanisaipatjai* that is specifically developed through the art process based on physical time can one way or another help to generate a moment of subjective time. He used this special moment to evaluate his own narratives and develop a state of his mind. Physical time in this case becomes an important factor that engenders the fruitions of subjective time.

Within the special moment, there is a palpable form of time growing out of the contexts of the artist's subjective evaluation. It is time that lacks futurity. Lertchaiprasert's images and words have no sign of subjective futureness. There is no expectation, no belief in tomorrow, intention, anticipation, premonition, and presentiment. The only time objectified is of the inner nowness of the artist.

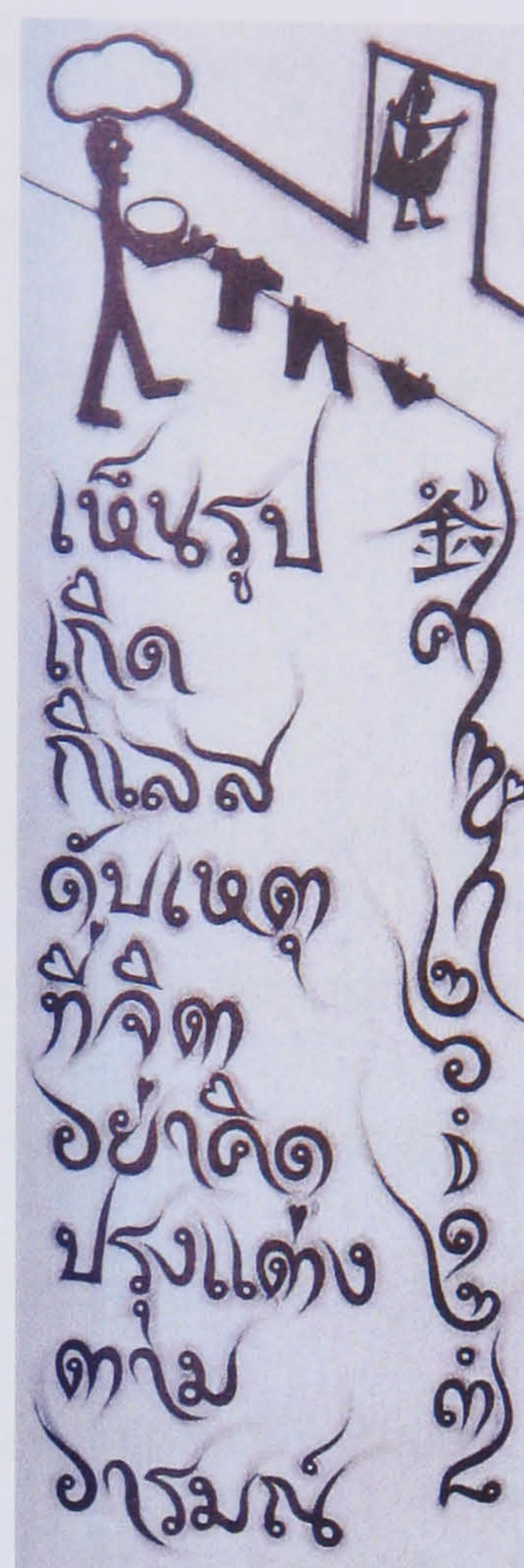


Fig. 18-19 Kamin Lertchaiprasert, *Normal & Nature*, 1997. (Records on the 31st of October and the 26th of December 1995) Charcoal on paper, 35.5 x 100 cm, 366 pieces. (Lertchaiprasert 1997, 63, 77)

The record dated the 31st of October 1995 describes that precisely: ‘*Do the present good with reference to Sati.*⁵ *The present - result of the past, the future - result of the present.*’

Moreover, the record dated the 26th of December 1995 explains a subtle cause that could lead to subjective futureness, and the artist stops it at his heart. The record shows the artist doing the laundry and glancing at a half naked woman. He wrote: ‘*See Rupa*⁶, *Kilesa*⁷ *generates. To end Kilesa, must end it at heart. Do not decorate Citta.*⁸’ This states that the *Kilesa* can lead to the consciousness of subjective futureness that can cause further

⁵ *Sati* means mindfulness and awareness. (Dictionary of Buddhism, 1996)

⁶ *Rupa* has two potential meanings: First, matter, form, material, and body. Second, object of eye. (Dictionary of Buddhism, 1996)

⁷ *Kilesa* means defilements, impurities, and impairments. (Dictionary of Buddhism, 1996)

⁸ *Citta* means a state of consciousness. (Dictionary of Buddhism, 1996)

imagination as well as actions. To end the subjective futureness, one must retain the present state of consciousness which one should not fill or add anything into. This is the way the artist underlines the importance of subjectivity in the process of the inner nowness.

FORMS OF TIME OF GOING FORTH BY DAY

I paid a visit to view *Going Forth by Day* at Guggenheim Museum, New York in 2002. I began with reading the five imagery panels by ignoring the text in the exhibition guide. Then, I read the text and found that my readings deviated from the literary introduction. In *The Deluge*, the exhibition guide says: “*Small incidents play out, affecting individual lives. Families are leaving their homes...*” Those small incidents were absent in my reading. I saw people moving out from the building like many city nomads in London and New York do. In *The Voyage*, the same guide says: “*Outside, another man sits by the door keeping vigil.*” I thought he was there without a specific or important meaning to the simultaneous situations, but appeared as Viola’s personal signature on his own creation. These deviations have affirmed my impression: by the nature of the Viola’s works, it was impossible to grasp all of these detailed messages from his moving narratives. Therefore, the above was a pre-planned experiment to feel the narrative circumstances before reading the guide.



Fig. 20 Bill Viola as an invigilator in *Going Forth by Day (The Voyage)*, 2002. (Viola, 2002, 52)

Here is a point of my experiment: narration should come after the imagery panels. Gilles Deleuze argues against Christian Metz who presented that narration consisting linguistic determinants flows into the visible images of cinema. Deleuze's argument is as shown by:

On the contrary, it seems to us that narration is only a consequence of the visible [apparent] images themselves and their direct combinations-it is never a given... Narration is never an evident [apparent] given of images, or the effect of a structure which underlines them; it is a consequence of the visible [apparent] images themselves, of the perceptible images in themselves, as they are initially defined for themselves. (2000, pp. 26-27)

This statement explains that the visible images of the cinema encourage narration, not vice versa. The narration never takes place before viewing the visual images in cinema.

Likewise, it is appropriate for me to introduce my own narration of *Going Forth by Day* at the beginning of this chapter. Even though, my narration deviates from the text in the exhibition guide, it proves itself as a true consequence of the visible images of this installation. As a result, I shall concentrate on exploring directly the five images regarding the palpable forms of time growing out of the installation. Viola uses images to express his

ideas of time in many ways. I shall introduce three aspects of time in this installation: am/pm time, subjective time, and philosophical time.

Am/pm time can be seen as a temporal structure for this installation. The five panels depict different periods of time of a day as follows: *The Path* shows an indication of the morning time, *The Deluge* of working time or noontime, *The Voyage*, afternoon, *First Light*, night time, and lastly *Fire Birth* situated as the interval period of time between night time and morning time. This am/pm-based temporal structure can be considered as a type of physical time. All of the five screens do not connect to one another in terms of the continuous contents of narrative. Individually, they can be considered as diverse events taking place here and there in different times of the day, and are organised to be together within the temporal frame of morning, noontime, afternoon, and night time.

The structure of physical time is not a factor that enables the contents of the five narratives to connect to one another. The physical time appears as the loose structure for setting up all narrative panels in the square room. In my view, subjective or psychological time, developed out of each panel, enables the five narratives to make sense and to relate to one another conceptually. I shall explain this idea. Let us consider that all of the narrative reveals time that is independent of any types of physical time. For example, the space of *The Path* implies metaphorically a path in the forest that exists beyond the periphery of the geographical map. As presented in Chapter 1, time and space in science and ancient poetics develop accordingly in the same direction. Likewise, time in *The Path* is free from any types of physical time, e.g. second, minute, and hour, as it does not apply to this specific space in the middle of nowhere. The imaginative, non-logical characteristics of time in *The Deluge* can be seen through the torrential flood. The flood unfolds a random contingency

reflecting the elements of ‘suddenly’ and ‘at that moment’ of the adventure-time of the Greek Romances. The flood in this specific scene suggests itself as the unanticipated, interrupting time that freezes the regular time of the community. Time in *The Voyage* can be recognised through the parallel of the two situations taking place in the same scene. It illuminates the important parallel of the two times that are based on the artist’s personal dedication and imagination towards the relocation that his father had never completed.

The qualities of temporal indicators in the three panels are completely independent of the physical time. They relate to tragedies and rules of nature that make lives progress and are separated temporally and permanently. However, these times are not yet connected until the last panel, *Fire Birth*, is identified properly. *Fire Birth* represents itself as a conclusion of all times for the first four panels. It suggests that every human’s life journey will meet this time, the temporal period between death and rebirth, in other words, an unknown and mysterious realm to all beings. Time in this scene is slowed down and is independent of the regular pace of time that we are familiar with.

The above qualities of the subjective time independent of the physical time relates to philosophies in which Viola is interested. Viola has referred to Eastern and Western philosophical influences on his works throughout his long career. In this specific case, I shall attempt to explain the characteristics of philosophical time in *Going Forth by Day* with reference to Tao. The reason for introducing Tao is that Viola expresses his interest in it. He claims that he carried a copy of Tao Te Ching⁹ everywhere. However, I shall not say

⁹ Tao Te Ching contains eighty-one chapters. It is a collection of sayings and commentaries of which written expression is lack of grammatical systems and rules.

that *Going Forth by Day* features Tao, but I see a possible parallel between time in his installation and some properties of Tao.

Let us consider the following: subjective time (that enables the different contents of narratives to connect to and flow into one another) underpins the limbo state of human beings and the cyclic transformation of life. Firstly, the limbo state of life can be seen through the lack of beginning or ending points in each narrative. Every step of human life is in a condition of flux. Secondly, the cyclic transformation of life can be recognised through the key panel, *Fire Birth*, that presents the meeting and departing point for the abstract journey (in *The Path*), the natural incident (the torrential flood) that makes life pause temporally, the natural rule (the death of the old man) that separates lives apart permanently, the tragedy (the flood in *First Light*) that shortens life of the young man. Together, all narratives suggest a similar pattern of the transformative process of life, and birth and death are part of that cyclic process.

These qualities of subjective time that suggest the condition of flux and the transformative process of life connecting to birth and death reflect some aspects of Tao. Tao is spontaneity, evolution, or, 'change' itself (Legge, 1964, p. xi) and emphasises constant cyclic transformation and metamorphosis. (Girardot, 1983, p. 80) These can be seen through visible and not easily observable changes and movements in the environment that do not correspond to seconds, minutes, and hours. Furthermore, the process of change and movement is devoid of permanence, and definable and static shapes. All changes and movements continue constantly and implicitly along the time that is not meant to be called the past, the present, and the unseen future.

A parallel between the qualities of the time in *Going Forth by Day* and some aspects of Tao is illuminated here. As well as Tao that is based on changes and movements in the environment, time in *Going Forth by Day* can be recognised through both visual and conceptual movements of the limbo states. The visible movement can be viewed through the flow of the walking in *The Path*. The conceptual movement can be seen through the transformative process of life in various environments, affected by random contingencies and rules of nature. All of the visual and conceptual movements do not present the order sequence and are free from physical time. They show part of the ongoing process of life, expressing the human's confrontation with the elements causing happiness, suffering, and leave taking.

Normal & Nature and *Going Forth by Day* demonstrate significant performances of Lertchaiprasert and Viola: they have long sought for true meanings of life through art practice. Both of them explore their own personal life, experiences, along with their religious and philosophical interests. All works unfold some similar patterns between Lertchaiprasert' and Viola's explorative journey. They integrate their personal lives into their career through the forms of chronological biographies, personally published publications, and acknowledgements. All forms reveal their autobiographical narratives as well as their biographical time. Additionally, both artists blend their autobiographical accounts into the installations. The artworks illuminate the artists' interpretations and evaluations of their inner awareness, of other humans, circumstances, and what they mean to them.

Both of the installations are crowded with temporal expressions. Those of *Normal & Nature* help us to engage Lertchaiprasert's inner awareness. The temporal expressions

include physical time based on the calendar, and psychological or subjective time developed from his subjective exploration. Also, the installation features the time unfolding the lack of futurity. All types of time are connected and objectified by the inner state of mind in the present moment, and give way to the characteristics of his experimental philosophy. It reveals the free will of the artist who wants to portray his self-explorations on the aesthetic and ethical level. His animation-like images and words inspired by the *Upalamane* allow us to engage such exploration in an enjoyable and contemplative way.

Going Forth by Day features three basic types of time. The physical time can be seen through the frame of morning, noon, afternoon, and night time that Viola uses to arrange all five narratives in the exhibiting room. The physical time is not as important as the subjective time. The subjective time can be perceived through the walking in *The Path*, the torrential flood in *The Deluge*, the death of the old man in *The Voyage*, and that of the young man in *First Light*. As soon as the key panel, *Fire Birth*, is identified, the subjective time allows all of the narratives to relate to and flow into one another. *Fire Birth* suggests itself as the conclusion to every state of life. Lastly, *Going Forth by Day* reflects some aspects of Tao. The installation underpins the limbo state of life that can be recognised through the lack of beginning and ending point in each narrative. It strengthens the transformative process of life which death and birth are part of. Finally, the philosophical aspect of time allows our physical presence and perceptions to be part of this video installation. *Fire Birth*, the key panel, is projected on the wall over the main entrance. We, the audience, walk through this door to get into and out of this room. The physical relationship between the projected image of the man in the water and the continuous coming and going of the audiences allows us to feel that we are actually part of the cyclic

process of life. We go in and come out from the same point- the temporal period between death and rebirth.



Fig. 22 *Going Forth by Day (Fire Birth)* projected over the main entrance (Viola, 2002, 73)

CHAPTER 3: PROJECT 1

3.1 DEVELOPMENT OF A SOLO SHOW BY TOEINGAM SRISUBUT

Project 1 was a result of invitation from Bangkok University Art Gallery in Bangkok, Thailand to organise a solo show between the 8th of June and the 6th of July 2002. The development of this project shall be described as follows: Stage one: before and during my practical investigation in Bangkok, and Stage two: after my practical investigation in Bangkok

STAGE ONE: BEFORE AND DURING MY PRACTICAL INVESTIGATION IN BANGKOK

As I presented, the problem of receiving time in temple murals can occur in the viewer's perception, if s/he is not equipped with the religious theories. This notion has encouraged me to explore alternative ways of engaging time. I found that visual investigation makes it possible. I investigated traditional methods of combining different narratives and dividing narrative sequences on murals. These methods helped me to visually experience time.

A brief outline of the traditional methods shall be explained. Muralist divides and composes selected sequences of narrative on the wall by applying three types of graphic elements. They include, firstly, a zigzag and/or or a ribbon design, secondly, an architectural figure, e.g. wall of palace and temple, and thirdly, a natural boarder, e.g. rock and bush. These graphic elements are used to divide a single, linear story into several temporal and spatial sequences. They are to help the mural viewer to differentiate and clarify each sequence.

Each narrative sequence on mural painting is not independent of the others. Jakapan Vilasineekul¹ explains that zigzag design is used to indicate a separation between two sequences against each other, and, at the same time, to interweave them. Every narrative sequence operates as an internal link towards the others in order to complete the whole composition on the wall. It can be seen that the graphic elements are not only to divide the narrative continuity into sequential parts, but also to create the interconnectedness among them.

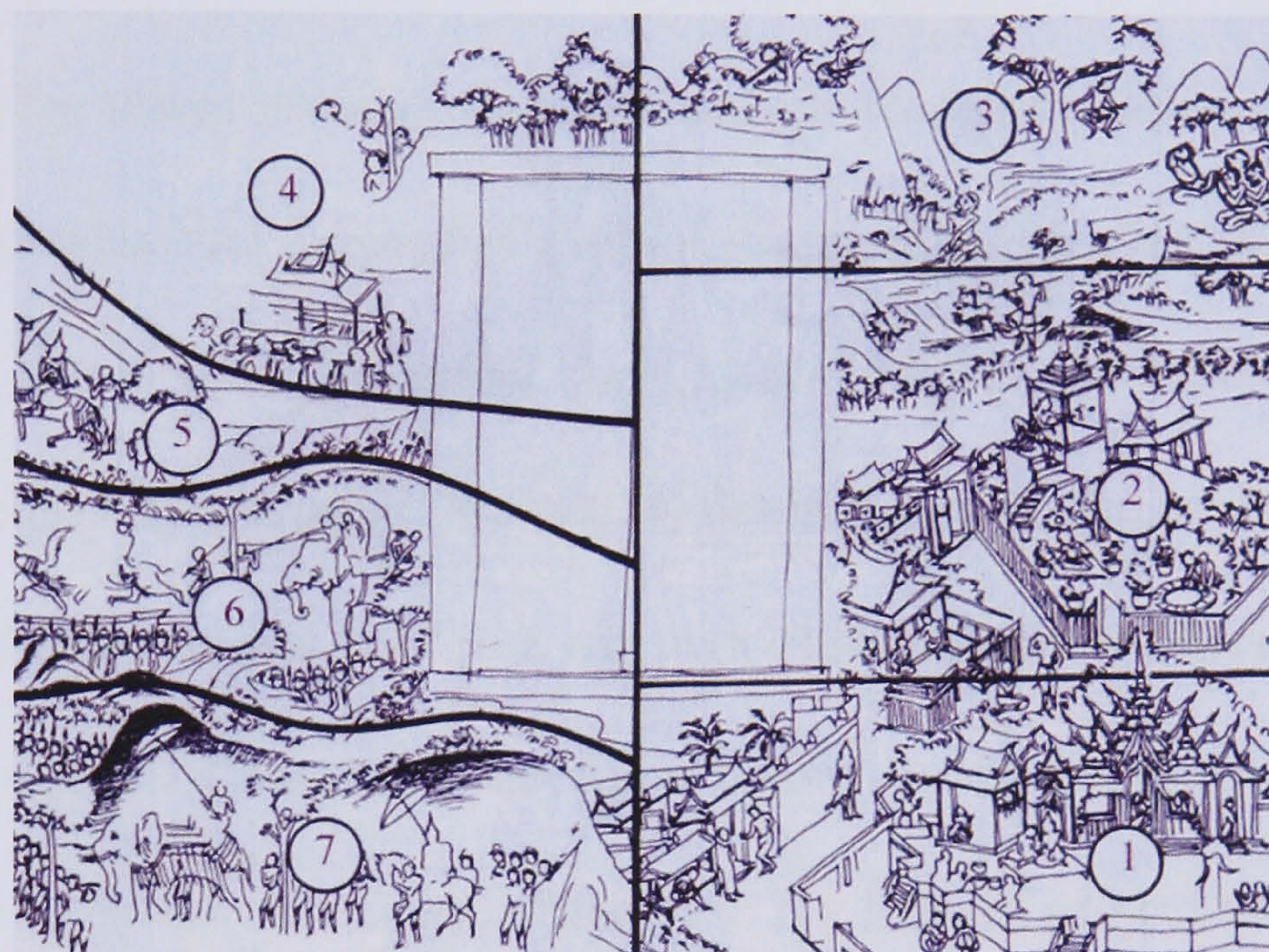


Fig. 22 A drawing showing hills and bushes used as scenic dividers in murals (Simatrang 1978, 44, fig 7)

¹ Vilasineekul, a Thai artist and researcher, visited Buddhaprattipa Temple in Wimbledon, London in 2000. He wrote a report on his exploration of the mural paintings inside the main religious building. He gave me a copy of this report before it was published in a Thai publication entitled *Sukhothai*. (no record)

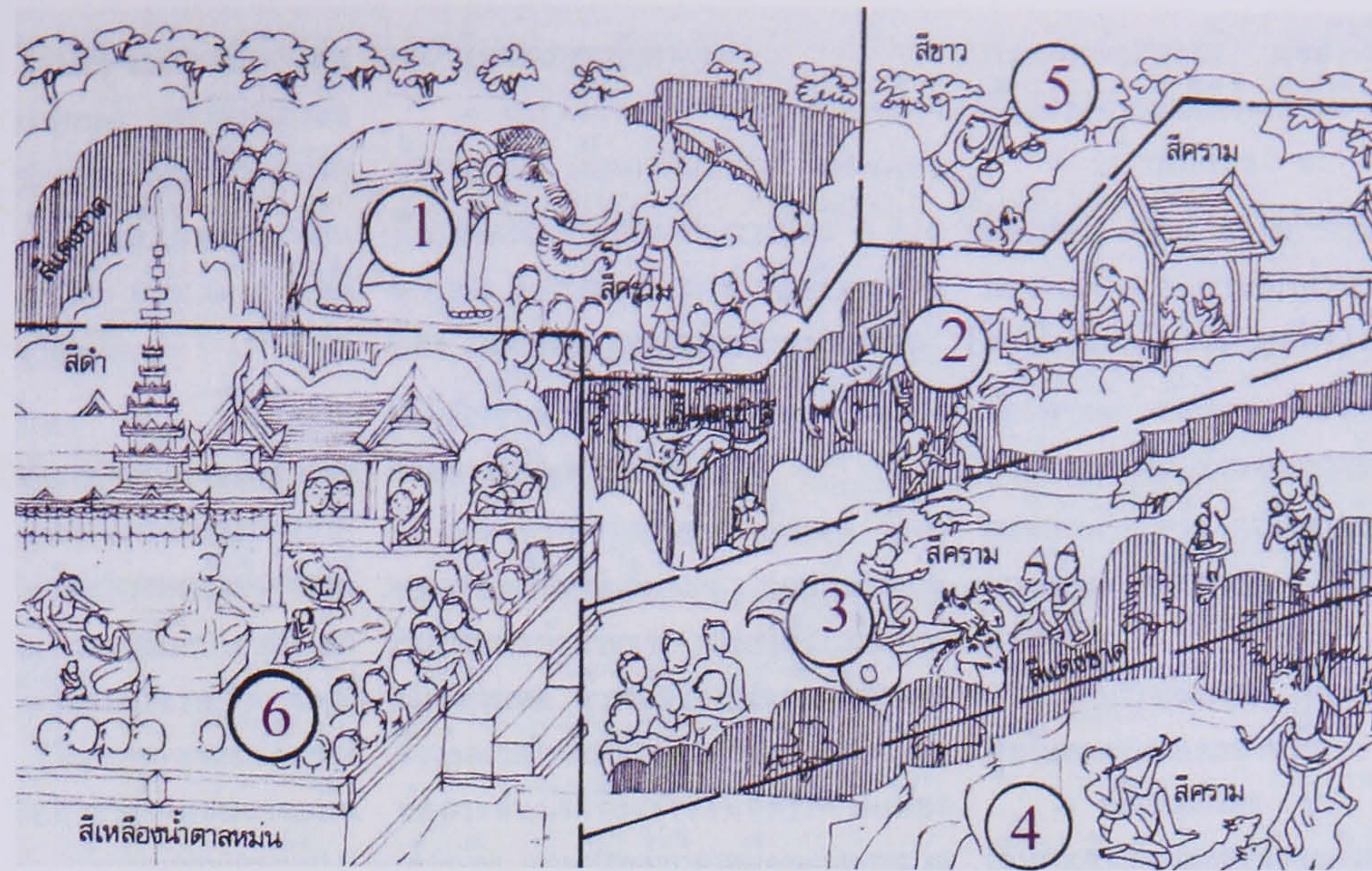


Fig. 23 A drawing showing bushes and palace walls used as scenic dividers in murals (Simatrang 1978, 47, fig 5)

It can be seen that the visual investigation can lead the viewer to experience time. As discussed in the Introduction, Youngrod's mural examination requires the viewer to be equipped with the knowledge of seasonal changes described in the manuscripts. As a result, the viewer experiences time through theoretical description. On the contrary, the visual investigation that I have carried out needs my own observational practice which allows me to engage time in a different manner. Therefore, before my departure to Bangkok in April 2001, I planned to apply the visual investigation to my first art project that dealt with daily-life narratives found in Bangkok.

During my practical investigation in Bangkok, I visited two temples (or *wat* in Thai language) and one palace to see murals. They include Wat Phra Chetuphon Vimolmangklararm Rajvaramahaviharn, Wat Suthat Dhepwararam, and Pratinangphuthaisawan. This visual investigation of mural paintings has developed my understanding of the traditional methods that are to be used in dividing the temporal and spatial continuity of narratives of Bangkok in my art project. Additionally, I found the erroneous scale and proportion of objects in murals intriguing. For example, figure 24

shows sitting figures that are definitely taller than the architecture when they stand up.

Through the visual investigation alone, I cannot identify a clear link between this incorrectness of scale and proportion and the concept of time. However, for me, the incorrectness promotes the imaginative and abstract quality of the entire painting.

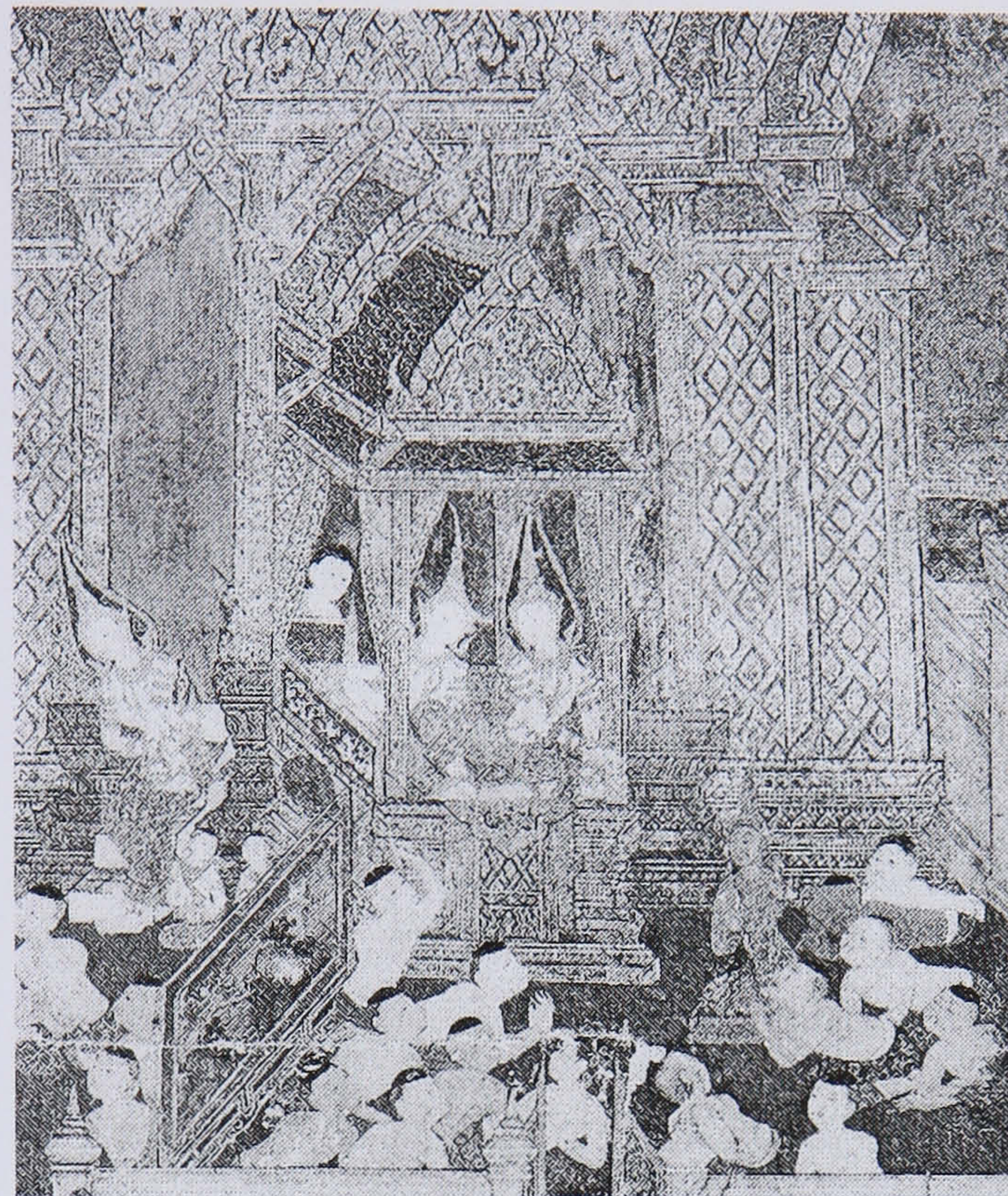


Fig. 24 Part of mural painting showing figures in a palace (Paknum 1996, 65)

Next, I traveled randomly around Bangkok documenting my experience of various narratives, for example an announcement at the Bangkok train terminal, Haulumpong, the street at Pratunum, and a monk talking through loudspeakers.

Finally, I visited Bangkok University Art Gallery situated on the 3rd floor of Building 9 of Bangkok University. I investigated the access of the gallery and the area inside Bangkok University. However, I have found the area outside the university inspiring. Bangkok University is partly connected to containers sites, shipping ports, and The Port Authority of Thailand. The colorful stacks of cargo containers have enormously inspired me to use these surroundings as part of my project. I visited one of the container sites, which is called

Concentre 3. I used two video camcorders to record a single scene featuring workers relaxing during their working hours and lunch break.



Fig. 25-27 Concentre 3 during working hours, photographs, 2001 (photographed by the author)



Fig. 28-29 Concentre 3 during lunch break, still images from video, 2001 (taped by the author)

STAGE TWO: AFTER MY PRACTICAL INVESTIGATION IN BANGKOK

After the Bangkok trip, I experimented with applying the traditional methods of mural painting to the footages taken from Concentre 3. I considered and divided the single narrative of the workers' lunch break into two parts. Part one is a pair of footages from the two video camcorders. The pair of footages is 20 minutes long and presented on two TV monitors running concurrently. The two monitors show the continuous current of lunch-break narrative. I edited this part by using software called Final Cut Pro. The software assisted me to develop the sense of the temporal continuity in the narrative. As the original narrative was taped by two different makes of camcorder, the objects in the two frames appear slightly unconnected. (see Fig. 28-29). Final Cut Pro assisted me to resize the two frames in order to address the connection of the two footages. Part two is developed out of the pair of footages by means of transforming two-dimensional containers, a wooden bench, and moulded-plastic chairs in the footages to three-dimensional constructions. These constructions are to be installed in front of two TV monitors in the gallery space. Due to the costly shipping from the United Kingdom to Thailand, I managed to have these constructions made in Bangkok. My personal assistant transformed my two-dimensional

drawings to three-dimensional constructions. When I arrived in Bangkok to organise part one and part two in the gallery space, I became aware of the dynamic relationship between the two narrative parts.

The ideas of this installation are firstly to create a relationship between the narrative part presented on the monitors and the narrative part installed in front of the monitors. This idea reflects the way I apply traditional methods; I both divide and relate the two narrative parts. I used audio elements from the original footages, which include music from radio and the workers' conversation, to blend two narrative parts. The second idea is inspired by the error of scale and proportion of objects in murals. I expect that the two dissimilar scales of the two juxtaposed narrative parts will visually promote the imaginative and abstract quality of the entire installation. In other words, the overall scale of the installation will create a doubt in the viewer towards the two narrative parts, as each of their physicality claims to be authentic and refers to the real situation outside the gallery. I call this piece *container site*.

The second piece entitled *...and a real TV* was developed through visually examining photographs of many places I visited in Bangkok. Looking at these photographs is like absorbing Bangkok through secondary information. A photograph of traditional shophouses in Banglumpoo was considered. I imagined a new narrative out of this photograph. The new narrative was artistically constructed by the following methods: firstly, modelling a scaled-down replica based on the photograph of traditional shophouses, secondly, transforming a telephone box, a period lamp, and a walkway to three-dimensional imitations, and, thirdly, projecting 'scratches and hair', inferences, and some scenes of modern life onto the three-dimensional model. Moreover, this model included the sounds of

inferences, and public telephone ringing every few minutes without being picked up. Altogether, the techniques and sounds are thought to be a visual and audio narrator, explaining an added story of fragmentary, contemporary, and blurred information along with low technology senses.

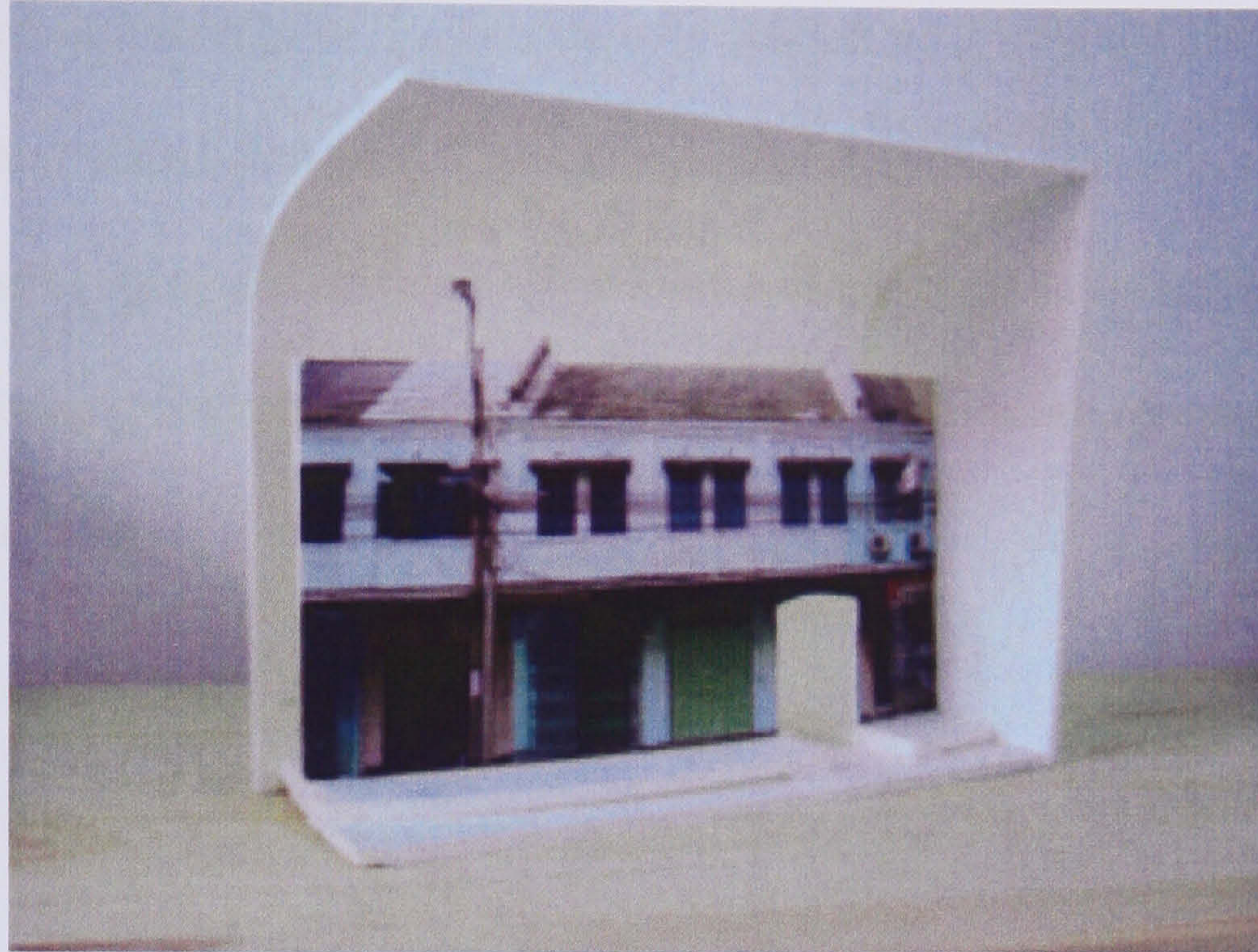


Fig. 30 A three-dimensional model for *...and a real TV*, 2002

The last piece entitled *time-scape* features sounds of daily-life narratives of Bangkok recorded during my trip. This audio work is to be installed in the lift of Building 9. *Time-scape* is treated as an introduction for the audience on his/her way to the exhibiting space. My expectation is that the audience can be reminded of some audio elements that they experience in everyday life. Lastly, on their way back to the ground floor, the telephone sound in the lifts can remind them of the similar telephone sound of *...and a real TV*. The telephone sound of the two works can help the audience to find a connection among the three works installed inside and outside the gallery space.

The development of Project 1 shows my practical investigation of dealing with the temporal and spatial continuity of Bangkok narratives. I applied the traditional methods used on Thai murals to arrange the linearity of narrative in the three pieces of this show. The narrative of *container site* is divided into two sequences with reference to video and three-dimensional techniques. For *...and a real TV*, I created a narrative extension out of the photograph of shophouses in Banglumpoo by modelling it to be three dimensional, and applying audio and visual elements. The old and new narratives are to be seen together. *Time-scape* features many narratives with reference to montage techniques. Lastly, I applied the fluctuating scale and proportion of objects in the murals to create the overall scale of *container site*.

3.2 EVALUATION OF A *SOLO SHOW BY TOEINGAM SRISUBUT*

The second part of Chapter 3 shall evaluate the values of three works in the solo show at Bangkok University Art Gallery through the following questions: to what extent the art media: sounds, video, and three-dimensional objects can explore and give shape to time, what are the characteristics of time in this solo show, can it influence the audience's experience, and what kinds of effect time can provide?

The development of this chapter can be seen through the investigations into three separated, but conceptually related works, *time-scape*, *container site*, and ...*and a real TV*. Each investigation starts with questions that encourage the cross fertilisation between theories and my practice for answers. All the answers of the three investigations shall lead to answers for the main questions of the solo show.

TIME-SCAPE

Time-scape is a sound work installed in the lifts that carry the audience to the gallery space. Composed of recorded sounds that narrate activities taking place in many locations in Bangkok, it aims to bring the social significance of the city back into the mind of the viewer, and served as an introduction to the two works in the gallery. The questions of this piece are: what are the characteristics of the audio narratives of *time-scape*?; to what extent the narratives can lead to a different perception and experience of the city?; and to what extent a moving lift, not a white and stationary space, can enhance and underpin the nature of narratives of *time-scape*?

The audio narratives of *time-scape* provide ordinary feel and impression for Thai audience. The narratives include, a vendor selling water to Thai and foreign customers in a crowded street; announcements giving on the best deal for multiple-trip tickets in a train terminal station, and a monk talking on the merits of love in a temple hall. These narratives imply some specific social, economic and religious elements that are embedded in part of many real lives in Thai society, and the Thai viewer will recognise these as common elements of everyday life in the city.

The background of each audio narrative reveals associations and participations of people including myself existing simultaneously. We can sense the presence of foreign tourists and Thai customers who are moving around the vendor, that of the passengers who are listening to the announcements, and that of many Buddhists who escape from the city bustle to appreciate some religious values. Although these people's involvement remains quiet in the audio backgrounds, the mute participation is lively in the same spatial and temporal boundary of these activities. Too, the backgrounds of all these narratives include my mute participation. It can be gradually realised and shaped through the proceeding continuity of narratives, and the movements of narratives from one place to another. These narratives portray my exploratory journey that meets, observes, experiences, and leaves activities in certain places and times.

In the lifts where *time-scape* is installed, the audience participates in a different way. The past narratives brought into the present through the use of recording equipment encourage the audience to judge and compare what he/she is listening to and his/her previous experiences. What needed to be stressed is that the audio narratives relate to elements that

the audience recalls in his memory, not to real events and simultaneous realities elsewhere. This suggests his/her imaginative participation. It describes his/her ability to activate his/her personal past elements, and then blend them with the present audio narratives. Stephen Kern describes it in this way: “...*in order for the past to integrate with the present, it diminishes in intensity from its original form...The past must remain in consciousness but in a changed form.*” (2001, p. 44) This means the blending of the past with the present is possible when the past is altered by means of mind operation, and stored in the consciousness. Therefore, when recalled in the present, the past transformed elements of the audience are now ready to mediate and blend with the recorded narratives of *time-scape*.

This particular relationship between the audio narratives and the transformed elements of the viewer throughout the journey to the main gallery provides exchange-references to form a new image of the city. Consider a following quote by Wuttikorn Khongka: “*The implication is that the sounds of city encourage her (Toeingam Srisubut) to create a new perceptive field of Bangkok for the viewer...*”(2002, p. 83) Khongka implies that *time-scape* can represent my personal image of city that is different, at some degree, from what he, as an audience, has experienced. It is possible to consider that these characteristics of viewer’s participation demonstrate his judgement and comparison that later influence the exchange-references for creating his own image in mind. According to Mary J. Carruthers (1994, p. 23), each mental image is created with reference to personal mind analysis of which action is to combine many pre-encoded images in order to compose a sole mental image. As a result, the mental image features the ‘transformative and incorrect’ qualities that have little to do with ‘objective’ reality, yet can be regarded as a ‘precise’ representation of the real. It

can be said that the every mental image generated with reference to *time-scape* is the final production of memory, which has highly unique, truthful, and individual qualities, as it reflects personal attitudes, experiences, and perceptions supplemented in the image.

The moment of creating the exchange-references between the audio narratives and the remembered elements in the lifts is spatially expanded in all directions: horizontal and vertical. The cityscape beyond the window in the lift helps to re-confirm the existence of narratives in real environments, and encourages the viewer to search for familiar experiences in his/her own memory. The visual absorbing and looking into the real space allows the memory to reconnect with the past and reconstruct the forgotten sounds and images. This dynamic moment is physically moved along an up and down direction of transitory mechanism of the lifts. From this, the movement encourages a notice; the condition of being in physical transit relates to the movement of audio narratives of *time-scape*, the ephemeral existences of the audience's remembered elements, and mental image.

CONTAINER SITE

Container site is composed of two video monitors looping a scene of workers in a container site during their lunch break. These are juxtaposed with three-dimensional objects that recreate specific elements in the scene shown on the monitors. This mixed-media installation demonstrates my exploration of giving shape to time in a container site situation through these following questions: is there any difference between time(s) in two and three-dimensional material? to what extent that time(s) in two and three-dimensional material can be viewed as a unitary experience? what are keys to create the unitary experience of time? what are the characteristics of the unitary experience of time? and what is its value?



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Fig. 31-35 *container site*, 2002. Mixed-media installation, dimension variable.

Two aspects of *container site* shall be presented: the moment and the effects of the moment on the existence of the narrative. They are clues to answers for the questions of this installation.

Moment

While I edited the video presentation (part one) in London, my assistant in Bangkok fabricated the constructions (part two), which made up the installation. Even though my assistant emailed me images showing the progress of the constructions, the relationship between the two parts was not yet identified. What interests me is that both time and space played a role in the creative process. In terms of time, the two parts were created simultaneously. In terms of space, the geographical distance between London and Bangkok prevented the relationship of the two parts of taking place.

When arriving in Bangkok, I visited my assistant's workplace to check the constructions and realised the negative and positive aspects of the process of having my objects made in different places. The negative aspect is that the constructions first appeared to me as if they were ready-made objects, not quite the three-dimensional objects that I have designed. I could see the assistant's personal touch on my pieces. I found this difficult to engage in the first instance. However, there are two positive aspects. The first one is the inexpensive cost of the constructions; materials and my assistant's day rate are economical in Bangkok. This helped me financially to create the large scale of the installation. The second one is that when the completed part one and the completed part two were installed for the first time in the gallery, I suddenly realised the relationship between the two parts. I assume that the relationship would have not occurred if the two parts were gradually constructed in the same space and time. This observation relates to another dimension of the role of time and space in the research.

The second positive aspect of having my constructions made in Bangkok leads me to discover the ‘moment’, the most challenging element of this installation. The ‘moment’ shall be examined in three aspects: the happening of moment, the temporal and spatial structure of moment, and the movements of time within moment.

The happening of moment

In *container site*, there are two narratives, similar but not identical to each other. The first narrative showing the workers during their lunch-break is presented on two monitors running concurrently. The second narrative takes place in the gallery. There are two important elements within it: three-dimensional constructions imitating specific elements within the monitors, and the movement of the audience participation imitating the movement of the missing workers. Parkpoom Ratanarojanakool, a critic, explained his experience while viewing the *container site*. He enjoyed the narrative on the panorama-like monitors, calculating the number of men and women passing by, and observing their actions, behaviours, as well as their awareness. Initially, he concentrated on the real-time based story, ignoring other physical elements in the gallery. He then noticed the constructions in the space and began to visually rearrange them in a manner with which they link to the moving images in the monitors. Suddenly, he was aware of the interweaving of the two narratives. He felt that he could appear in the monitor in the same position as he was standing in the gallery, mediating the workers’ narrative. This response reflects my experience. During the ‘moment’ that two narratives briefly joined and disjoined, the workers could step into my narrative where I was standing. They continued what they were doing in my space, whereas I stopped, I felt as if I saw them. Yet, this brief ‘moment’ cannot be frozen or reproduced. It is unusual, disturbing, and, lingers in the

mind. Significantly, this ‘moment’ can only be encountered and investigated on an individual basis. No one is able to be in the same aura of the ‘moment’ of another person.

The temporal and spatial structure of moment

Within the ‘moment’, there are certain temporal and spatial elements participating. The narrative taking place in the Concentre 3, where I did the shooting, is thought as past, yet is brought into the present through the use of video. The recorded time of the narrative is integrated into the boundary of two-dimensional space. The narrative within the gallery space always becomes present when encountered. The time of the imitated narrative is active in the three-dimensional space. From this consideration, the workers move through their past time and two-dimensional narrative space, whereas the audience moves through the present time and three-dimensional one. When the two narratives are connected through the audience’s reading, a moment is generated. It is the vital ‘moment’ in which the past and the present develop at almost the same time. Also, the ‘moment’ allows two-dimensional and three-dimensional narrative spaces to combine. Therefore, the interweaving of the past time integrated in two-dimensional space and the present time in three-dimensional space constitutes the structure of this specific ‘moment’.

The movements of time within moment

The process of being aware of the movements of time begins with the present time of the audience in the three-dimensional space, and then moves to the video presentation that includes past temporal element. At almost the same time, the workers step out of their two-dimensional images and become shortly active in the present time of the audience. Thus,

two movements of time are realised. The first is that from the present to the past in the monitors; the second is that from the past to the present in the gallery.

These movements of time within this ‘moment’ are inconsistent with the direction of psychological time by Stephen Hawking. The psychological arrow of time is the direction of time in which one feels time pass, realising the present, not the future. Within the aura of the ‘moment’, what is realised is that the present could travel back to be active in the past, and the past could jump to be part of the further present. These movements of time entirely contradict a linear direction of time, and consequently create an ambiguity of the experienced condition of time and place. We may find it relevant to part of everyday experiences outside the art gallery

The effect of the ‘moment’ on the existence of the two narratives

A unique observation regarding the effect of ‘moment’ is all the elements of the ‘moment’ discontinue their relationship with those of the two narratives in the monitors and the space. This observation shall be examined by looking at four types of time involved in the installation and its process.

A:

The first type is the time of the distant past in the Concentre 3. It includes exclusively my private experience in the Concentre 3 that describes my observation of the course of the workers’ activities as well as theirs of my operations.

B:

The second type is the recorded time in the video presentation- a transmitted past event shown in the present. This time is an inherent part of ongoing syntheses in the video

presentation of: the hanging out of the workers, the daily goings and comings of drivers and their big trucks, and the brief mediation of a vendor selling ‘Yakult’ during the workers’ break. They are viewed as the only real bridge to connect gallery artificiality and thoughts to a ‘greater contextual environment’. (Pettifor, 2002, p. 99)

C:

The third type of time is in the gallery space. The time is necessarily issued from the awareness of the audience when viewing the narrative in the video presentation and recognising that the gallery artificiality and his presence are making another narrative. My initial intention was to manipulate the audience’s experience ‘without provoking any real pertinence to vernacular Thai society.’ (Pettifor, 2002, p. 99) However, this review by Cheng Zu: “ *A mundane workaday scene featuring men whose lifestyle and aspiration are probably radically different to those of most gallery-goers.*” (2002, p. 4) implies clearly the social differences of two groups of people that become noticed in this installation. This may suggest one of the possible forms of the ‘greater contextual environment’ that essentially takes place in this sequent period of time.

D:

The last type of time lies in the ‘moment’. The characteristics of this type of time are altered from its three original and connecting types of time. Its characteristics lie in the cross-travelling of the two narratives in the video presentation and the gallery, which causes the fusion of different types of time and space. This last type of time becomes the most dynamic part of the audience’s present experience. It produces an effect on the existence of the narratives surrounding and shall be expanded further.

All the elements of the first three type of time become less effective in all the aspects of the 'moment': the happening of the moment, the temporal and spatial structure of the moment, and the movements of time. It can be seen that the 'happening of the moment' is generated through two main techniques applied into this mixed-media installation: object juxtaposition and experience simultaneity. The object juxtaposition can be seen through the displacement of two and three-dimensional objects in two different dimensional spaces. When the audience comes to realise that the gallery artificialities recreate some certain elements in the retention, and he/she becomes an imitating element of the 'missing' workers, the experience simultaneity is then created. The happening of the 'moment' does not present a connection with the narrative surroundings or suggest further sequences of the two narratives. It leads to an unpredicted engagement- a slippery into a new relationship between two different kinds of time and space.

The two movements of time play an important role in shifting the 'moment' from the two linear narrative surroundings. The movements suggest that time can progress in a different way and provide sudden and unusual feelings that are opposite to the way in which we listen and comprehend a piece of music. Stephen Kern explains that clearly:

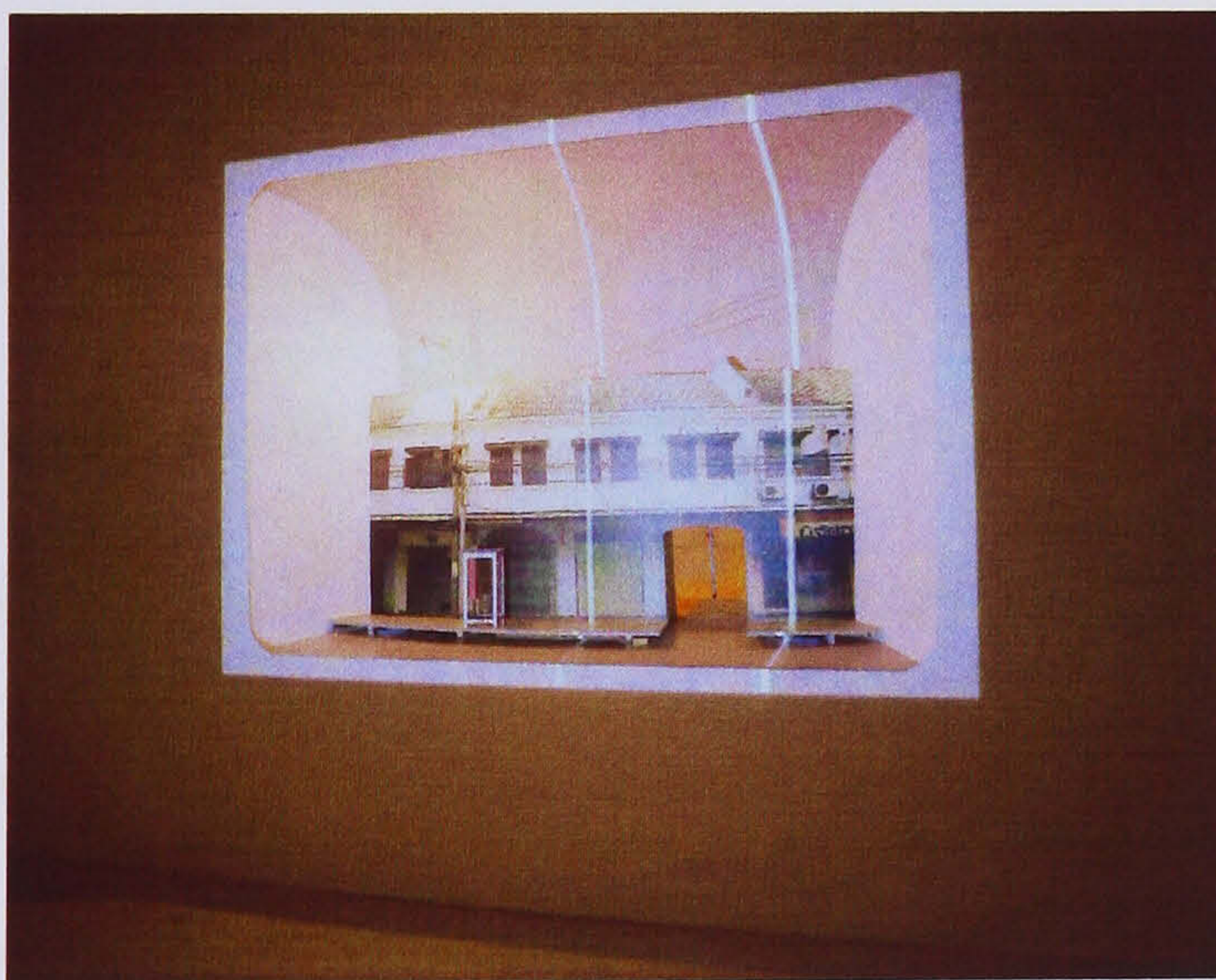
...any moment must involve consciousness of what has gone before, otherwise it would be impossible to hear a melody, maintain personal identity or think. The melody would appear as a series of discrete sounds unrelated to what had gone before, understanding of ourselves would be chopped into unconnected fragments... (2001, p. 43)

It means that melodies which have gone before, but exist in the consciousness relate to the most present one in order to smooth the continuity of a piece of music. The time goes straight from the past to the present and the future without a rest. If the movement of time progresses differently, like ones in the 'moment', the understanding of the narratives in the

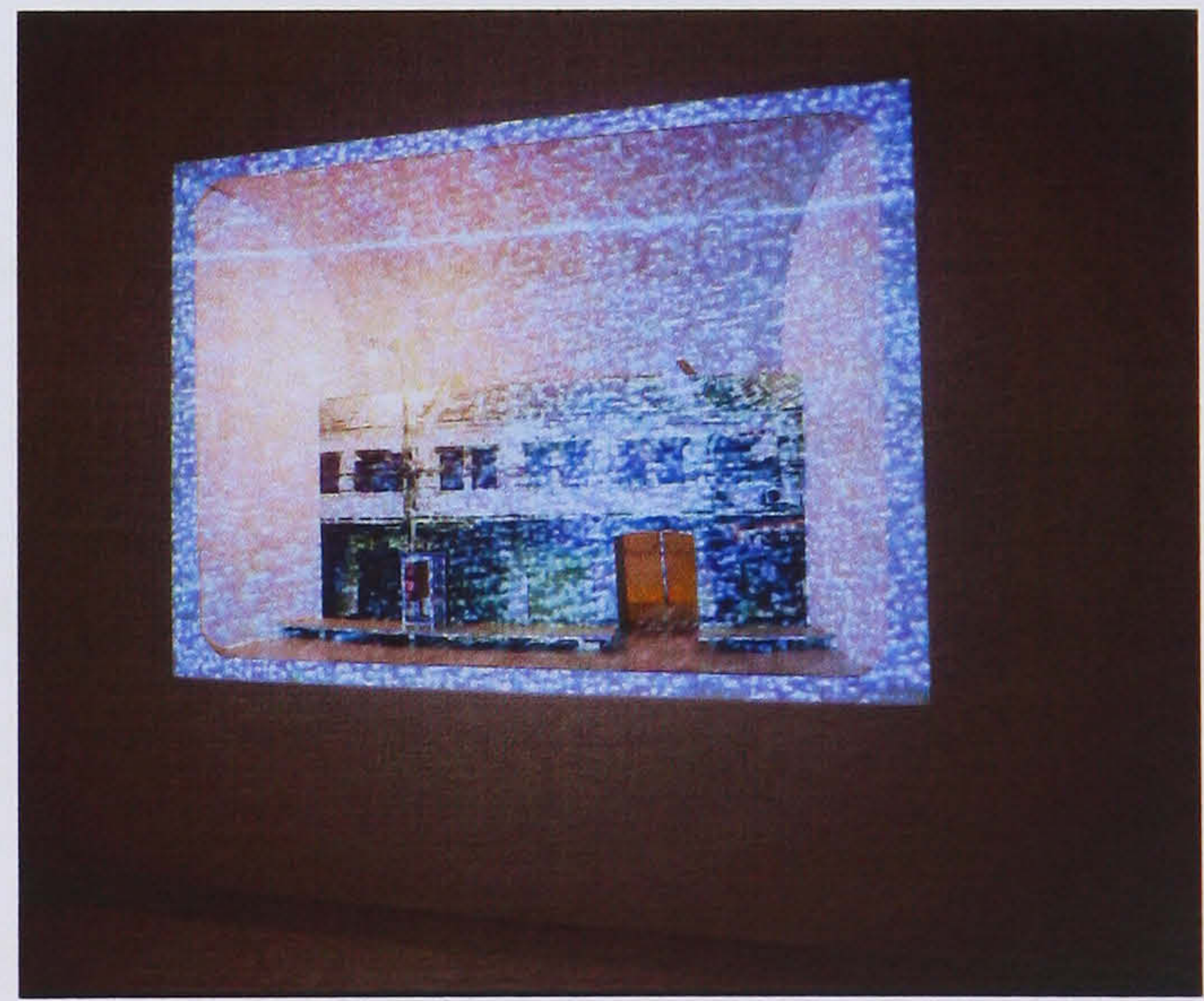
video presentation and the gallery space could be chopped into independent and decontrolled fragments that lose the connection with the two narrative surroundings.

...AND A REAL TV

...and a real TV features a scaled-down replica of a row of traditional shop-houses with a projection of TV interferences and scenes of modern life on that replica. *...and a real TV* explains my exploration of the relationship between personal memory and 'things' recalled, and the temporal and spatial elements of the recalled 'things' through the following questions: what are the characteristics of 'things' remembered through looking at the photographs of Bangkok? to what extent the 'things' remembered can be objectified with reference to photograph, three-dimensional objects, and video projection? and to what extent the undivided relationship of time and space by Stephen Hawking can help to make explicit the temporal and spatial elements in the recalled 'things'?



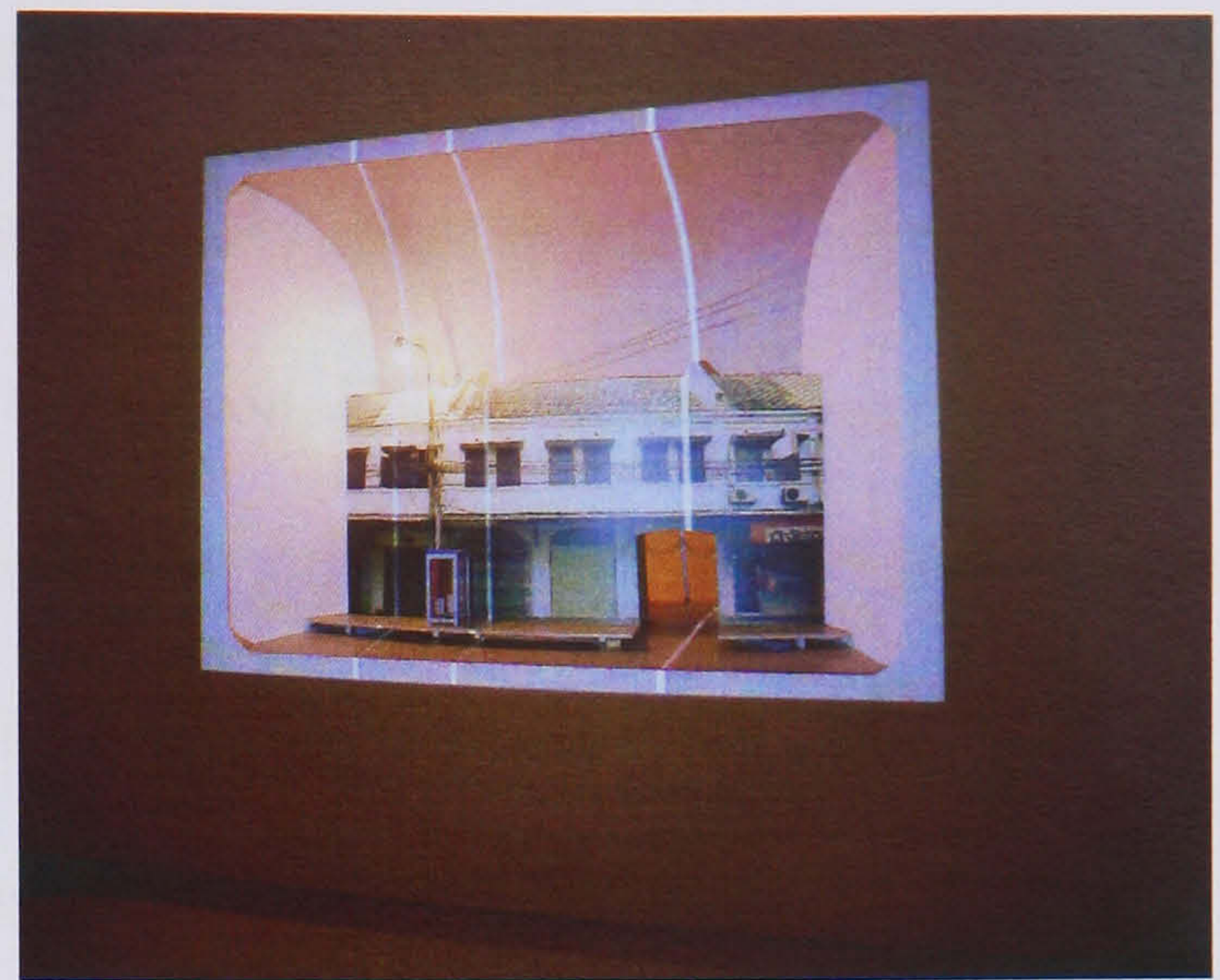
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Fig. 36-39 ...and a real TV, 2002. Mixed-media installation, dimensions variable.

Three aspects of ...and a real TV shall be looked at: invented narrative as a setting of remembering, disregarding a telephone as an ability of suspending the immediate future, and the overlapping of a graphic model of four-dimensional *time-space*.

Invented narrative as a setting of remembering

Due to the temporal and geographical distance between Bangkok and myself, looking at the photographs of Bangkok greatly helps me narrow the distance. They evoke some sensations and memories not only towards things in the photographs, but also many other things outside them. When looking at the photograph of a row of traditional shophouses in Banglumpoo, not only familiar narratives, but also many unspecified elements were recalled. These elements appeared irrelevant to the shop-houses, and impossible to be individually identified as they came as a unitary mass. (Bartlett, 1967, p. 201) This encounter of the memory of shop-houses and the unspecified elements becomes my interest. I explored to recreate this unitary mass of unspecified elements with other similar visual and audio responses that can be found in everyday life objects. Here are three found every life objects: the interferences of a television signal, the blurred scenes of

contemporary life, and the sound of an old-fashioned public telephone. I taped the first two objects from television. Television supplies numerous types of moving images and sounds. It becomes my great source of everyday-life exploration. For the sound of an old-fashioned public telephone, I employed the soundtrack of the 60's telephone. These objects are edited and projected on the photographic replica of shop-houses completed with street lamp, a public telephone box, and a passage between houses.

There are three main parts of the composition of *...and a real TV*: the scaled-down replica of shop-houses, the projection that is imagined empirically as equal to the unitary mass of unspecified elements, and the sound of an old-fashion public telephone. If further considered, each of the three parts feature specific dimensional qualities and individual narrative situations. The three-dimensional scaled-down replica shows the architectural structure of shop-houses in solid form and some destructive elements from reckless urban growth. The projection shows the edited layers of two-dimensional images of TV interferences and blurred scenes of modern life, which becomes three-dimensional when projected onto the replica. The sound of an old-fashion public telephone demands immediate attention and fills in the three-dimensional gallery space.

I used 'contrast editing' to combine these three individual narrative situations. Normally, 'contrast editing' is a technical term of cinema editing. It introduces more than one situation in different places at the same time in order to show that the situations are entirely different, but somehow connected, or to build a climax when the situations are joined. (Kern, 2001, p.71) The result of combining the three narrative situations leads to a new environment reflecting multiple aspects. It can be explained that the three-dimensional

scaled-down replica is manipulated by the projection featuring the unitary mass of TV interferences and scenes of modern life. The new state of the replica is constantly and rapidly changing. The ignored public telephone provides the effect of suspension to the total work. As a result, the projection of TV interferences and blurred scenes of modern life loops without a further sequence after the phone. The integration of these different narrative situations, as a climax, reflects an effect that is of a large-screen television appearing visually blurred, interrupted, rapid, and meaningfully undetermined.

At this stage, the unitary mass of unspecified elements presented through the projection of TV interferences and blurred scenes of modern life needs a further discussion. I would like to introduce a quote by Frederic C. Bartlett who explains about individual traces recorded in mind and remembering;

...every normal individual must carry about with him an incalculable number of individual traces. Since these are stored in a single organism, they are in fact bound to be related one to another, and this gives to recall its inevitably associative character; but all the time each trace retains its essential individuality... (1967, p. 197)

Bartlett suggests that the individual traces stored in mind, by means of the organism's operation, work as an organised mass, not a group of elements each of which maintains its original characteristics. It is possible to consider that the action of looking at the photograph of a row of traditional shop-houses re-excites my experience of being in front of the building. However, remembering does not feature only the individual traces of shop-houses, but also the unspecified elements beyond the seen objects. When both of the individual traces associate with the unspecified elements, they co-operate as cross-references that encourage a visual and auditory setting of remembering for ...*and a real TV*.

The total narrative effect becomes undetermined as it is unlikely to identify clearly each of the recalled narrative elements, and which one comes first or later.

Disregarding a telephone as an ability of suspending the immediate future

Kern states about a complex effect of the telephone that: “... *the telephone increased the imminence and importance of the immediate future and accentuated both its active and expectant modes, depending whether one was placing or receiving a call.*” (2001, p. 91)

This shows that the person who makes a call has the power to manipulate the immediate future, whereas the receiver’s immediate attention is demanded; he must stop his activity and pick up the phone. Moreover, Kern presents that the telephone has been evaluated in producing both optimistic and pessimistic impacts. Optimistic impacts can be seen through abilities of eliminating the preservation of the past in letters and enduring the delay of written communication. Pessimistic impacts can be seen through the wait of a receiver for the future to come along, as a symbol of loneliness.

Another observation of telephones especially cell phones made by myself is, here, presented. The cell phones that are convenient to carry around dramatically interrupt existing expectation and distort the future each single day. Ignoring the phone possibly means the way to get rid of external forces and maintain the shape of the immediate future. The constant call in ...*and a real TV* reflects the impact of disregarding a cell phone that can be considered as an ability of ‘suspending’ the immediate future. Simultaneously, it can mean the way to ‘maintain’ the shape of the future in mind. As a result, the present moment is expanded, thickened by the telephone ring that significantly implies the state of the on-

going movement. The shape of the future of this invented narrative is suspended, as the present is expanded and prevented from affecting the immediate future.

The overlapping of a graphic model of four-dimensional space-time

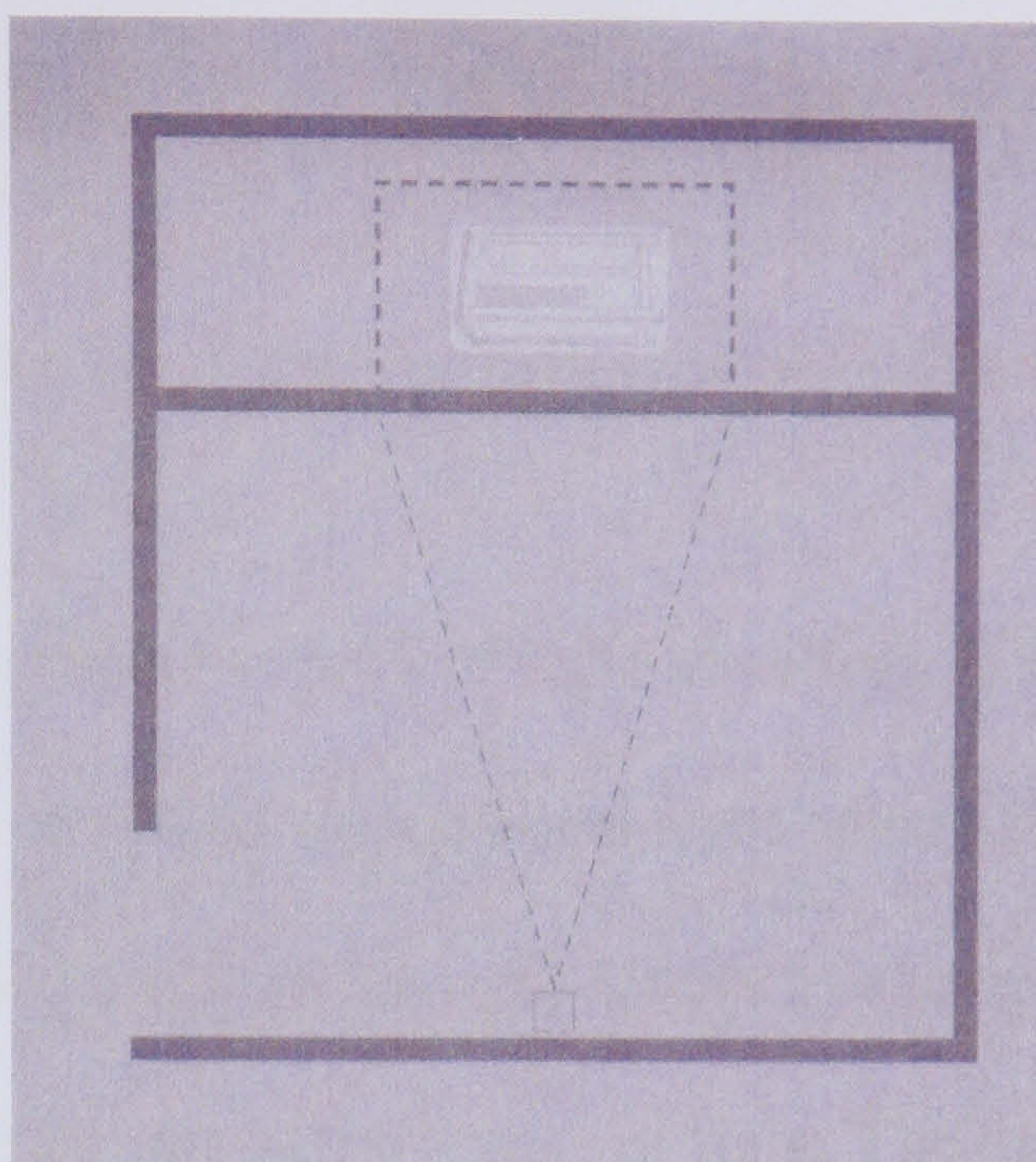


Fig. 40 A two-dimensional installing plan for *...and a real TV*, 2002

Figure 40 shows a two-dimensional model of *...and a real TV*. The light travelling from the video projector occupies part of the space within the exhibition room. It adds 'time', and wakens up 'another time' on the three-dimensional photographic replica set on the opposite wall. Within the square shape of light-sphere from the projector, the light provides an effect that 'time' added to the replica is visually progressing with reference to the TV interferences and the blurred scenes of modern life. Moreover, the light wakens up the 'frozen time' of the row of shop-houses recorded in 2001. Outside the light-sphere where the viewer is standing, time is real and cannot be switched off.

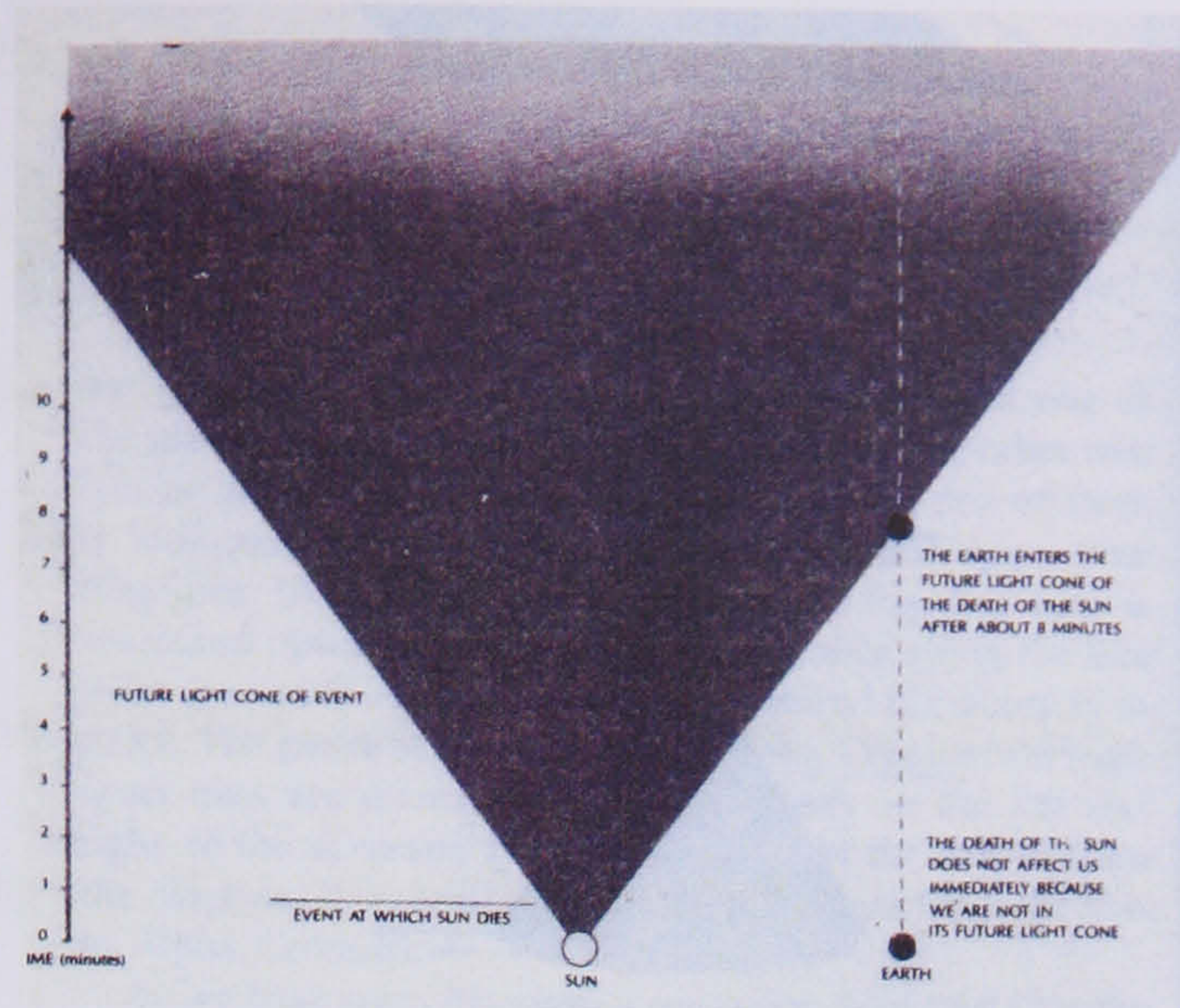


Fig. 41 An illustration of the time light cone (Hawking 1988, 30, fig 2.6)

Figure 41 demonstrates the characteristics of light travelling in the four-dimensional space-time. The light spreads out in a three-dimensional light-sphere from the source of the sun in a cone shape. The earth stands outside the light-sphere as shown in the picture, and is never affected by the situation happening at the source of light. The earth would realise what happened at the source of light when it enters the future light-sphere after 8 minutes. This phenomenon explains the effects of the past on the present and the future: one has no way of knowing the present event and the future event since the past event arrives in the present.

I would like to introduce a graphic overlapping between the model of *...and a real TV* and that of the light in space-time. The graphic overlapping of the space-time helps to make explicit the operations and the layers of different times and spaces existing in *...and a real TV*. The projection, the source of light, provides the artificial time and space on the photographic replica that is of the frozen time and space. The art viewer who is standing in the real time space witnesses the layers of two kinds of time active within the light-sphere, and may feel that the situation in the light-sphere and his/her position outside are independent of each other. However, when he/she comes to realise that the three-

dimensional replica embraces real time floating in its construction, and expands to blend with the real time outside the light-sphere, in which he/she is, it leads to a vital fusion of all the times and spaces in the art situation.

The audience's perception is not affected in terms of the orderly arrivals of past, present, and future in this art situation. The space inside and outside the light-sphere of the projection has affected him/her in terms of the relationship between the artwork and him/herself. Neither the inside nor outside space is not discounted from being a physical space for an aesthetic representation. The spaces have manipulated his experience to become involved in the art situation which carry with it the different kinds of times and spaces overlapping. His/her realisation becomes part of the show. Dissimilarly, when viewing another genre of art, the audience is encouraged to perceive aesthetic affects filled in the art objects. Therefore, this new experience from the show encourages a new perception of time and space over the old territory for the audience when he/she leaves the gallery and experiences the endless stacks of shipping containers nearby. (Pettifor, 2002, p. 99)

CHAPTER 4: PROJECT 2

4.1 DEVELOPMENT OF *RUSH HOUR*

Two central observations derived from my solo show at Bangkok University Art Gallery encourage the development of Project 2 entitled *Rush Hour*. The observations were not referred to in the previous chapter. They include firstly the influences of public space, in which *time-scape* is installed, upon the relationship between the audio work and the audience, and secondly the involvement of certain Thai social elements resulting from my personal contact and communication with the workers in Concentre 3, a next-door neighbour of Bangkok University and its in-house gallery. The brief outline of two observations shall be described. Then, I shall describe an incident that inspires me to explore further and test out the two observations in a new social environment. Finally, the development of *Rush Hour* shall be described.

TWO OBSERVATIONS

The first observation focuses on the influences of public space, in which *time-scape* is installed, upon the relationship between the audio work and the audience. I pretended to be one of the lift users to observe the reaction and behaviour of my audience. I found that the audio work could not encourage the lift users to listen and think about the audio narratives all the time. If there were few people in the lift, they seemed to listen and whisper to one another about what they heard. If they came into the lift as larger groups, they tended to talk, and the audio narratives were unheard. I, therefore, ask this question: Do the audio narrative still work as an agent that leads to a discovery of temporal elements? This question encourages me to explore the social aspects of space (lift) that produce effects on the relationship between the artwork and the audience.

I shall explore the social aspects of lift as a non-traditional art space by considering this quotation:

Thinking you had left the city noise behind you when entering one of the Building 9's elevators, only to hear the sounds continue, from nowhere, during your elevating trip to the office. Until you read a notice inside the elevator stating that you just have become part of the "time-scape"...¹

The quotation expresses a journey from outside Bangkok University en route to one of the lifts inside Building 9, and explains an encounter of one of the lift users at *time-scape*. It can be seen that when the piece of art is placed in the public space, the encounter features a lack of public's anticipation of being part of an art situation. Then, the encounter promotes a slight surprise of the audience, indicating a condition between his/her unawareness and an unanticipated meeting. The public reacts to the artwork in ways that are different from an art audience's reaction to the artwork in a gallery. The surprising moment of the art audience in the public space unfolds two facts: a deviating relationship between artwork and audience was constructed under the contexts of the space, and the audience reaction adds a new, social dimension to the total event.

The same quotation reveals two possible contexts of space. The contexts include firstly the space as a public facility within the building, and, secondly, the space of an art agenda. The above quotation shows that the artwork did a proper performance when the lift was recognised as the space of an art agenda. However, from my observation, the lift as the space for an art agenda was failed to identify; as a consequence, the space as a public facility stood out, and the audio narratives were unheard. The unidentified space of art agenda provided effects on the artwork as well. The effects were passive. They include the

¹ <http://www.bu.ac.th/NewsandInform/bunews/2545/Jul22/engnews03.html> (viewed on the 17th of July 2004)

audio-narratives appearing as unheard sounds existing in the air, and the lift users’ ignorance or unawareness. Interestingly, these passive effects have inspired me to explore further the contexts of space that is not of the art agenda, and the audience in that specific space, who has no art-related intention.

The second observation focuses on the involvement of certain Thai social elements resulting from my personal contact and communication with the workers. I would like to introduce two events linking to *container site*: firstly the workers whom I filmed and invited to attend the opening didn’t turn up, and secondly, I visited them in Concentre 3 before the exhibition ended, and they showed me a news clipping, attached on a cardboard, and hung in their container office.



Fig. 42 The editorial featuring workers in Concentre 3 (Komchudluk, 2002, 12)

The two events suddenly linked in my head, and made me feel uncomfortable with my original idea of inviting them to the opening specifically. The idea was to fill the three-dimensional narrative in the gallery with the real appearance of the workers. They told me that they did not have time to attend the opening in Bangkok University that is just 5-10 minutes walk away from their office. However, the news clipping has showed that they were interested in the show. These external circumstances around *container site* connect implicitly to certain pairs of Thai social contradiction, e.g. educated and uneducated, and privileged and unprivileged. These circumstances and my feelings were not investigated during the period of the exhibition. At that time, I was not sure that it was a personal matter or a subject that could be considered in relation to the art activity. After the show, I gradually realised that a concurrence between the Thai social pairs of contradiction and the narrative contents of *container site* along with the university contexts of the exhibiting space took place and begged a further investigation. My second observation, at this stage, remains unsettled, and I wished to use *Rush Hour* to resolve.

AN INTERESTING INCIDENT

During my annual break in 2002, I travelled to Koh Samui, Thailand, one of islands off the Thai Gulf. It was during the high-tide period of the year. I saw a long-tailed boat carrying a Thai boxing advertisement off Chaweng Beach, the longest and busiest on Koh Samui. The sound of recording reached the tourists on the beach where they were relaxing, reading, and sun bathing. These look alien in Thai culture, as Thai always avoid the sunlight. The audio elements featured an English-speaking message: “*Tonight Tonight Muay Thai² Championship at Chaweng Beach Boxing Stadium...*” synchronizing with the energetic

² *Muay Thai* means Thai boxing that allows a boxer to use elbows and knees.

sounds of gunshot-like and the high-pitch sounds of woodwind³, a Thai musical instrument. This marketing hybrid of English language and Thai music made me enjoy the humorous senses of creating and delivering the local advertising to public. After several repetitions of the commercial promotion, I paused and started thinking that this advertising exercise was actually a useful incident that shows the advertising narrative in the natural and commercial space. It offered a pattern featuring an interaction among the audio narrative, the public space, and the audience in that space I was looking for.

My perceptions expanded. I started noticing the environment of Koh Samui. I have found that some local values have disappeared, changed and came to realise that the advertising is one of many activities demonstrating how the locals negotiate with the strong global movements of which tourism is part. All of the initial notices have inspired me to create a new art project. Admittedly, it was an unanticipated plan to create another art project in Thailand. At that time, I convinced myself that this art project would help to explore and solve my two observations I have proposed earlier.

DEVELOPMENT OF *RUSH HOUR*

Rush Hour applies the contextualised characteristics of *time-scape*, and demonstrates three important indicators: non-art space, audio narrative, and non-art audience. I shall consider these three indicators as follows:

³ *Pi-cha-wa* in Thai language.

NON-ART SPACE



Fig. 43-44 Chaweng Beach, Koh Samui, photographs, 2003 (photographed by the author)

I view that Chaweng Beach has a potential to be used as the extension of *Rush Hour*. This idea derives from my own practicing experiences of dealing with the public space of the lift in which *time-scape* is installed. The window of the lift allows the lift users to view the cityscape outside. The vast cityscape can be seen as the spatial extension that helps to encourage my aims of underpinning the temporal and spatial elements through the audio montage. Additionally, *container site* has used its spatial environment outside the university as its contextualised fulfilment. The artwork has encouraged the parallel between the narrative of *container site* in Bangkok University Art Gallery and many narratives in container sites, shipping ports, and The Port Authority of Thailand outside. The space outside the gallery can be considered as the extension to the artwork, that helps the audience to perceive a clearer and more focused point of critique.

AUDIO NARRATIVES

Like *time-scape* that features the audio montage of many Bangkok narratives, *Rush Hour* features the audio montage of narratives taking place in London specifically. London, the

source of the audio narratives, is chosen in response to two main reasons. The first reason is due to the previous experimental method of bringing the audio narratives from different places and times in Bangkok to be installed in the gallery in order to encourage the notions of 'here and there', and 'past and present' to take place in the audience reception.

Likewise, the reason of choosing London narratives is to underpin the temporal and geographical distance between London and Koh Samui. This is to re-examine the previous experimental method used in *time-scape* in a different environment.

The second reason is based on coincidences in terms of time and space between the two places. The coincidences can be seen through political circumstances in London relating to the war in Iraq in January 2003, and the effects of the war on Koh Samui. In London at that time was a groundswell of opinion was questioning the decision-making of the British Government led by Tony Blair, the Prime Minister. In terms of media, the Internet began to play an important role in delivering the news.

Additionally, I have noticed that modern technologies, especially a video mobile, that the media used to deliver the news play an active role in making a pictorial and audio-information exchange around the country happen fast. Interestingly, even though the quality of picture and audio of video mobile are quite low, e.g. improperly rendered images and cracking voices, the pictorial and audio communication produced quick and enormous effects on people's feelings and perceptions towards the circumstances. The low quality of video mobile allows media consumers to feel as if they were in the actual situations.

The circumstances in London have inspired me to generate an idea for *Rush Hour*. I view that the media and the public in London, pronouncing chaotic narratives, altogether,

suggest the political-conflict landscape of London. This specific landscape reflects the audio landscape in *time-scape*. The audio landscape of Bangkok not only features the content of many stories based on everyday life, but also pinpoints a wide range of Thai social issues. Equally, *Rush Hour* features many stories that I recorded from the British television and radio. These stories pinpoint a wide range of political criticism taking place inside and outside the Britain. Finally, in order to emphasise London as the main source, I have interwoven the political-conflict landscape with the British weather reports that I recorded from television.

The political conflicts regarding the war produce some effects on Koh Samui as this quote shows:

Samui, during the early months of 2003, saw hardly any white faces on rented motorcycles, and all hotels and guest houses bemoaned the lack of clientele. Jobs disappeared too when hotels laid off staff with the promise of reemployment when things returned to normal. Retail sales were generally down. In the local village markets, traders complained of slack sales and that buyers were prone to bargain for longer over a price. In August, younger travellers started arriving again on the ferries, while their elders (more prone to caution about travelling with the threat of air-born terrorism) started returning later, by air...⁴

The political movements in London have produced certain effects on economic and tourism industries of Koh Samui. The events have put off the tourists of visiting Koh Samui due to the insecurity of transporting means. I view that these effects illuminate ways of creating a connection between the narratives of London and the public space of Koh Samui for *Rush Hour*. Therefore, I have recorded two main groups of sound, the audio narratives and the sounds of transportation in London. The sounds of transporting include train, underground, motorcycle, and plane. All sounds are used to underpin the geographical distance between London and Koh Samui.

⁴ <http://www.samuicommunity.com/community/index.php> (viewed on the 21st December 2003)

Rush Hour features two main elements: firstly, two series of audio montage: audio narratives and sounds of transporting means of London, and, secondly, performance. The two main elements are installed in three long-tailed boats sailing independently off Chaweng Beach. The audio narrative is installed in the first boat, and the sounds of transportation in the second boat. The performance, the second element of *Rush Hour*, is installed in the last long-tailed boat.

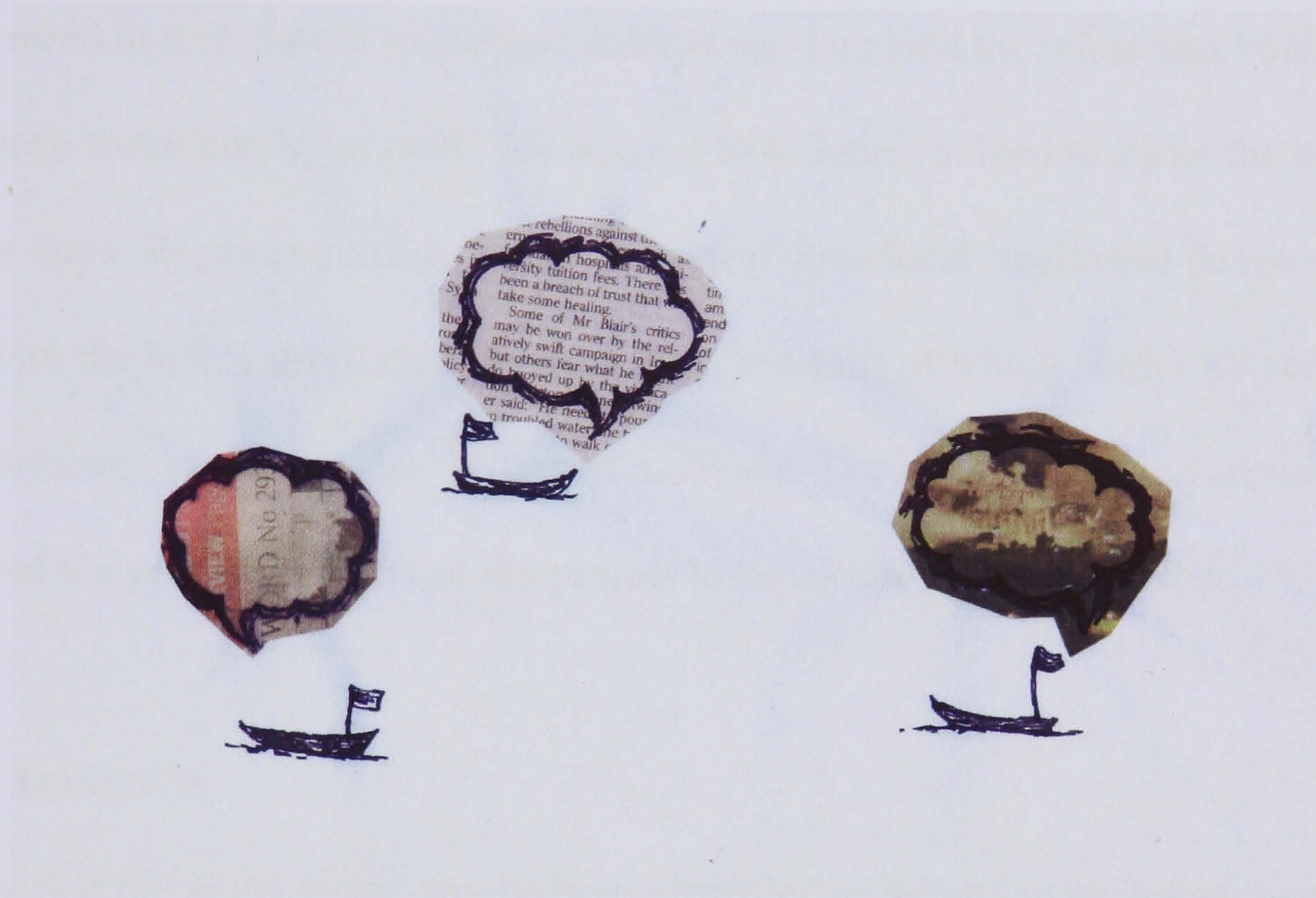


Fig. 45 A sketch of *Rush Hour*, 2003

The performance features a large-size white and void ball carried by three performers sitting side by side on the boat. The middle performer wears the white ball over his head from time to time, and the other two performers near by gently move the ball in a circular way. The performance is treated as aspiration to stimulate the audience's memory. This idea refers to the finding of *time-scape*. The finding is that the familiar narratives encourage the memory participation of the audience, as the memory plays a role in blending the past elements recorded by memory with the present elements presented by

many stories. With this respect, the ball in the last long-tailed boat of *Rush Hour* aims to revoke the audience's memory towards the two smaller balls on the first two boats passing by. The smaller balls may be pictorially seen, but not recognised as the objects of the performance. I wish the memory participation of the audience on the beach would be active in creating the relationship among artistic elements installed on the three long-tailed boats.

When I arrived in Koh Samui to prepare *Rush Hour*, I created the white and void ball with papier-mâché technique by myself. The heat on Koh Samui helped to make the ball ready within few days. Regarding the performers, I asked three local traditional dancers to perform with the ball. I asked them to wear a white t-shirt of which colour helped to make their performance easily seen by the tourist audience. The dancers had performing skills that allowed the performing part of the project to be successfully completed.

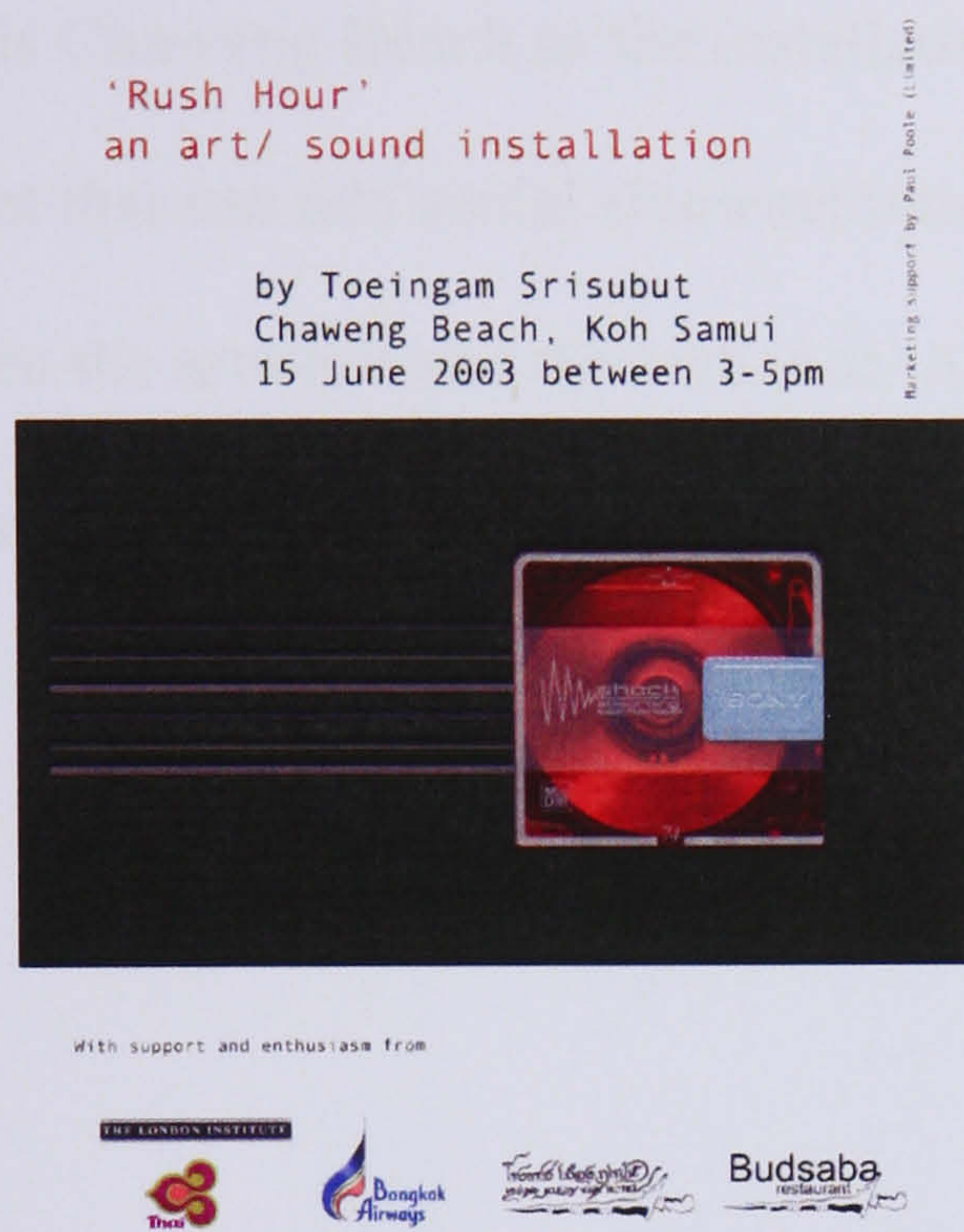
NON-ART AUDIENCE

I am aware that the audio work may be both identified as art and regarded as disturbing or unheard sounds by the non-art audience on the beach. In order to avoid the possibilities of the latter case, I have explored Koh Samui's local facilities, and found some commercial spaces that can provide effective ways of bringing art into the non-art environment formally. The strategies include:

1. Support and sponsorship
2. Invitation of key Thai National (Bangkok) journalists and ITV Thailand to view
Rush Hour
3. Distribution of press packs

4. Introduction of *Rush Hour* to the community through:

- Advertisement and interview in a *Community Magazine*, Koh Samui's only lifestyle magazine during the month of June 2003
- Distribution of the 5,000 free postcard advertisements through the Siam Map Company across Koh Samui 15 days before the installation.



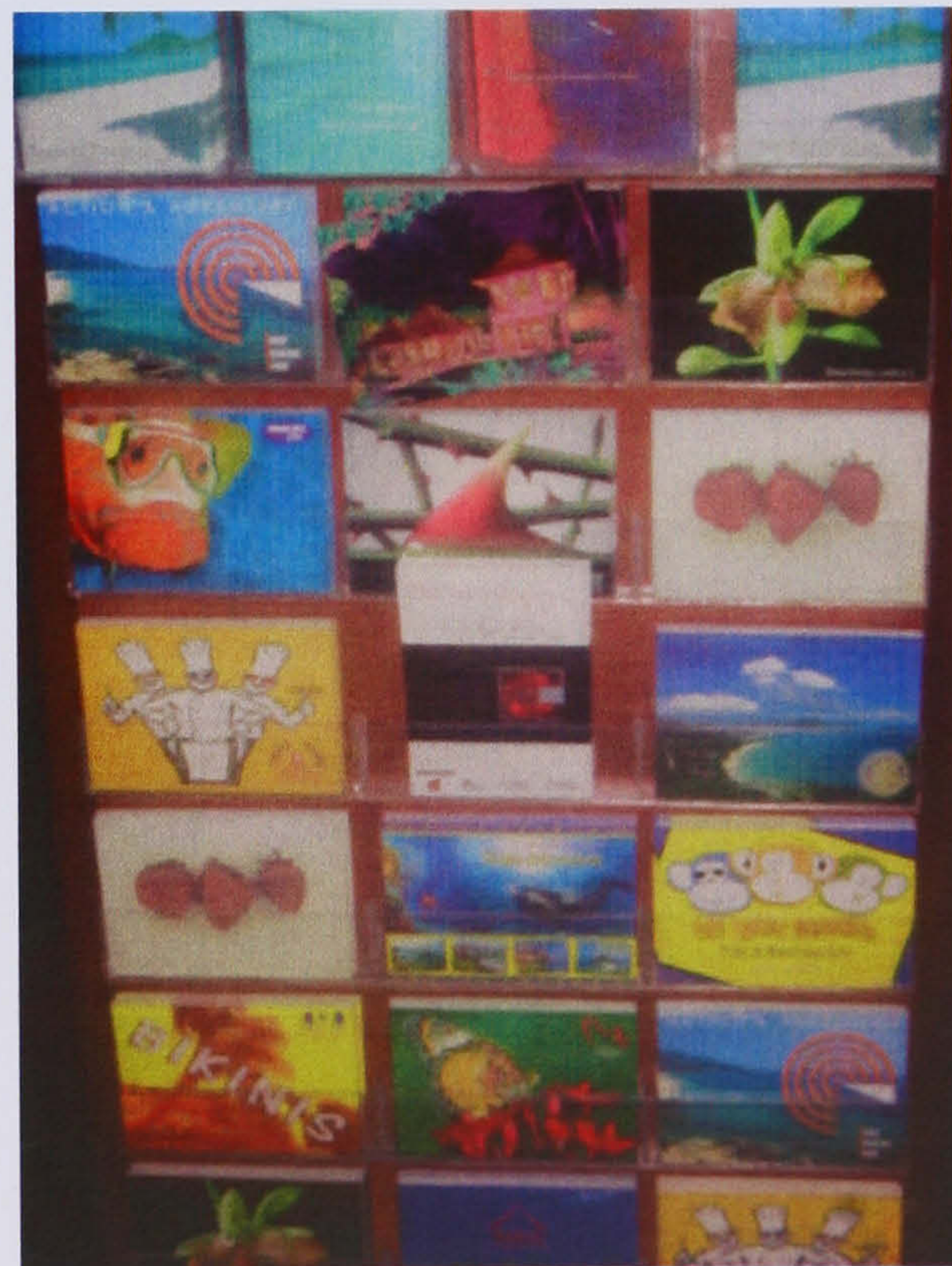
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Fig. 46 *Rush Hour* advertisement

- Fig. 47 *Community Magazine* distributed in Koh Samui Airport, photograph, 2003 (photographed by the author)
- Fig. 48 Siam Map Company Stand, photograph, 2003 (photographed by the author)
- Fig. 49 *Rush Hour* free-postcards in a Siam Map Company stand, photograph, 2003 (photographed by the author)

The development of *Rush Hour* describes how I created the installation and planned to bring it into the unconventional art space. The development includes my considerations towards Chaweng Beach as the installation space. The place is thought of as the significant element that can add social elements into the artwork and influences the relationship between the artwork and the audience. As *Rush Hour* is performed off the beach, the delivery of the installation to the public via commercial spaces is, therefore, organised.

4.2 EVALUATION OF *RUSH HOUR*

The second part of Chapter 4 shall evaluate the values of Project 2 entitled *Rush Hour* performed off Chaweng Beach at 3 pm and 5 pm on the 15th of June 2003. A central aim of this project derives from the two observations of the previous art project at Bangkok University Art Gallery. The two observations include the influences of the public space, in which *time-scape* is installed, upon the relationship between the audio work and the audience, and the involvement of certain Thai social elements resulting from my personal contact and communication with the workers in Concentre 3. Therefore, this chapter aims firstly at investigating the influences of the environment of Chaweng Beach upon the relationship between the sound and performance installation and the tourist audience, and secondly at defining the involvement of cultural and economic elements of Koh Samui in relation to *Rush Hour*.

In order to pursue these aims, I shall attempt to identify the intrinsic nature of three important indicators which are audio narratives taped in London, Chaweng Beach as the exhibiting space, and the audience on the beach. These interact to generate an interaction that leads to the evaluation of specific shapes of time for this installation, and the influences of the environment of Chaweng Beach.

The intrinsic nature of audio narratives taped from the British media, the space of Chaweng Beach, and the tourist audience is concerned with two cultural subjects: media and tourism. At the early stage, it was not anticipated that these two cultural subjects would play a significant part that lead to the evaluation. During the performance of the 15th of June 2003, I came to realise that in order to identify the aims of this project, the cultural

and economic characteristics of the artwork, the space, and the audience had to be brought into my evaluation. The issues of media and tourism are not the main focus of my thesis in general. However for this project, they play an important role.

MEDIA

I shall examine the first cultural subject, media, with reference to Marshall McLuhan's articulations. McLuhan presents that, in order to understand the media, one needs to consider that *The Medium is the Message*. He first coined this phrase in 1964 and explained that the characteristic of all media refers to the content, e.g. the written word is the content of the print. However, the content is not as important as the message of the media itself. The message (the medium) is capable of shaping and controlling interaction and behaviour of human association. Let us explore the importance of the message by considering the following quote:

For the "message" of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs. The railway did not introduce movement or transportation or wheel or road into human society, but it accelerated and enlarged the scale of previous functions, creating totally new kinds of cities and new kinds of work and leisure. (McLuhan, 2003, p. 8)

McLuhan suggests that the railway is a medium or a form of technology; the transportation, the wheel, and the train are its content. He points out that the message is the introduction of the acceleration and the expansion of previous transportation that can produce significant influences on changes of perceptions towards cities, new occupations, and new activities relating to spare time or relaxation. In my view, the content of the medium can be perceived in the first place through our traditional senses of hearing, sight, touch, taste, and smell. The message of the medium, a direct consequence of the content, appears to our realisation and comprehension.

Let us apply the notion of *The Medium is the Message* to the characteristics of audio narratives of *Rush Hour*. The original narratives regarding the war in Iraq appeared as linear connections of the political circumstances in relevant countries. The British journalist reported on circumstances in many locations related to the war, recorded the content, and delivered it to the public. The content includes manifestations, pronouncements of key political figures, interviews of the soldiers and locals, for instance. If we are to apply the idea of *The Medium is the Message* to the British media through our realisation and comprehension, we will find that its message is close to that of the movie medium. The message is of the transition from linear connections of the world to configurations and structures. (McLuhan, 2003, p. 9) It can be seen that the British journalists edited the footage in ways that shrink the intervals of time and space of an event, connect circumstances here and there, and present a result in a compact package of information. The newly configured and constructed information of the message has produced effects on shaping and controlling human's perceptions, reactions, and associations. The effect of the message leads to gathering of groups of protesters, creating parades, and keeping the public including myself watching the news several times per day.

These political circumstances socially pushed and creatively encouraged me to apply an articulation of *The Media is the Message* to the British media. The result is *The [British] Media is the Message* that applies to *Rush Hour*. I taped the content of the British media that includes the weather reports and arranged it in a similar fashion as the British media edited the footages. From my perspective, the content of *Rush Hour*'s audio narratives demonstrates the fragmented content or the intensive audio organisation of the British

media. Even though, the content of *Rush Hour*'s narrative medium is directly based on that of the British media, the messages of the two media become dissimilar. What is the message of the *Rush Hour*'s narrative media? I would pause at this point, as the message can be fully realised and comprehended as soon as the cultural environments (within which *Rush Hour* is performed) is clarified. Before I look into the cultural environments of Chaweng Beach that relate to tourism, another idea of McLuhan who divides types of media based on his innovative term called *Media Hot and Cool* (2003) shall be introduced. This phrase shall be used to explore the characteristics of types of media existing on Chaweng Beach, Koh Samui, and being part of tourism as well.

McLuhan presents a principal method that categorises types of media. The method is based on two technical words: hot and cool. The words feature different degrees of participation and definition. Hot media are low in participation and high in definition; cool media are high in participation and low in definition. Let us consider McLuhan's examples of radio as hot media and telephone as cool media. Radio is low in participation and high in definition. There is no participation between a listener and a news presenter. The news presenter fills the listener with data. The data is high in definition, as there is not much space left for the listener to add anything. On the contrary, the telephone, the cool media, is high in participation and low in definition. Telephone allows the participation between a caller and a receiver to take place. The conversation is low in definition, as the listener has to fill much in the conversation in order to draw out the complete information from the speaker.

As *Media Hot and Cool* was written in 1964, the characteristics of the media in the present become different from McLuhan's articulation. The characteristic of hot media, radio, in the year of 2004 is more advanced. Presently, there is more participation taking place in news reports. A news correspondent outside the studio and a news presenter inside the studio participate in delivering the news to the public. Additionally, the public at home can participate in some radio programs by calling the presenter and emailing their opinion to the programs' website. Similarly, the characteristic of the traffic news on radio (FM 100) in Bangkok entitled *Jor Sor 100*¹ allows participation between the traffic presenter and the taxi/ public drivers to take place. The major data needs to be provided necessarily by the public. This is due to the lack of satellite technology and CCTV use over the Bangkok roads. The public voluntarily makes a phone/radio call from their car to report condition of the traffic on a road they are on. It can be seen that the media are developed due to certain economic characters and necessities within a specific city. Email is a convenient and economical medium that allows the British public to participate in some radio programs. Telephone in Bangkok is the only solution due to the lack of high technology investment. The radio media encourage the public to fill data in the traffic news. Does it mean the radio in the present time is transformed from hot to cool media, as it is becoming high in participation and low in definition?

I have two points to discuss. The first point is that it is important to be aware that the characteristics of the present media become diverse, multicultural, and evolving all the time. This current media illuminate the potential of both *Media Hot* and *Media Cool* in them. This potential can be perceived through how the media are used. A video mobile, an

¹ www.js100.com (viewed on the 2nd of October 2004)

advanced form of traditional telephone media, serves as an example. When the video mobile functions for audio and pictorial communication on an everyday-life basis, it can be considered as cool media. On the contrary, when the video mobile is used by the news correspondent for transmitting live circumstances to the public, it behaves similarly to the radio media. In this case, the video mobile can be observed as hot media, as its characteristics are not different from the radio of McLuhan that is high in definition and low in participation.

My second point of discussion is that McLuhan emphasises the principle methods that relate to degrees of participation and definition to categorise types of media. I would like to suggest we consider the effects of the use of media as an additional method. Let us concentrate on the impact of hot media on cool media, given by McLuhan:

When Australian natives were given steel axes by the missionaries, their culture, based on the stone axe, collapsed. The stone axe... had always been a basic status symbol of male importance. The missionaries provided quantities of sharp steel axes and gave them to women and children. The men had even to borrow these from the women, causing a collapse of male dignity. (2003, p. 26)

The steel axe can be considered as hot media, and the stone axe as cool media. In this particular case, the basic methods, degrees of participation and definition, are suddenly excluded from the evaluation. However, his example illuminates a new possibility for me to consider the degrees of effect that the media produce as an extra method. I would like to present that the characteristics of the effects can be seen into two main aspects: 'spatial' scale of human reaction and association and 'temporal' period. From the above quotation, the steel axe affects the entire spatial scale of the Australian natives' community in a short temporal period. The results include the collapse of stone axe culture and male dignity, and the rise of female negotiation and importance. After the arrival of the steel axe, the stone

axe produces less and less effects on the spatial scale of community association, and gradually fades in time. I do not tend to specify that hot media always produce the impact on a wider spatial scale of community and shorter temporal period than the cool one. The effects can be diverse, and multicultural. At this point, I would like to emphasise that the effects of any media with respect to the 'spatial' scale of human reaction and association and the 'temporal' duration can be possibly best realised when the comparison or the intersection between two different media takes place like that between the steel axe and the stone one.

The three methods that demonstrate different degrees of the participation, the definition, and the effects shall be used to consider a specific type of media, especially the ad ones, apparent on Chaweng Beach, Koh Samui. Ad media shall be discussed. McLuhan explains the characteristics of the ad media: "*The continuous pressure is to create ads more and more in the image of audience motives and desires. The product matters less as the audience participation increases.*" (2003, p. 246) The quotation unfolds a relationship among the ad, the consumer, and the seller. The seller aims at fulfilling the consumer's needs and the ad media are created to respond to what the customer desires, and to persuade him/her to purchase goods. In order to secure the maximal participation of the potential customer, the ad media are developed into a compressed image of a complex kind, or what McLuhan calls an icon. (2003, p. 246) It can be seen that the ad media developed into the icon reflect similar characteristics of cool media that is low or tiny in definition, but the participation in it is high.

I shall introduce briefly three pieces of ad media on Koh Samui that I have engaged in. They include free monthly publication entitled a *Community Magazine*, free postcards contributed through Siam Map Company, and a boat advertisement. I have advertised *Rush Hour* in *Community Magazine* and organised 5,000 free postcards of *Rush Hour* ad contributed over Koh Samui. Finally, I have blended *Rush Hour* to the boat advertisement performed off Chaweng Beach.

Let us consider the original contents of ad media from *Community Magazine* and the Siam Map Company as these examples show.



Fig. 50-51 Advertisements (*Community Magazine*, October 2004, 27, 41)



Fig. 52-53 Free postcards from a Siam Map Company stand during October 2004

The characteristics of the ad media by McLuhan apply to the above advertisements. It is apparent that, in terms of definition, the data provided is compressed and low. The degree of participation can be seen from this piece of information: 50,000 copies of *Community Magazine* is printed per month and are distributed over 247 square kilometres of Koh Samui, whereas 100,000 copies of the trendy magazine *Marie Claire (Thailand)* is printed per month and are distributed over 513,115 square kilometres of the whole country, Thailand. In other words, there are 202.4 copies of *Community Magazine*, and 0.19 copies of *Marie Claire* for every one square kilometre on Koh Samui. Interestingly, the local ad media, *Community Magazine*, is more effective in reflecting McLuhan's notion: the ad features a single and complex pattern of message that aims to raise the highest participation of the consumer.



Fig. 54 The front cover of *Community Magazine*, June 2003
Fig. 55 The front cover of *Marie Claire*, October 2004

Furthermore, if we are to apply the additional method that I have proposed, focusing on the effects of the media, we could see a different angle of the local ad media on Koh Samui.

When *Community Magazine* is compared to *Marie Claire*, it can be seen that the commercial competition on Koh Samui is incredibly serious. In terms of the ‘temporal’ period, the two magazines do not produce any different impact, as they are distributed over the island and are valid on a one-month basis. What makes impacts of two magazines different is the different density of the publications per square-kilometre, ‘spatial’ scale. *Community Magazine* can produce more impact than *Marie Claire* on trading and encouraging tourists and holidaymakers to fill their holiday or paradise time with goods and services available on Koh Samui, whereas *Marie Claire* (2004, pp. 20-21) presents ads featuring BURBERRY LONDON, for example, which can be purchased from luxury department stores in Bangkok only. The impact of *Community Magazine* is overwhelming on Koh Samui.



Fig. 56 BURBERRY LONDON advertisement (*Marie Claire*, October 2004, 20-21)

On the contrary, the boat advertisement, compared to *Community Magazine*, produces less effect in terms of time and space. The long-tailed boat is legally allowed to advertise off Chaweng Beach between 3 pm and 5 pm each day. It is under the control of Koh Samui's Tourism Police. The obligation regarding time prevents the advertisement for Thai boxing

from exploiting the commercial methodologies of excessiveness and repetition. The boat advertising is entertaining. Even though, the boat ad media affects a smaller spatial scale of the community's trading reactions and behaviours, and occupies a shorter temporal duration only two hours per day. Its effects are more interesting and creatively encourage me to arrive at this *Rush Hour* project.

In conclusion, I see that every ad media on Koh Samui has potentials for being either hot or cool media, or even both. The nature of the media these days is unfixed, moving, growing, and transforming. It depends on who use the media, how the media are used, and including the perception of the media customer (tourist). I shall examine tourism, and how the media play an important role by attracting tourists and holidaymakers around the world to celebrate the touristic environment on Koh Samui.

TOURISM

Tourism, the second cultural subject, shall be discussed with reference to articulations of Scott Lash and John Urry (1994) and Zygmunt Bauman (1998). I shall establish an outline of their articulations through the following quotation:

Residents of the first world live in *time*; space does not matter for them, since spanning every distance is instantaneous... Residents of the second world, on the contrary, live in *space*: heavy, resilient, untouchable, which ties down time and keeps it beyond the residents' control. (Bauman, 1998, p. 88)

The quotation unfolds two central points that can apply to the outline. The first point includes the resident of the first world who lives in the organisation of 'time', and the second one implies a situation of the resident of the first world who travels to the second world of which the residents live in 'space'. Therefore, the outline shall be divided into two parts: Part one includes Lash and Urry's exploration with regard to the sociology of

modern time. Part two demonstrates Bauman's investigation of the characteristics of *time* in the *space* of the first and the second world.

Scott Lash and John Urry explore several ideas relating to the sociology of time. One of the notions that I am interested in is that of the clock-time that relates to Marx's idea of labour time. Lash and Urry present a brief notion of the clock-time that plays an important role in the organisation of modern societies in general. It can be outlined that the clock-time features the development of an abstract, divisible and universally measurable calculation of time. (Lash and Urry, 1994, p. 225) This particular means of calculating the temporal linearity is used to organise activities in modern societies. Many everyday life regularities are organised via the clock. This time shapes how the residents manage their personal, working, and social time in modern societies.

Clock-time relates to labour time which is the central characteristic of capitalism. Lash and Urry say that: "*Capitalism entails the attempts by the bourgeoisie either to extend the working day or to work labour more intensively.*" (1994, p. 225) This quotation reflects that when capitalism becomes more and more competitive, the bourgeoisie produces demanding effects on the exchange of labour times based on the clock-time. The bourgeoisie exploits the working class by forcing them to work beyond the limits of their working time and physical endurance. From my experience, I see that capitalism influences how people deal their working time around the clock. They have to manage the increasingly intensive amounts of work to be done within office hours. In many cases, this involves extra time each day.

The dominance of clock-time in relation to capitalism transforms people's subjectivities. There are two points that interest me. The first point is that residents in modern societies are fully aware that time needs to be organised. It is not only the time during the working day, week, month, and even year that people have to think and plan in advance, but also leisure time. Lash and Urry says: "*Not only work but also leisure is often organized in a similar fashion. It is planned, calculative, subdivided and worthwhile, 'rational recreation' in other words.*" (1994, p. 226) The first point reflects some conditions of the tourists (both bourgeoisie and working class) who plan their holidays on Koh Samui. They organise their trips by booking flights and an accommodation several months in advance, and planning money in order to fill their holiday time through the purchase of goods and services. This particularly leads to the second point regarding the effect of clock-time on human's subjectivities. It involves money.

Lash and Urry explains that time and money in capitalism are related. They present many notions around two ideas: 'time is money', and 'money is time'. However, their discussion on money being time is relevant to the *Rush Hour* project as this quote describes: "*What is important is access to money which enables time to be put to good use (even if it still inevitably passes). Time therefore varies as to the differential possession of money, as well as to differentials of status and power...*" (Lash and Urry, 1994, pp. 226-227) Money, status, and power are connected socially and economically. The poor who have no means to access money may have plenty of empty time to hang around. Their time is void, and there is nothing substantial in it. (Bauman, 1998, p. 89) On the contrary, many who have means to access money can manage their time to meet the maximum benefit. The money enables them to ensure so-called 'quality time' through the purchase of the services and

skills of other people's time. (Lush and Urry, 1994, p. 227) Like many tourists, they manage their money to ensure the 'paradise time' on Koh Samui with luxury services. This is precisely the quality of 'time' relating to the first world's concept in the 'space' of the second world that is far away from the tourists' temporal regularities and exploitations of capitalism.

Next, Zygmunt Bauman investigates the characteristics of time and space in our world. I shall consider the characteristics of the indigenous time in 'space' of the second world through Bauman's idea:

Residents of the second world, on the contrary, live in *space*... Their time is void; in their time 'nothing ever happens'. Only the virtual, TV time has a structure, a 'timetable' – the rest of time is monotonously ticking away; it comes and goes, making no demands and apparently leaving no trace... time has no power over that all-too-real space to which the residents of the second world are confined. (1998, pp. 88-89)

What does matter in the second world is its space, not time. In order to make a response to the characteristics of time in the above quotation, I shall present my personal situation that led me to encounter the indigenous qualities of time on Koh Samui. During the preparation of *Rush Hour*, I tried to reserve three long-tailed boats three months in advance without success. My unsuccessful plan demonstrates how capitalism produces some effects on my subjectivities with respect to time management. Time needs to be planned in order to organise my art activity. My Thai assistant contacted the local fishermen who rent their long-tailed boat to Chaweng Beach Boxing Stadium. The fishermen understood what I wanted, but did not commit to the agreement. The assistant explained in this way: "*These people live day by day and do not plan three months, but two weeks maximum in advance.*" To expand this, if any potential customer pops up and needs their boat for a few-hours tour tomorrow, they can make money almost straightaway. However, if they commit to make

their boats available on the agreed date and time, they have to refuse other sudden chances. In the worst case, if I did not turn up, they would consider themselves to have lost income, not time. They focus on what would happen in their 'space' rather than what would happen in their time. It seemed that my capitalistic methods of organising time did not fit well with the locals' path of life. Finally, I had to come to them in person in their 'space' to ensure them that their time would be definitely filled. Getting three long-tailed boats less than a week before the performance caused certain difficulties; however, this experience leads me to step into the realm of time and space on Koh Samui.

According to Bauman, and my view of tourism, the only thing that the second world can offer to the tourist is its space: heavy and resilient. Thailand was open for tourism in 1980. The World Bank advised Thailand to develop tourism as a means of accumulating foreign exchange. (Esterik, 2000, p. 179) Architecture, historical sites, natural spaces, and local paths of life in environments became commodities that can be traded to generate currency. As a consequence, many Thai and foreign businessmen invested in 'spaces': beautiful and attractive. I shall stress the importance of space: heavy and resilient by bringing our attention back to the situation on Koh Samui during the beginning period of the war in Iraq: *"...all hotels and guest houses bemoaned the lack of clientele. Jobs disappeared too when hotels laid off staff with the promise of reemployment when things returned to normal."*² It can be said that what happens in 'space' is influential as it can bring down the financial status and job security of all whose work connects to the tourist industries. Bauman is right: the space is 'all-too-real', so real that the residents of the second world have to rely on it, and cannot control when things should happen, change, and develop in that 'space'.

² <http://www.samuicommunity.com/community/index.php> (viewed on the 21st December 2003)

Finally, I shall look at how Bauman considers the behaviour of the consumer (tourist) who consume goods and services in a consumer society. Bauman says: “*Our society is a consumer society.*” (1998, p. 79) All consume, both the producers and the consumers.

Bauman’s discussion of the effect of consumed goods on the behaviours of the consumer is significant. Bauman explains that:

...consumed goods should satisfy immediately, requiring no learning of skills and no lengthy groundwork; but the satisfaction should also end – ‘in no time’, that is in the moment the time needed for their consumption is up. And that time ought to be reduced to the bare minimum. (1998, p. 81)

There are two overlapping points. The first point is that any product should provide satisfaction within a short period of time. The second point concerns the behaviours of the customers. The consumers in modern societies cannot wait too long for goods and services. They are familiar with the effect of ‘taking the waiting from wanting’ produced by the producers in our consumer society. (Bauman, 1998, p. 79) When the consumers want something, and the producers cannot deliver service or goods in a short period of time, the consumers walk away. Or, if the consumers desire something, and it is too complicated, or requires learning skills, the customers walk away to something that is of immediate comprehension and satisfaction.

Likewise, I view that the paradise time on Koh Samui as a consumable product. The tourists want to forget their regularities in their world, and want to relax in the new ‘space’, however, in their own pre-planned ‘time’. Their ‘time’ is precious, not only for themselves, but also for local and business residents on Koh Samui. The *time* of the tourists’ rest is

viewed differently by the residents on Koh Samui. Their 'time' is the event, seen by the residents as an opportunity in their 'space' that strengthens their financial situation.

WHAT HAPPENED WHEN *RUSH HOUR* WAS PERFORMED OFF CHAWENG BEACH?

It is important to clarify my concern before answering the above question. My concern is that the process of *Rush Hour* production does not play as an important role as the audience response on the beach. Their response is seen as a significant tool that leads to the evaluation of this project. For example, the fact that the tourist audience did not recognise my idea regarding the white and void ball on the third boat, as a reminder of the two smaller balls, plays a more prominent role in the evaluation than the physical production of the papier-mâché ball. Therefore, the following answer for the above question shall be based on the tourist audience's response that I observed when on location.

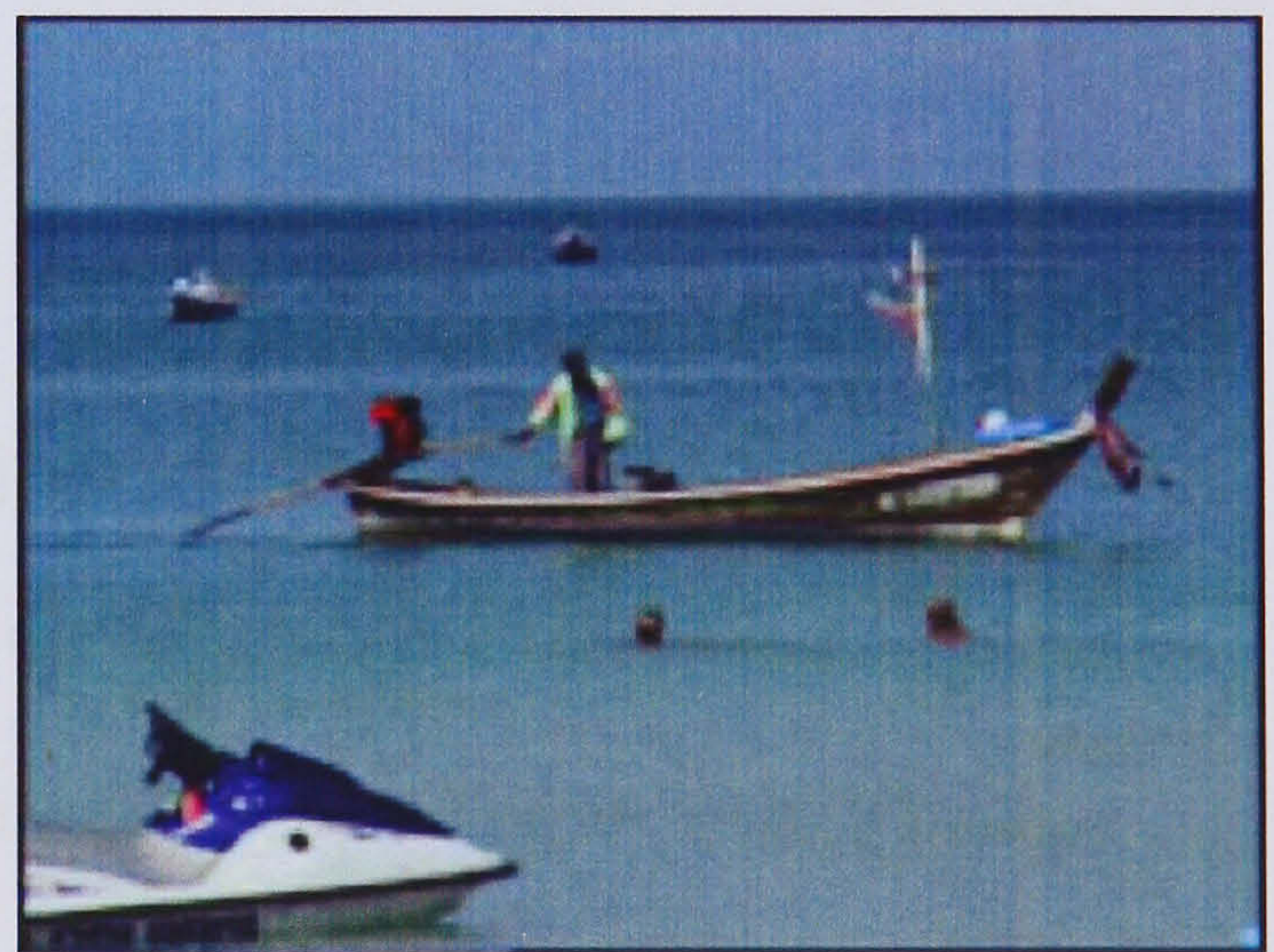


Fig. 57-58 *Rush Hour*, 2003 (The first boat) Still images from video



Fig. 59-60 *Rush Hour*, 2003 (The second boat) Still images from video

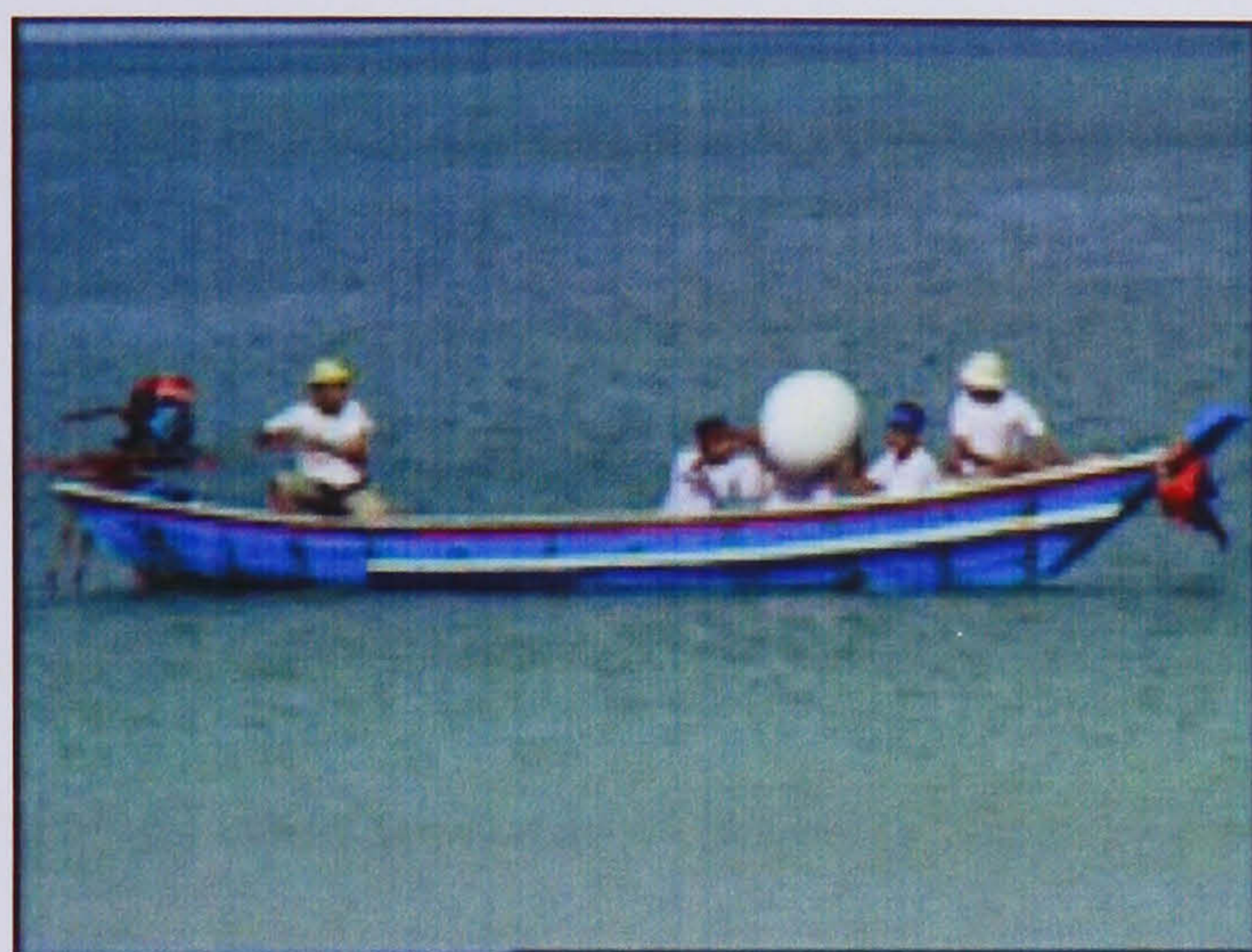


Fig. 61-62 *Rush Hour*, 2003 (The last boat) Still images from video

To answer the question, first of all, I shall bring our attention back to the content of the *Rush Hour* narrative media I have presented at the beginning of this chapter. To our physical senses, the content is the intensive audio organisation of the British media featuring the audio montage of the war news and the British weather reports. According to McLuhan's phrase *The Medium is the Message*, I have asked this question earlier: what is the message of the *Rush hour* narrative media? Then, I suggested that the message could be fully realised and comprehended when the social environments relating to the characteristics of the ad media and tourism are clarified. *Media Hot and Cool* were

therefore explored. McLuhan categorises the types of media with reference to the two words: hot and cool. They refer to different degrees of participation and definition.

The two principles help to identify the basic characteristics of the *Rush Hour* narrative media. The narrative media provides a similar impression as that of the radio that is high in definition and low in participation. Inevitably, this impression makes the *Rush Hour* narrative media come close to the characteristics of *Media Hot*. However, the last element of *Rush Hour*, performance, features an opposite characteristic. The performance is arranged to take place in the final long-tailed boat. It features three performers who play with a white ball, make mute conversations, and react with the audiences who swim and relax in the water. It could be seen that the performance is lower in definition and higher in participation, compared to the intensive audio organisation, the first element. The performance did not provide any clear concept, but the tourists seemed to enjoy it. Therefore, *Rush Hour* features certain characteristics that relate to both *Media Hot* and *Media Cool*.

Next, I discussed that the media in modern time are diverse and multicultural. Therefore, the effects of the media on the scales of time and space in human's association and behaviour should be included as additional method. This additional method allows the issues of environments in which the media are placed to come in to play. In this case, they are the characteristic of Chaweng Beach environment with respect to tourism. Tourists come to consume their paradise time that they have organised in advance. They work hard all year and want to indulge in the paradise time straightaway. When *Rush Hour* came into their bought *time*, one of the tourists said: "*Half way art, half way annoy* [sic]" The newly

reconstructed information of the British media as the content did not produce any effect on or encourage the holidaymaker to listen and to make sense of it. The tourists were in a situation in which learning demand and spending much time to realise and to comprehend something are economically and socially excluded. What affects them is this significant message of the art media: *Rush Hour* intervened in their bought-paradise time. **‘The intervention of the bought-paradise time of the non-art audience’** as the significant message of *Rush Hour* greatly affected the tourist’s reactions and behaviours.

The effects of the message of *Rush Hour* shall be discussed now. The effects are best realised when the comparison or the intersection between two or more media takes place. It appears that the characteristics of *Rush Hour* relate to those of *Media Hot*. It is high in definition and low in participation. The tourists did not neither comprehend the high definition nor want to learn or to participate in it. However, when compared with other activities, *Rush Hour* illuminates a new perspective. During the performance, the strident sound of a Bangkok Airways’ jet that landed at an airport nearby intervened in the softer sounds of the transportation of *Rush Hour*. Some scooters intervened in the performance and produced louder voices. A few restaurants on the beach played music noisily. The sounds of the jet, the scooters, and the music create simultaneous interventions on and off Chaweng Beach. To say it precisely, all sounds intervened in the bought-paradise time. At this point, when the overlapping of sounds take place, it could be considered that every media can change to be perceived as either hot or cool media, or as both. For example, when the sound of the jet blocks out every sound on the beach, the jet sound could be considered as hot media like the steel axes producing a dominating effect on the stone ones. As a result, the performance of *Rush Hour* leads me to new a realisation and

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comprehension: everything intervenes in everything audibly and physically in the tourist environment of Chaweng Beach. Finally, the effects of *Rush Hour* are changing, moving, and transforming all the time. The artwork fluctuates between either hot or cool media due to various circumstances through which the artwork passes during its two-hour journey off the beach.

CHAPTER 5: PROJECT 3

5.1 DEVELOPMENT OF *WHEN I GROW RICH, SAY THE BELLS OF SHOREDITCH*

The characteristics of time as the findings of Project 1, *A solo show by Toeingam Srisubut* at Bangkok University Art Gallery, and Project 2, *Rush Hour*, have encouraged the development of Project 3 entitled *When I grow rich, Say the bells of Shoreditch*. The findings connect intrinsically to three central indicators: space, narrative, and audience participation. The findings in each project carry specific contexts of social and cultural issues that are not necessarily seen as the specific function, but appear as the intrinsic characteristics of the art practices and the findings.

When I grow rich is the final piece of my practical investigation. The aims of this project are to re-examine the three indicators and observe relevant social and cultural issues. What is specific for this project is that the relationship between the three central indicators and myself is regarded as foreign and historically unrelated. The discovery of the three indicators contains a chance element. I presented an exhibition proposal to ten different art venues inside and outside London. M+R place to fill, a recently established gallery in Shoreditch, London, has accepted to hold my show. Therefore, the ‘space’ of Shoreditch is a result, and has been treated as one of the three indicators to discover narrative and audience participation, the last two indicators.

The findings of *Rush Hour* apply to the methodologies of the present project. The first instruction from *Rush Hour* was that in order to engage time of Koh Samui, I must recognise the fishermen’ attitude and their routine life as a gateway to the experience of

time on the island. Therefore, I apply this notion to the first methodology of *When I grow rich* Project as follows:

A: to encounter the area, Shoreditch, in which the gallery is situated as an initial access to 'time'. I use every possible means, for example, walking around, taking photograph, taking note, talking to people, and exploring texts about Shoreditch in libraries.

Secondly, I learnt that placing *Rush Hour* in the non-gallery context influenced part of the pre-planned context of the installation. I designed the white and void ball to be recognised as an object that revokes the audience's memory towards the two smaller balls on the first two boats passing by. However, other interventions on and off Chaweng Beach prevented the tourist audience from having a clear view to recognise the implications of all balls. In other words, the tourism context of Chaweng Beach affected the pre-planned context of *Rush Hour*. This situation made me first realise the significance and the consequence of placing art outside a gallery. I found the context of non-gallery space powerful, challenging, as it could influence and contribute to art. I considered relating the context of space to my art project. The application of this idea to the second methodology is as follows:

B: to select and use certain narrative elements identified as specific to the context of Shoreditch, in order to reconstruct a new narrative for the audience in the gallery

The development of *When I grow rich* shall be divided into three stages.

STAGE ONE: INVESTIGATING AND FOCUSING ON THE THREE SPECIFIC NARRATIVES OF SHOREDITCH

Shoreditch is located in the London Borough of Hackney of which the Regents Canal is north, and the Liverpool Street/ Broad Street Stations is south. My investigation of Shoreditch involved my own actions of walking around, observing, taking notes, taking photographs, and reading documents in local and public libraries. I have chosen three specific narratives to investigate. They include the bells of the medieval church of St Leonard, Whitmore House, and a video shop entitled Today is Boring.

The bells of the medieval church of Saint Leonard

My historical and cultural engagement with the sound of the bells of Shoreditch Church Saint Leonard¹ shall be discussed.



Fig. 63-64 Shoreditch Church Saint Leonard, photographs, 2003 (photographed by the author)

¹ The Shoreditch Church Saint Leonard occupies a position where four roads of the East End of London meet. They are Old Street, Hackney Road, Kingsland Road and Shoreditch High Street. The present church was re-built in 1740.

In terms of my historical engagement, I explored the history of the Shoreditch Church that started approximately 1,100 years ago. During this long period of time, the architectural appearances of the church have been undergone many transformations; the time of the church never stops. It is active in my present time, encouraging me to realise many social, cultural and economical connections between the church and many lives surrounding in the past. I have found that many interesting people in British history related to this church. They include Elizabeth I and the Duke of Cumberland who appreciated the sound of the bells. James Parkinson, discovering Parkinson Disease, was a lifelong worshipper at Shoreditch Church. He was baptised, married in the Shoreditch Church, and buried in the churchyard. Lastly, Shoreditch Church related to many lives of actors and musicians. It was known as the 'Actors' Church of London' during the period of so many of the actors of The Theatre and The Curtain. Many important figures in the British history related to the church. I view that the sound of the bells were an intrinsic part of their relationship with the church.

The relationship between the bells of Shoreditch Church and myself was actually created after I explored the relationship between the Shoreditch Church and the actors and musicians of the two playhouses: The Theatre and The Curtain.² David Mander (1996,

² James Burbage built The Theatre in 1576. It is believed to be the first permanent playhouse of London, situated in the east of Finsbury Field, or the present northern corner of Curtain Road and New Inn Yard. The Curtain is a local competitor of The Theatre, situated at the present Hewett Street. For The Theatre, Burbage secured a 21-years lease of the ground and premises from Giles Alleyn on the 13th of April 1576. In 1585, The Curtain was joined with The Theatre by the endeavour of James Burbage in order to share profits. During the time of The Theatre, including The Curtain, Shakespeare performed in and wrote plays for it. Some of his plays, The Two Gentlemen of Verona, The comedy of Errors, and Romeo and Juliet, were first performed here. In 1597 Alleyn had refused Burbage to renew the lease unless Burbage agreed with Alleyn's condition. The condition was unacceptable for Burbage. Two months before the lease expired, Burbage died and was

p.23) describes this relationship that the actors and musicians used the church while they were alive, and many of them were buried here in the churchyard. The relationship between the church and the actors is entirely of a long-life process. They lived and worked around the church, and had the church as a last resting place. Even though Shoreditch Church itself did not directly play a role in James Burbages and his son's effort to save their playhouse, The Theatre, it appears to me Shoreditch Church and the great efforts of the Burbages were two simultaneous occurrences that provide solid historical evidence to each other.

The relationship between the bells of Shoreditch Church and myself shall be described now. Every time that I heard the bells rung, I felt as if the narratives connecting to these two playhouses came out of the striking sound. The sound produced out of these old-aged bells carries acoustic elements that were heard by many other important figures in the past. My perception towards the sound of the bells has changed. The intrinsic nature of the Shoreditch Church bells does not only feature audio elements but also carry implicitly the historical elements and permeates the local atmosphere in present time.

In terms of my cultural engagement, the old nursery rhyme of Oranges and Lemons has helped me to engage in the church and the sound of its bells culturally. Oranges and Lemons refers to the bells' famous peal of twelve bells, in which the line occurs: When I grow rich, say the bells of Shoreditch as shown by:

buried in Shoreditch Church yard. Cuthbert, one of Burbage's sons inherited the holder of the Shoreditch lease and occupied the premises on sufferance. Cuthbert accepted all Alleyn's lease conditions in order to prolong the time. While Alleyn returned to his home in Essex, Cuthbert managed to pull down the building, and transported all materials to erect The Globe, a new theatre, on the Bankside.

Oranges and lemons
Say the bells of St Clements
You owe me five farthings
Say the bells of St Martins
When will you pay me?
Say the bells of Old Bailey
When I grow rich
*Say the bells of Shoreditch*³
When will that be?
Say the bells of Stepney
I'm sure I don't know
Says the great bell at Bow

There are two sources expressing the possible origin of the nursery rhyme: first, the children characterised a district they live in with the sound of the bell of the local church, and second, the children of London made up the words to fit the rhythm of the ringing bells.⁴ The line, *When I grow rich, say the bells of Shoreditch*, refers to poverty of the district of Shoreditch as it implies needs that have never been fulfilled.

The old nursery rhyme of Oranges and Lemons encouraged me to contact Shoreditch Church to investigate the sound of the bells. They put me through a contact of one of the members of the Society of Cumberland Youths that is responsible for activities inside the Ringing Chamber. I recorded the sounds of the bells and taped the ringing performance⁵. As a foreigner, I found the acoustic elements of the bells musical and moving. I did not know the names of the peals performed on that day, but was able to identify the acoustic differences of each peal or separation. One of my observations is that the number of bell ringers produces certain effects on tones and rhythms of the peal or separation. At first, five ringers started the performance, and other four ringers, who arrived late, participated in it

³ Emphasised by the author.

⁴ (<http://www.bbc.co.uk/dna/h2g2/alabaster/A696125> (viewed on the 16th of July 2004))

⁵ The record took place on Monday the 15th of December 2003 inside the Ringing Chamber, Shoreditch Church between 16.00- 16.30 pm.

later. The four ringers' late arrival has helped to identify the differences of tones and rhythms produced by the four ringers' performance and the nine ringers' one. The less the number of the bell ringers is, the simpler the tone and the rhythm are.

My direct experience with the sound of the bells allows me to merge my cultural background. The simpler sound of the Shoreditch Church's bells has reminded me of a main bell of Buddhist temple, of which tones are plain, and rhythms are rather consistent. The simple tones and rhythms draw out parallels between Shoreditch Church along with its bells, and Thai temple with the main bell in my home country. These parallels have encouraged a healthy circularity between the two cultures. The cultural circularity has underpinned my position as an artist and foreign explorer in this art project.

Whitmore House

I shall describe my unsuccessful engagement with Whitmore House⁶ which the De Beauvoir Estates presently occupy its original site.

⁶ The original building of Whitmore House dates back to about 1540. It has been passed through various hands, but it was actually opened as the madhouse around 1750 and closed around 1850. During its operating time, it accepted poor patients and struggled with the lack of medical attendance and the excessive number of patients. It became the madhouse for rich patients as soon as Thomas Warburton, a gatekeeper and later head keeper of the Whitmore House, was married with the owner's wife after her husband's death. Warburton confined poor patients in dark cellar, while woman patients could be raped or prostituted. (Mander, 1996, p.56) Presently, the site of the Whitmore House is occupied by the De Beauvoir Estates.



Fig. 65-68 De Beauvoir Estates, photographs, 2003 (photographed by the author)

I had three original reasons of engaging in Whitmore House. Firstly, Whitmore House no longer exists; its time has already come to an end. Secondly, I believe that the memories of Whitmore House embed locale. Lastly, according to David Mander (1996, p.56), Whitmore House represents the most notorious of the Hoxton⁷ asylums. I instinctively believe that the history and the memories of Whitmore House exist and can represent the darker side of Hoxton in the present time. Altogether, I view that Whitmore House can provide a temporal linearity that is different from that of the Shoreditch Church starting in A.D. 900 and presently continuing. The temporal linearity of Whitmore House started in the 16th century, discontinued, but somehow still embeds locale in the present time.

⁷ Hoxton is part of the London Borough of Hackney. Hoxton Street is central. It is known as a district shopping centre in the southern part of the Borough.

When I first visited the De Beauvoir Estates, I immediately found it unnerving. It is not because Whitmore House did not leave physical traces in the present time. At that time in front of the building, I was unable to find responses to my reasons of exploring the Whitmore House. I quickly shot few photographs of yellowish buildings, few convenient shops, and left. I was not sure which one disturbed me while standing there, Whitmore House or the De Beauvoir Estates. The dilemma was later solved in the studio.

Today is Boring

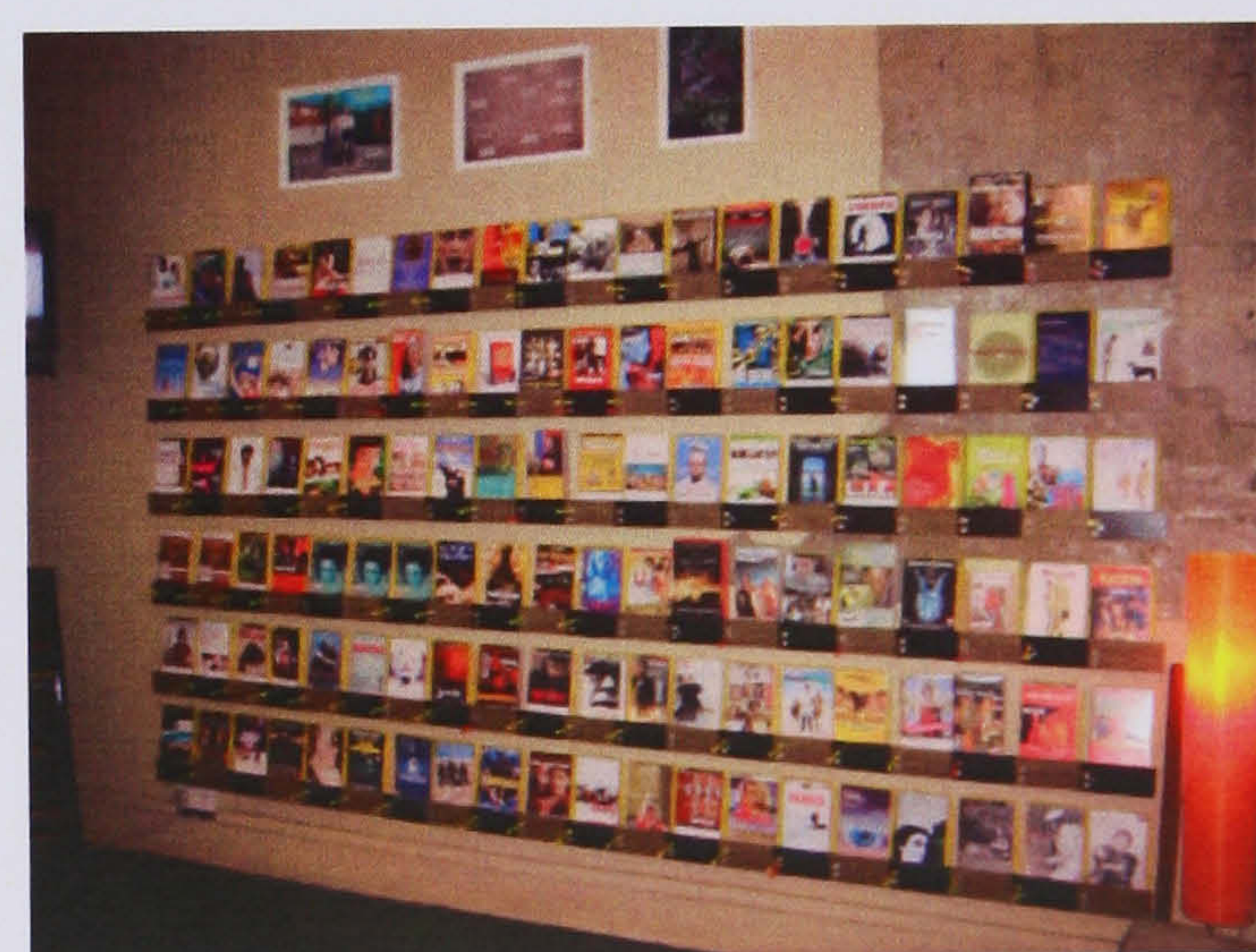




Fig. 69-74 Today is Boring, photographs, 2003 (photographed by the author)

Today is Boring is a video shop, a next-door neighbour of M+R place to fill on Kingsland Road. It is the antithesis of chain video stores and gets recognition in *GDR Creative Intelligence* for the video shop's retail innovation and individuality. (*Very Styleguide London*, 2003, p. 31) I have found various interesting aspects of Today is Boring as follows: firstly, Today is Boring, culturally, does not only represent itself as a demonstration of innovativeness, but also reflects other artistic movements, tastes, and interests of people living and working nowadays in Shoreditch. Secondly, Today is Boring exists. This existence leads me to encounter the current of present time. It also creates a comparative connection with the historical times of Shoreditch Church and Whitmore House. Today is Boring has the shortest account, not yet the history. Lastly, the spatial distance between the video shop and the gallery plays a role in my creative process. It leads me to investigate the simultaneous and dual present-ness of the shop and the gallery as another aspect of the current of present time.

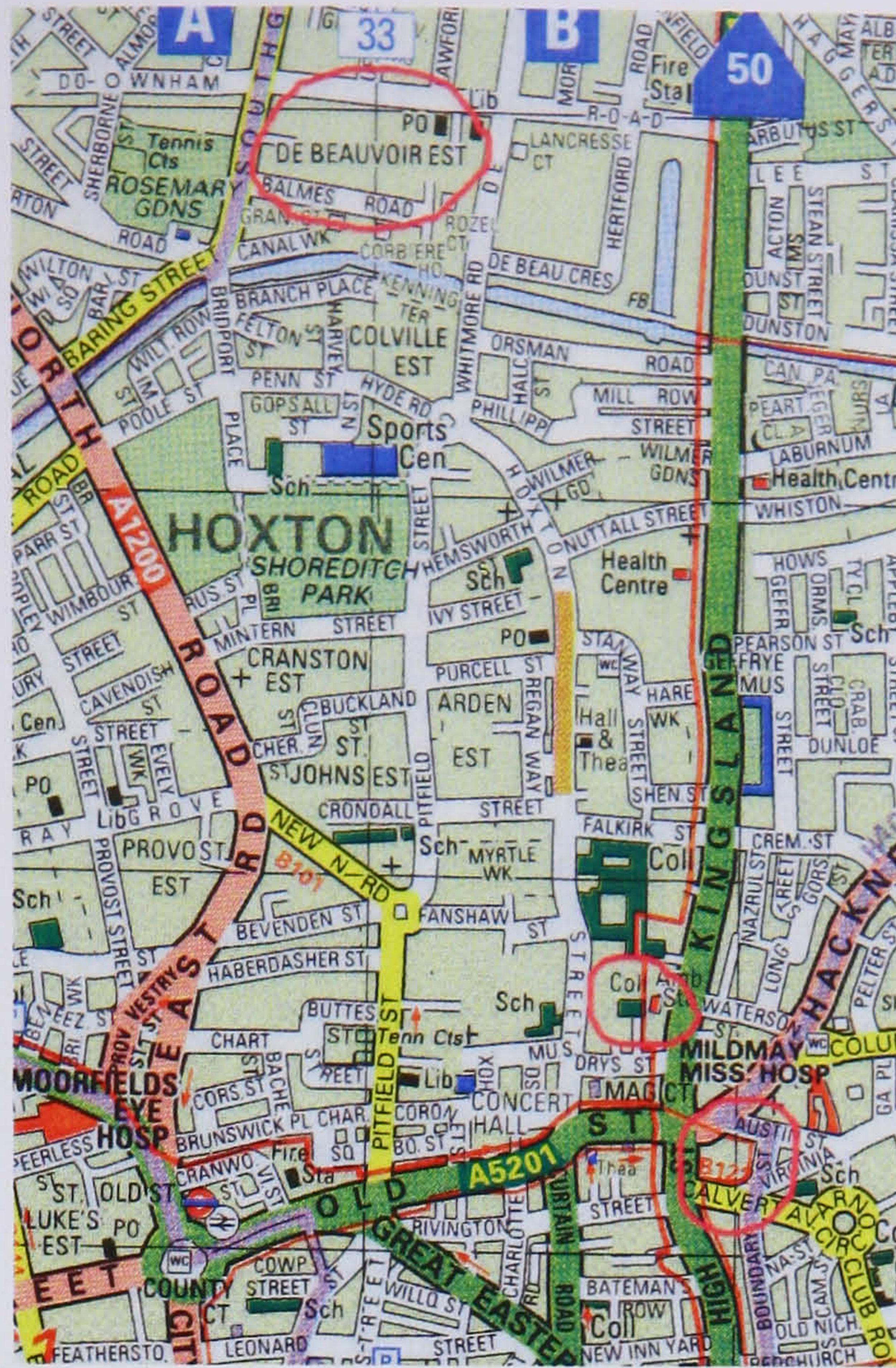


Fig. 75 Shoreditch Map showing the three locations of Shoreditch Church, Today is Boring, and the De Beauvoir Estates

STAGE TWO: SKETCHING

My sketch shall be described. The first room of the gallery is to re-create a darker space implying that of the dark cellar of the Whitmore House. Moreover, the upper part of the room is to recreate the ceiling pattern of the Ringing Chamber of the Shoreditch Church.

The second room is to recreate a scaled-down structure of Today is Boring.

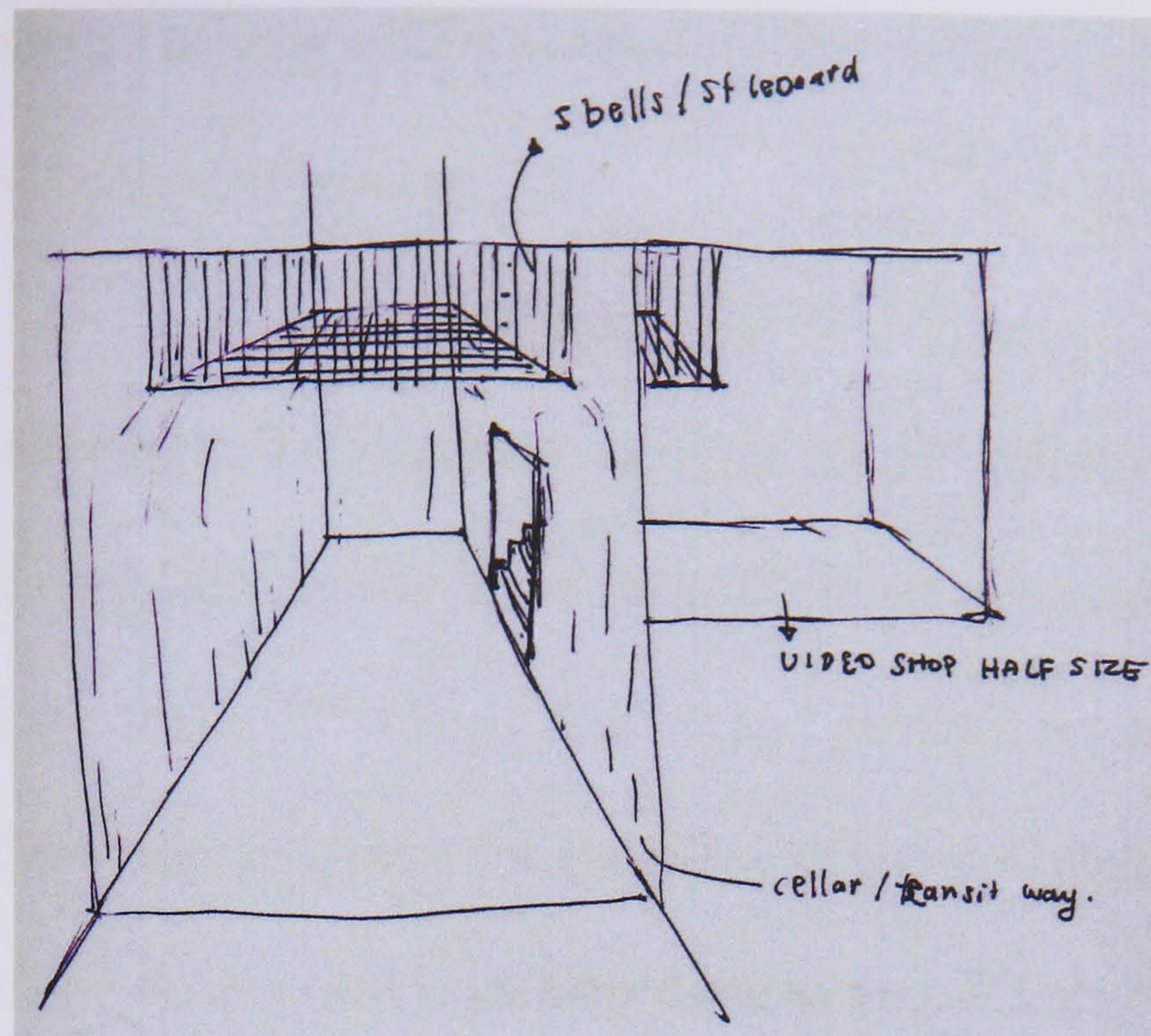


Fig. 76 A sketch of *When I grow rich, Say the bells of Shoreditch*, 2004

STAGE THREE: REALISING AND RECONSIDERING WORK IN PROGRESS

My personal concerns mainly towards Whitmore House shall be discussed. During the early stage of my studio practice, I struggled to capture and remember Whitmore House and its past narratives through the De Beauvoir Estates. My concern was that my disturbing feelings towards the estates were not something that I should declare in the public.

Hundreds of families are living there. It became politically sensitive to use the historical contexts of Whitmore House and/or the De Beauvoir Estates in my work.

This led to a second plan: to replace a darker space of the Whitmore House with a new darker space indicating that under the bridges, and filled with the smell of herbs. This plan of change is that the two walls in the first room of gallery are fully covered with graffiti expressing urbanism in the present time, while the smell of herbs draws back to the 17th century when Thomas Fairchild's plant nursery earned Shoreditch a place in gardening history. (Mander, 1996, p.30) The herbal gardens and the graffiti share the same spatial

atmosphere of Hoxton. The only difference is about the matter of temporal order; the herbal gardens existed and the graffiti exists.

I have found it fascinating and allowable to imagine the 17th century gardens and visually research the graffiti paintings around Shoreditch. There are abundant documents, texts, illustrations, paintings of the 17th century flowers and gardens, up-to-date information such as magazines and television programs for me to appreciate the intellectual and artistic values of the British gardening. All have helped me to set out how to remember the British gardening in the 17th century.



Fig. 77-78 Hoxton Street Market where vegetable and herb are still sold, photographs, 2004 (photographed by the author)

The characteristics of graffiti in Shoreditch are interesting. I have observed that they encompass certain features of the British graphic design and manifest provocative messages against latest political circumstances, especially the war in Iraq. I have applied the botanical drawing and the look-alike engraving methods used in the 17th century publications in transforming the characteristics of the present graffiti. The spraying methods are based on super-fast decision, action, and time. All sprayed elements represent the visual fast-flow of time and create impromptu aesthetic. On the other hand, the botanical drawing and look-

alike engraving techniques I have employed feature precise, careful lines and contours, and are of a time-consuming process. I moved the graffiti to appear on the lap fences instead of the two walls of the gallery.

Figures 80, 82, 84, 86 show my drawings in progress. The old drawing techniques merging into the modern graffiti images create the layers of past and present time. Unlike the viewer of the image of three trajectory paths of the sun on Wat Botsamsen's mural painting, my audience does not need to explore written expression of old drawing techniques and modern graffiti images to recognise the layers of time. At some degree, the layers of time can be identified through visual investigation.



Fig. 79 Graffiti on Waterson Street, photographs, 2003 (photographed by the author)

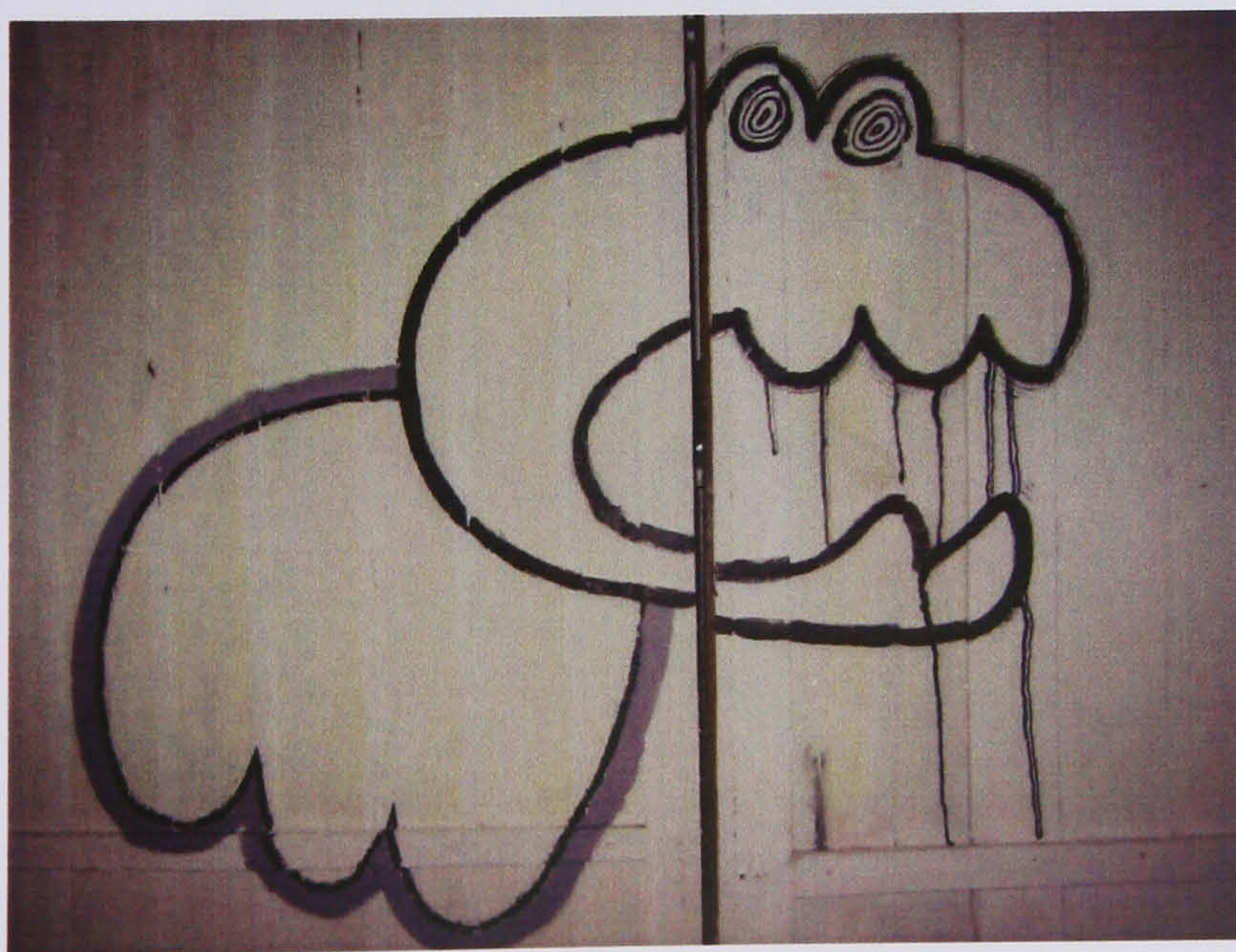


Fig. 80 Work in progress, photograph, 2003 (photographed by the author)

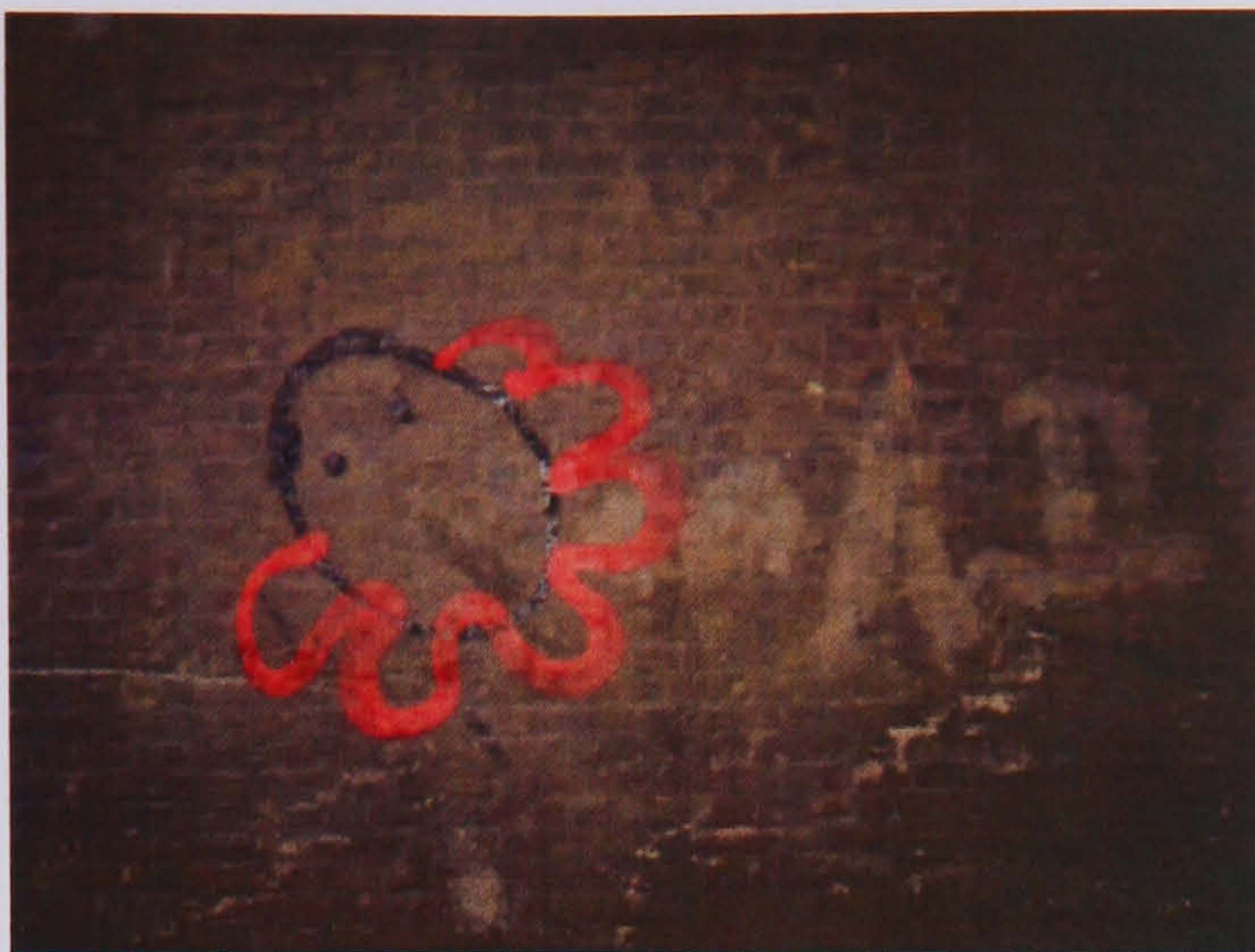


Fig. 81 Graffiti on Waterson Street, photograph, 2003 (photographed by the author)

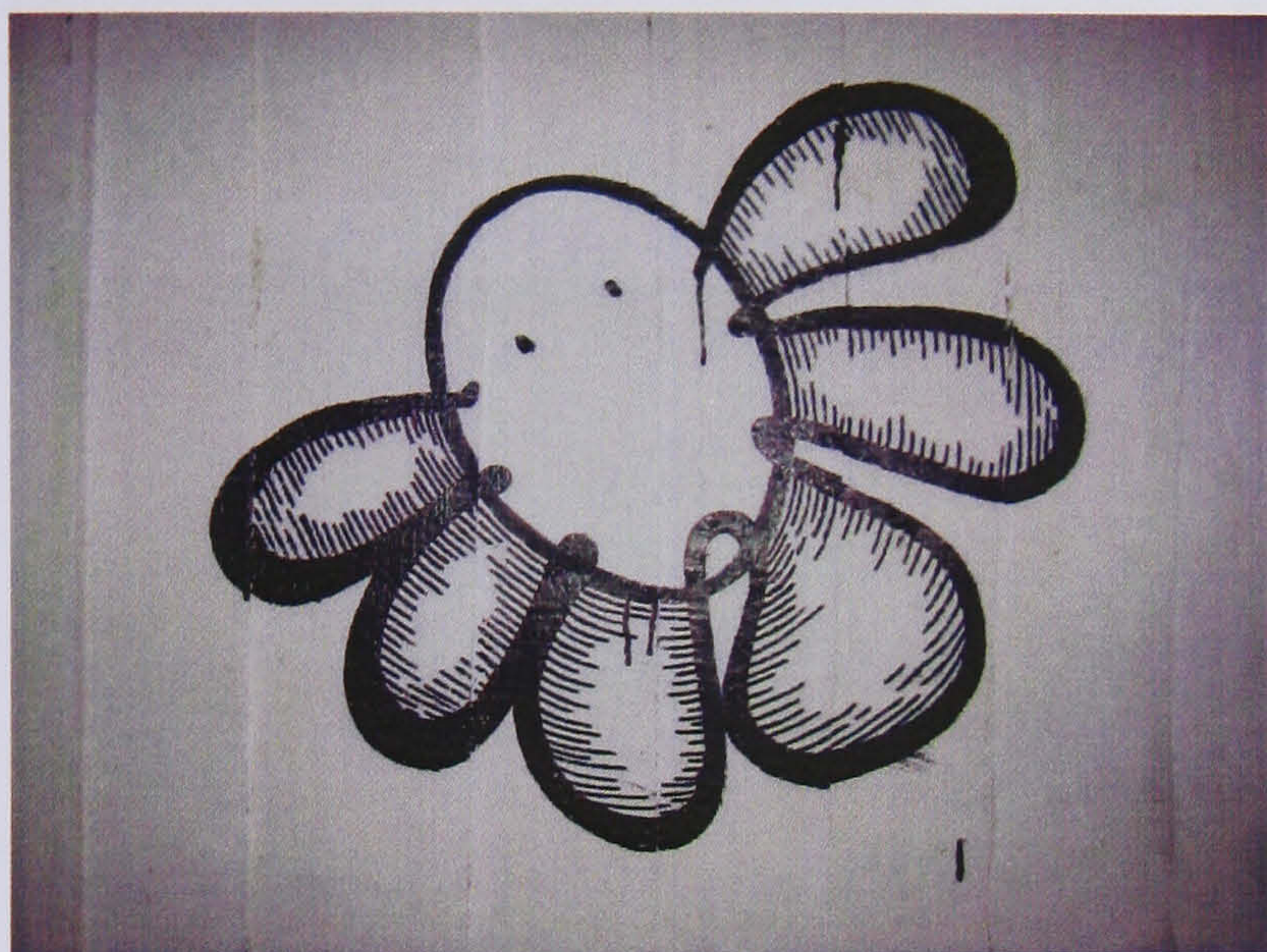


Fig. 82 Work in progress, photograph, 2003 (photographed by the author)



Fig. 83 Graffiti on Rivington Street, photograph, 2003 (photographed by the author)

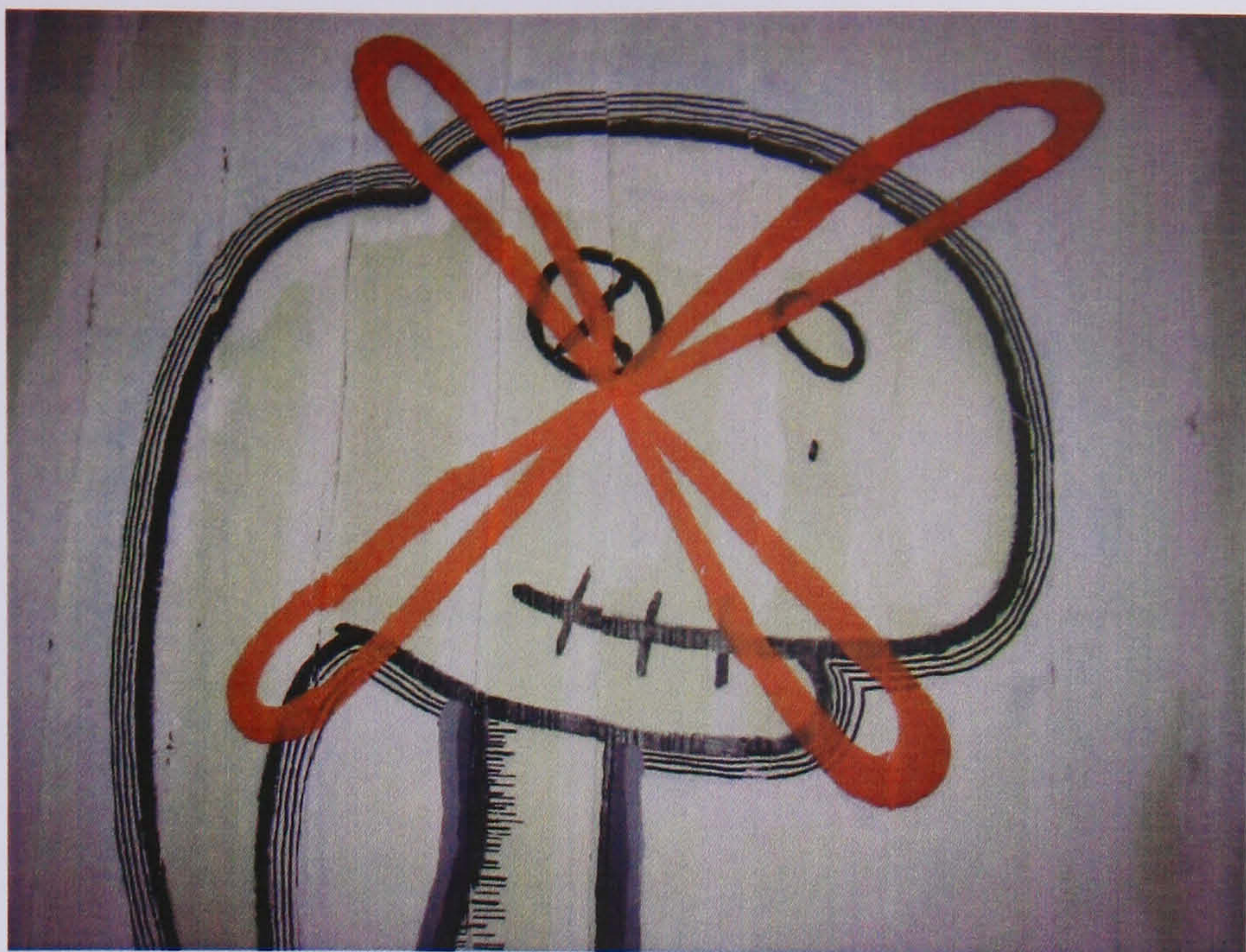


Fig. 84 Work in progress, photograph, 2003 (photographed by the author)



Fig. 85 Graffiti on Rivington Street, photograph, 2003 (photographed by the author)



Fig. 86 Work in progress, photograph, 2003 (photographed by the author)

5.2 EVALUATION OF *WHEN I GROW RICH, SAY THE BELLS OF SHOREDITCH*

An audience familiar with local history would regard the crossroad where four roads of the East End of London meet: Old Street, Hackney Road, Kingsland Road and Shoreditch High Street, as the nucleus point of Shoreditch village. (Mander, 1996, p.13) From this crossroad, the audience may walk along Kingsland Road under the rail bridge, and see a mass of graffiti and numerous fly-posters advertising music events, magazines and art exhibitions, en route to the gallery, 'M+R place to fill', to see an exhibition entitled *When I grow rich*.



Fig. 87-88 The main entrance of M + R place to fill, photographs, 2004 (photographed by Varee Chat-Udom)

The two rooms of the gallery are dedicated to a single installation. The installation is composed of three main components that shall be named simply as 'the garden', 'the bells', and 'the video shop'. The three components are based on three main references of Shoreditch's past and present narratives. They include the market gardening in the 17th century, the bells of Shoreditch Church in the late 17th century, and a video shop entitled

Today is Boring in the 21st century. All components are installed in this art space and gradually interweave to form a single narrative occurrence.

The journey around the entire installation shall be described. The audience encounters 'the garden', the first component of the show. 'The garden' features a narrow passageway in the middle of the room, bounded by wooden slat fences, and creating a division between two units of garden. The passageway is narrow, almost inaccessible. Inside the units of the garden, there are several piles of bark, clay pots, herbal seeds, brooms and tools. All these scattered items suggest the process of gardening and imply an unfinished, suspended, yet growing state. The audience is able to observe black and white drawings in the opposite unit through the long, narrow gaps in the wooden fences. The audience may recognise that some drawings are similar to those under the rail bridge that they have just passed on the way to the gallery.



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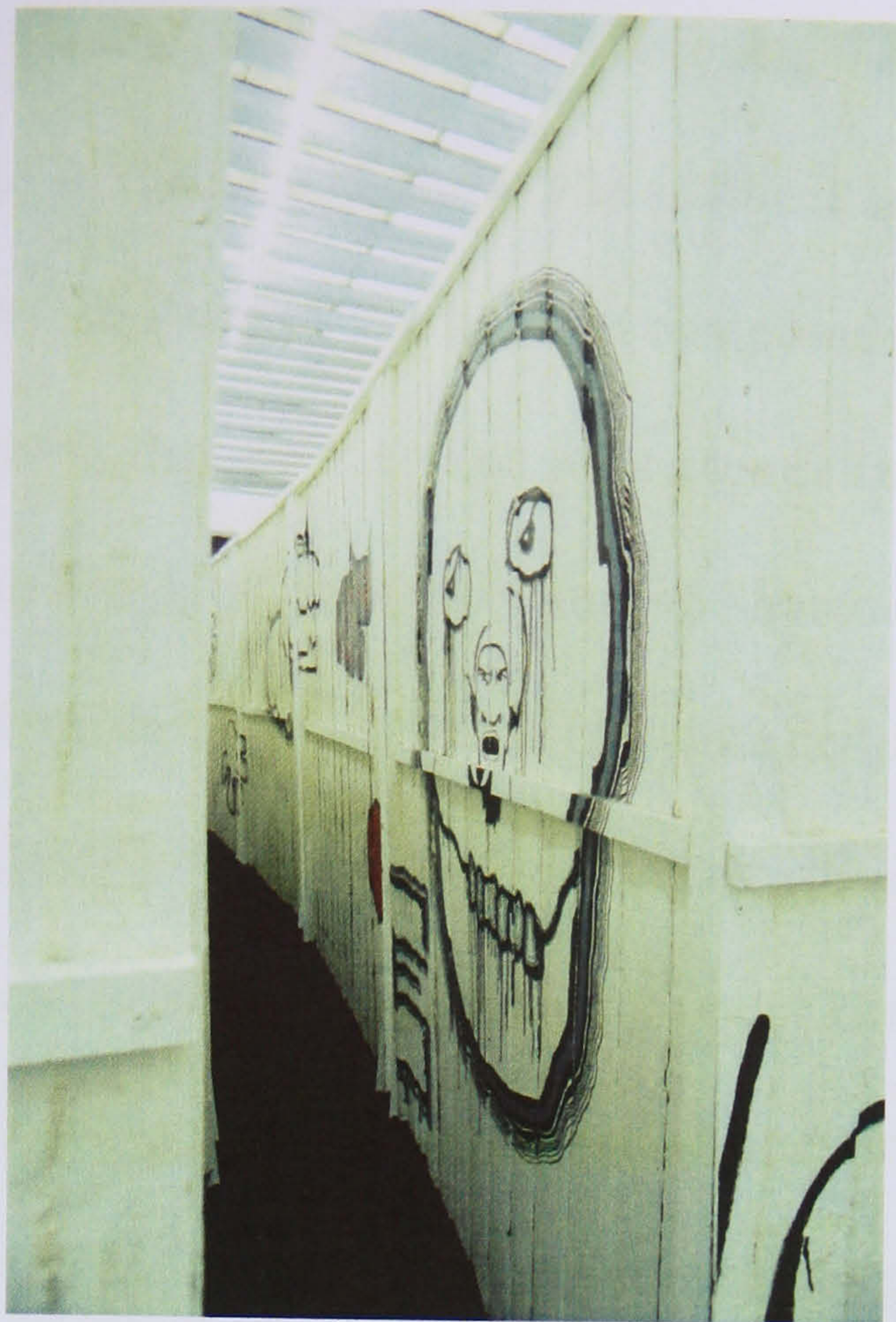
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Fig. 89-98 *When I grow rich, Say the bells of Shoreditch (The garden)*, 2004. Mixed-media installation, dimensions variable. (photographed by Varee Chat-Udom)

In the same room of 'the garden', another element occupies the upper part of the room, and also links to the upper part of the second room. The audience is encountering 'the bells', the second component of this installation. 'The bells' is composed of two main elements: first, a number of grey cloth panels that are stretched across the ceiling to re-create the architectural pattern of the Ringing Chamber ceiling of Shoreditch Church, and second, the recorded sounds of the Shoreditch Church bells. The cloth ceiling is not plain; it has zigzag characteristics. A rectangle ring of fluorescent lights above the cloth pattern produces light that gets through narrow and long gaps among cloth panels. The light creates interweaving shades. The ceiling pattern initiates certain important effects on the first component. The filtering of the fluorescent lights creates a pattern with a rather gloomy atmosphere for 'the garden' and the shades merge into the environment of 'the garden'. Not only the shades, but also the different tones and rhythms of the bells' sound ringing every few minutes, blend into 'the garden'.



Fig. 99-100 *When I grow rich, Say the bells of Shoreditch (The bells)*, (2004) Mixed-media installation, dimensions variable. (photographed by Varee Chat-Udom)

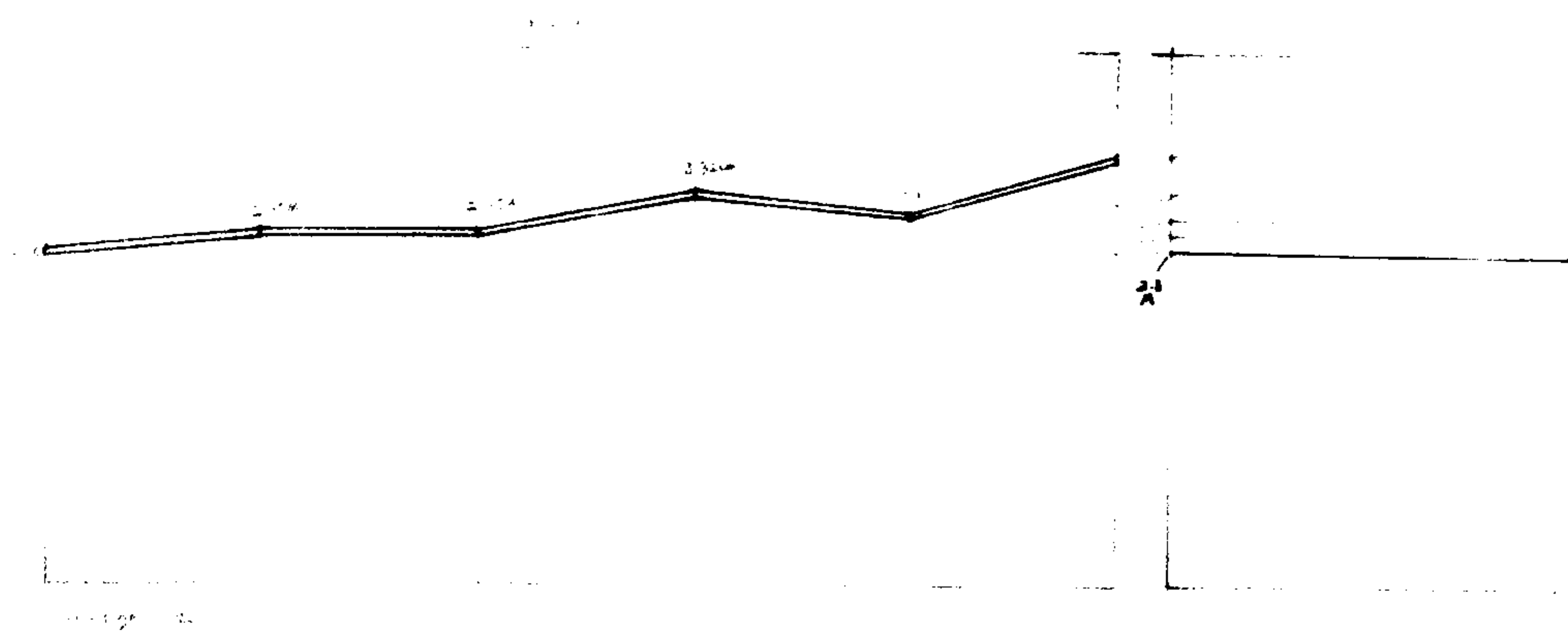
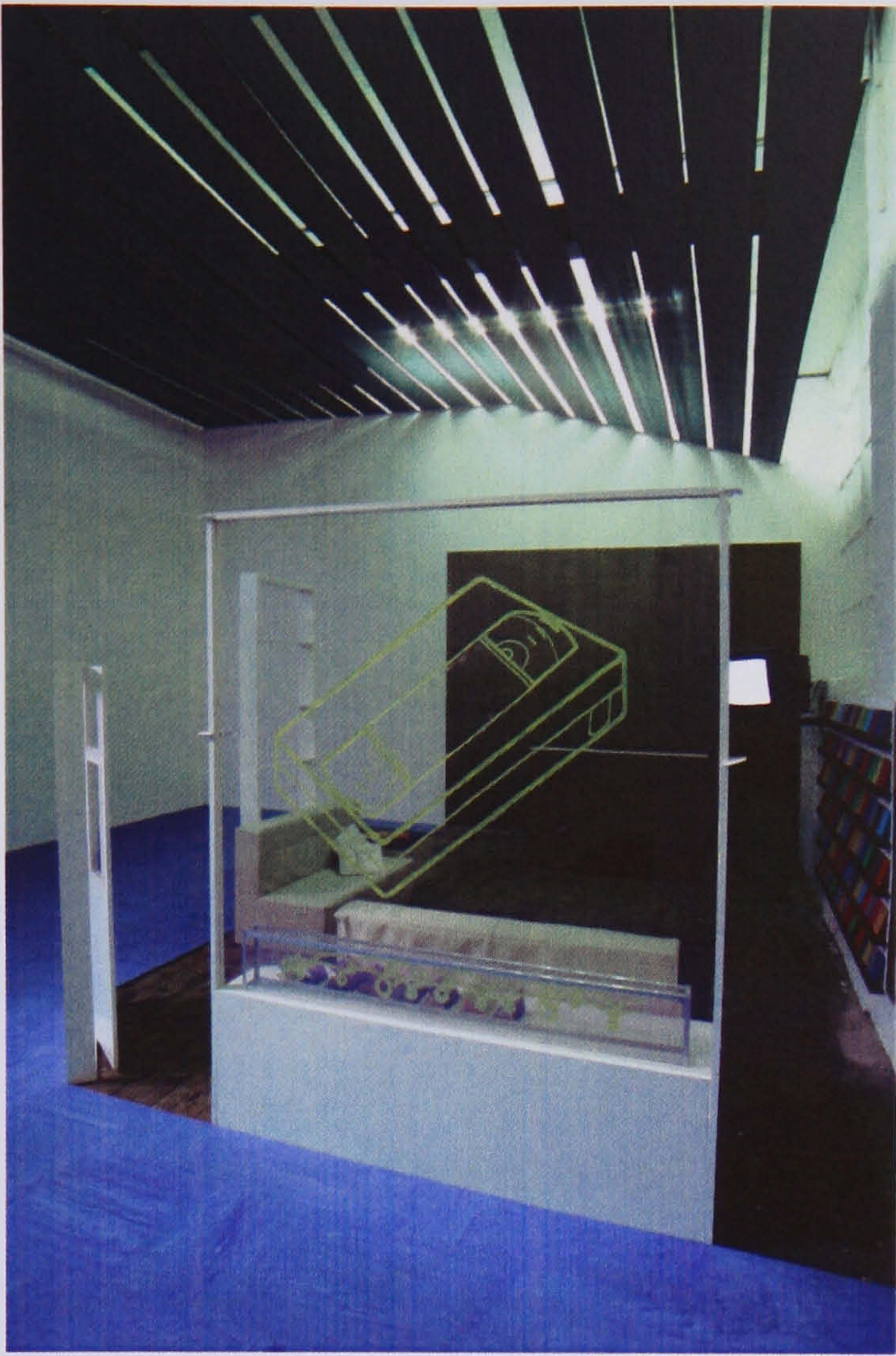


Fig. 101 The sketch of 'the bells'

When entering the second room of the gallery, the audience is experiencing the last component, 'the video shop'. 'The bells' occupies two rooms and continues to occupy the upper part of the second room. 'The video shop' features a quarter scaled-down replica of *Today is Boring*. The reduction in terms of scale and detail is a central character of the replica. One of the artistic objects includes a monitor featuring a direct-cut montage of coloured rectangular sheets referring to scaled-down DVD cassettes on the scaled-down DVD shelf. The replica stands on the original wooden floor in the far right corner of the room, and leaves L shape floor space paved with blue vinyl floor mats. The audience may observe that the blue vinyl floor and the ceiling pattern of 'the bells' are integrated so as to be part of 'the video shop'. Additionally, all elements, including the replica are arranged to appropriate the sense of the exhibiting space that can still be recognised as a previously converted, inhabited, working area. Finally, 'the video shop' itself is silent, but the sound of the bells merges into its space. This makes 'the video shop' contain the acoustic elements of 'the bells'.



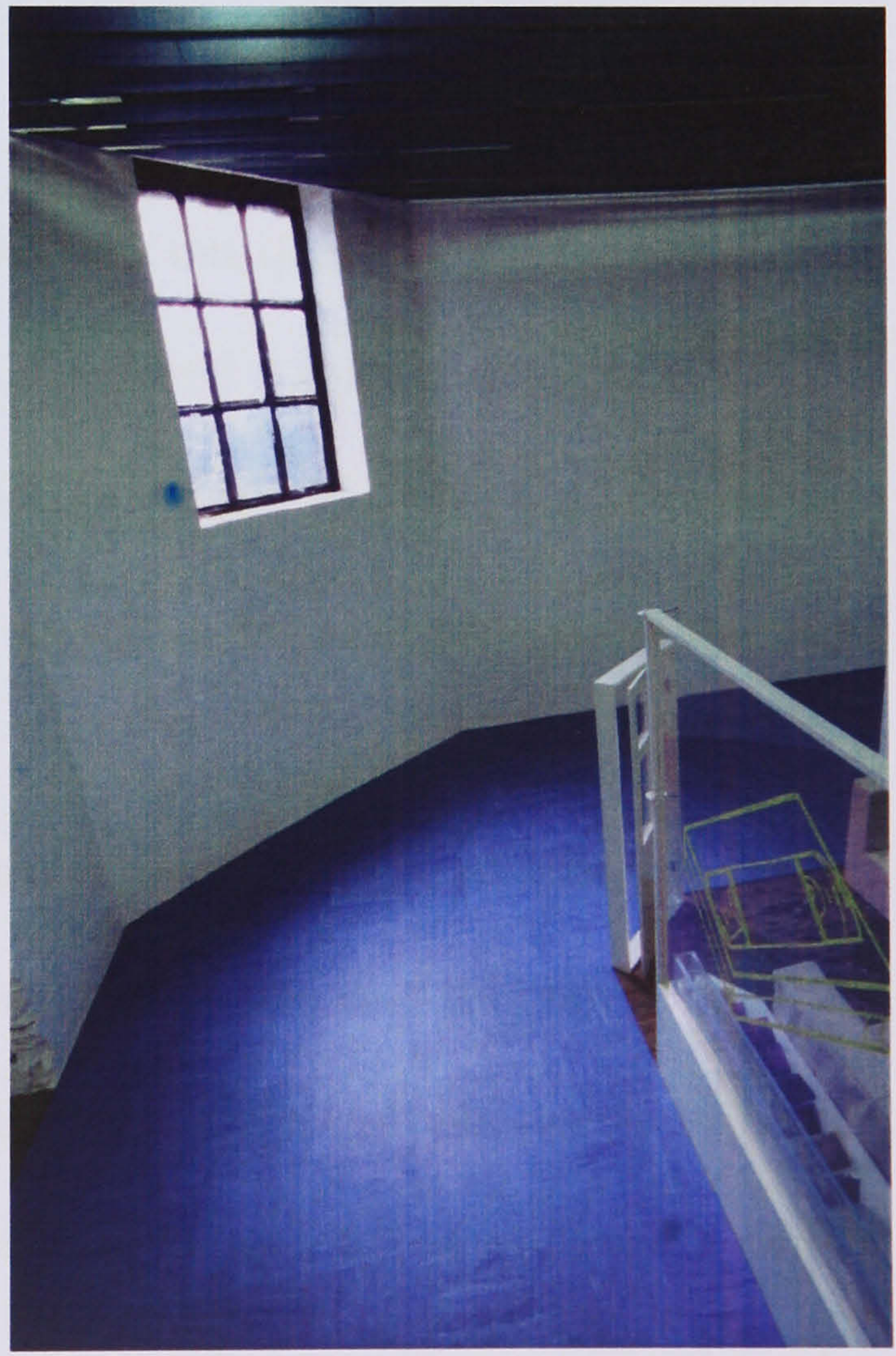
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Fig. 102-106 *When I grow rich, Say the bells of Shoreditch (The video shop)*, 2004. Mixed-media installation, dimensions variable. (photographed by Vasee Chat-Udom)

The evaluation of Project 3 shall respond to the three central indicators: narrative, space, and audience participation. With respect to the first indicator, narrative, I shall ask the question: what is the relationship between narrative and time? I shall investigate this relationship through Paul Ricoeur's explorations.

With respect to the second indicator, space, I shall ask this question: what is the relationship between time and space in *When I grow rich*? I shall investigate this relationship by applying the notion of chronotope articulated by M.M. Bakhtin into my evaluation.

Lastly, with respect to the last indicator, audience participation, the audiences of *When I grow rich* shall be divided into three groups: the audience that is of different cultural and historical backgrounds, the audience that is of British background, and lastly, the audience that has a kind of ownership connection with parts of the installation, i.e. artist X and Y with the drawings in 'the garden', and the co-owners of *Today is Boring* with 'the video

shop'. I shall ask two questions: what are the characteristics of these participations? What degree of control should I relinquish to the third type of audience who has a particular relationship with the work?

To answer the above questions, I shall present three headings as follows: Narrative (historical/fictional) and Time, Time and Space in Narrative, and Audience Participation.

NARRATIVE (HISTORICAL-FICTIONAL) AND TIME

I shall clarify the meanings of (historical-fictional) narrative, provided by Johannes Fabian (2000) and Paul Ricoeur (1990). Then, I shall look into muthos-memesis that is a basic composition of the (historical/fictional) narrative. Finally, the discussion of muthos-memesis shall lead to time and its organisation within *When I grow rich*.

(Historical-fictional) is in brackets; it describes that the investigation concentrates on the quality of narrative rather than the typology in narration. The pair indicates that the importance of historical or fictional narratives needs to be considered together, as they can help to engage with time through historical, social, and imaginative elements. I shall look into the controversial meanings of historical and fictional narratives. Fabian states that:

Anthropologists, like other scientists, are expected to prepare a discourse of facts and not of fiction. The *factum* is that which was made or done, something that inevitably is “past” in relation to the acts of recoding, interpreting, and writing. (2000, p. 73)

This logical statement discusses the narrative that relates to past incidences or history; at the same time it illuminates an opposite position of fiction the aim of which is not to

produce *factum*. Whatever a fiction produces can fit into all times, not necessarily past time. Ricoeur indicates that:

...the difference between the historian and the poet is not that the historian employs prose and the poet verse...; rather the difference is that the one tells of things that have never been and the other of such things as might be. (1990, p. 40)

This statement considers the historical narrative as the result of how a historian theorises what happened in the past. But, the fictional narrative allows its author to use his/her imagination, interpretation, and intuition to explore a focused subject, which may suggest something that is possible.

The meanings of the historical-fictional narrative apply to *When I grow rich*. The artwork features a combinative quality of historical-fictional, however, regardless of the concern of the *factum* or what might be true. Rather, the artwork concentrates on how the three selected narratives are interpreted artistically and culturally in this art circumstance. The reconstructed narrative may help to engender a maximum effect of what the Shoreditch time might be.

A pair, mimesis-muthos, articulated by Aristotle shall be introduced. The pair is thought of a basic component of both historical and fictional narrative. Mimesis, as a verb, means to imitate and to represent, and, as a noun, a creative imitation making a reference to the real. Mimesis includes the active process of imitating or representing something. It is important that what activates the imitating or representing process is the 'action' of character, not the character itself. The action is vitally expressed through the medium of language. Next, Muthos, as a verb, means to compose the plot, and, as a noun, the organisation of events.

When mimesis is combined with muthos, the relationship is illuminated as shown by:

“Imitation or representing is a mimetic activity inasmuch as it produces something, namely, the organisation of events by emplotment.” (Ricoeur, 1990, p. 34) The action of a character progresses the imitation and representation in literal expression that is vitally governed by muthos, the organisation of the events, or the arts of composition.

Mimesis-muthos applies to *When I grow rich*. ‘The garden’, ‘the bells’, and ‘the video shop’ can be seen as physical representations that are not created to copy the *factum* of the original incidents. They demonstrate my perceptions that take place during the active process when I encountered the social and historical contexts in the present time, and represent the incidents through my interpretation based on my cultural background.

What is specific for *When I grow rich* is that the process of imitating or representing the Shoreditch narratives involves the ‘place’ that the representations live in. The certainty of the gallery space adds new elements to the representations. A rectangular ring of fluorescents suspended from the ceiling of the first room generates the interweaving shades going through gaps among cloth panels, and the multi-windows in the second room enhance the quality of room-ness/unity of ‘the video shop’, for instance. The certainty of total space steps out and demands its right for being part of the whole representation. This consideration happens during my investigating and doing process of installing the work in the space. All physical elements, therefore, are partly reconstructed to appropriate the sense of the gallery space. Both of the physical representation and the characteristics of the space collaborate in order to imitate/represent the Shoreditch narratives, and reflect the

displacement of Shoreditch narratives. This can be considered as a new condition of this specific representation.

In mimesis, the character's action activates the imitating or representing process. *When I grow rich* presents 'the garden', 'the bells', and 'the video shop' as the characters that 'act'. Their action does not necessarily take the form of bodily movements. It is the action that is implied by all motionless compositions in space. 'The garden' represents a developing and growing state that is about to change in the near future, 'the video shop' performs a simultaneous presence responding to *Today is Boring* next door, and 'the bells' represents an endless relationship between the church and the surrounding community and acts acoustically to interweave with the atmosphere of the other two soundless components. All actions are demonstrated, and reflect an interest of Bill Viola who describes: "*The moment of peak intensity (in the heartbeat) becomes the climax, the peak of life's action...*" (Ct. from Keith, 1997, p. 79) From this, it can be realised that the action of the heartbeat that Viola is interested in can manifest the state of life without a seen movement. Even though Viola's character is being, mine non-being, the shared interests underline an internal layer of action within a subject matter that generates an active process of acting and representing something that exists.

I shall explore a reflection of muthos or the composition of *When I grow rich*. Muthos concentrates on concordance that is characterised by completeness, wholeness, and an appropriate magnitude. (Ricoeur, 1990, p. 38) Only the wholeness is important for my investigation of the muthos or the composition of artwork. The wholeness displays the interconnection of all parts of narrative that include beginning, middle, and end. This

interconnection is logical rather than chronological. Especially, logic is seen as “*an intelligibility appropriate to the field of praxis, not of theory...*” (Ricoeur, 1990, p. 40) It is possible to say that logic or intelligibility can be found in a ‘doing’ process of a doer.

‘Doing’ could refer to learning, concluding, and recognising the organisation of the plot and an action in it that imitates or represents something referring to the real.

The reflection of muthos in *When I grow rich* shall be described. Unlike most traditional rules of a historical-fictional narrative that features beginning, middle, and end, *When I grow rich* is independent of a familiar linearity of temporal progression. I used the narrative montage technique as an initial method to create circularity among the selected Shoreditch narratives. This method employs sound, smell, two and three dimensional objects, and video to master the subtle actions of non-being characters in order to progress the imitation/representation, and encourage the visual elements to interweave and to relate to one another. The interconnectedness of the visual elements shows an incorrect order of time, if compared to the original temporal linearity outside the gallery. It can be seen that the ‘false continuity’ was specifically developed through how my remembrance operates when encountering the original narratives gathered without an academic system. I find that the flexible system provided me with a space to think, to engage, and to make a report of what I experienced. The narrative montage, as a result, opens up new ways for me to suggest alternative meanings to the historical narratives.

TIME AND SPACE IN NARRATIVE

I shall consider ‘chronotope’ of M. M. Bakhtin who explores the combination of temporal and spatial indicators in ancient poetics. Then, I shall identify many spaces connecting to

When I grow rich, and pinpoint the most important space that counts for my criticism. Finally, I shall attempt to give shape to the relationship between time and space in the narrative occurrence of this art installation.

Chronotope coined by Bakhtin refers to an inseparable interrelation between time and space in ancient Greek romances. (see Chapter 1.2) Time in this type of novel relates to characters whose performances relate to series of adventures located in the plot. The plot of adventurous sequences is placed in spaces in which their characteristics are culturally and socially broad and diverse. These spatial and temporal indicators form adventure-time. It can be seen that space and time are two significant factors that collaborate to define the genre of the novels. (Bakhtin, 2000, p. 85) From the notions around chronotope, there are three key words that are useful for my second investigation regarding the characteristics of the relationship between time and space. These include time, plot, and space.

I shall consider ‘time’ in *When I grow rich* that can be seen through the actions of the three non-being characters. As Bakhtin has mentioned, the actions of characters in a novel can demonstrate the temporal implications through language expression. Let us consider this quote: “A *sudden* and *instantaneous* passion flares up between them that is as irresistible as fate, like an incurable disease.” (Bakhtin, 2000, p. 87) This reflects a rather short period of time shared by two persons, providing their intimate feelings towards each other to develop fast. Likewise, the actions of the non-being characters can demonstrate temporal implications. However, the temporal implications cannot be realised through a written description, but an artistic form of visual representation. In the visual representation of the 17th century garden, several piles of bark and scattered items of herbal seeds, clay pots, and

old tools perform the growing and developing state of the environment of 'the garden'. The time of 'the garden' is proceeding and developing. The smell of lavender can enhance the transitory state of the representation that is about to change as well as the temporal implications in it. 'The video shop', the visual representation of Today is Boring, performs a simultaneous presence in parallel with the reality next door. The dual present-ness of the two existences is active. The sounds of 'the bells' act acoustically, interweaving with the soundless environments of 'the garden' and 'the video shop'. The nature of bell sounds is linear and features separate peals, both implying the successive progressions of time. (Plomp, 1976, pp. 143-145) The temporal implications develop and move along with subtle actions performed within the visual representation in this space.

Regarding the second key word, I shall call the organisation of the three visual representations as 'plot'. The plot of my installation expresses three interconnecting sequential events of which characters generate certain actions without seen movement. Their actions can imply temporal significances that exclude chronological order. This plot is placed in the 'space' that is the third key word of this investigation.

With respect to 'space', there were many physical and temporal spaces considered and used in the early process of practical investigation. Those spaces include those of the Whitmore House, the De Beauvoir Estates, the 17th century garden, and the Shoreditch Church, for instance. The only space that begs a question and becomes a pivot of this investigation is the space in which the plot featuring the organisation of the three visual representations is placed. It is important to stress that this key space concerns the space of M+R place to fill, and needs to be identified carefully.

I view that there are two overlapping spaces in this art installation: firstly, the space of M+R place to fill, and the space that carries the plot. The physical space of the gallery is of an art facility that allows me to set up the three visual representations in it. As soon as the interconnectedness of the three representations is realised, this leads to a new type of space. It is the space of narrative agenda. Particularly, this new space responds to the plot and embraces the growing and developing state, implying the flourishing time of 'the garden', the dual-presentness of 'the video shop', and the linearity and separate peals implying temporal successions of 'the bells'. All movements of time are fully active and achievable in the space of the narrative agenda.

Lastly, I shall attempt to give shape to the relationship between time and space in *When I grow rich*. The role of time of the visual representations is to represent/imitate the original narratives, and the role of the narrative space is part of the representing/imitating processes. It can be seen that 'time' and 'space' in this installation are interconnected and developed in the same fashion. They interact to create the wholeness of the installation the aim of which is to represent/ imitate the realities outside the gallery. Their interaction leads me to realise a new form of chronotope - the inseparable relationship between temporal and spatial indicators in this installation. I would like to suggest we view this interaction of 'time' and 'space' as a new form. It is a form of '**representation-time**' that is characterised through the plot, subtle temporal progressions within the plot, and aims/thoughts relating to the representation of the Shoreditch narratives. At this point it is necessary to clarify that I do not intend to legitimise a new type of time in this research. Instead I am interested in

applying Bakhtin's concept of generic chronotope in order to identify the specific characteristics of temporal and spatial combination in my installation.

AUDIENCE PARTICIPATION

I shall present an outline of the audience participation with reference to feedback by an audience member, Alexander Hidalgo.

I was in a, perhaps, strange frame of mind at the time so I found myself staring at the facsimile video shop, recognising it but reading wildly into it also. I kept thinking that it was like one of those posh decorating places where one goes to have one's flat decorated by interior designers whose goal is like a kind of redesign of the people themselves. I guess that is the goal of many people once they grow rich... Of course, then I understood your strategy and really liked the entry exhibition, its smell, and that tiny passageway.¹

This feedback expresses his engagements through the following actions: 'found myself staring', 'recognising', 'reading wildly into', 'kept thinking', and 'guess'. All actions take place in the space while he tries to learn, think, and make conclusion about what he sees. His body does not necessarily move in order to make these actions. Additionally, his feedback "... *I understood your strategy...*" expresses that he is able to recognise how the configuration of the three narrative components is constructed. Unfortunately, the historical elements as foundations of this installation are not mentioned or perhaps recognised. This leads to a slightly difficult position in my work and encourages me to look into it.

I shall begin with a discussion on the bodily engagement of the audience. Next, the process of how the audience makes sense of time through the narrative occurrence shall be discussed. Lastly, due to the fact that the historical elements of the show are silent, I shall

¹ An email received on 23rd of May 2004.

explore the different characteristics of audience participation, based on the audience's backgrounds, and his/her relationship to the artwork.

The bodily engagement of an audience shall be discussed with reference to Johannes Fabian's articulation of an anthropologist's actions in the fieldwork (see Chapter 1.3), and can be applied to the characteristics of the participation not only of the audience, but also of myself. The personal or physical presence of the audience is inevitably an initial necessity in the art space, and as is my physical presence in my fieldwork in Shoreditch. Without physical presence, the original data that gives way to knowledge is not found. Additionally, the physical presence must come with several learning processes, e.g. visually exploring, considering, and making conclusion. Without these internal actions, the naked data is not critically used in order to formulate knowledge out of it. The space of M+R place to fill and the Shoreditch area in which the articulation is registered through physical presence involves temporal element.

Next, the process of how an audience makes sense of time through the narratives in the gallery shall be discussed. I would like to begin with Hidalgo's feedback: "...*I understand your strategy...*" Even though he does not identify further what and how he understands my strategy, his unexplained expression implies his ability to understand the total configuration of components. His sophisticated grasp leads me to consider the involvement of memory containing temporal elements as a necessary facility that makes his understanding complete.

To discuss how the audience can recognise time, the temporal implications in a narrative in general shall be explained. A narrative provides a temporal order that a reader can recognise through what comes first and what comes later. Let us look at an Augustinian search into this; there are three words that mark what comes first and later, or particularly indicate the implications of the past, present, and future in a narrative. They include ‘expectation’, ‘attention’, and ‘memory’. ‘Expectation’ indicates something in the future and is not yet happening. ‘Attention’ refers to something that is currently passing. Finally, ‘memory’ refers to something that has already passed. (Ricoeur, 1990, p. 8) The connection among ‘expectation’, ‘attention’, and ‘memory’ is continuous. It starts from the actions of thinking towards something in the future, then experiencing it in the present, and memorising it as the past.

Additionally, Ricoeur suggests a skill called ‘followability’ as a key for the reader to make sense of the continuity of narrative. This reading skill considers the memory of a reader as a necessary facility that remembers the first part of a narrative, and connects it with the second and the last part, and finally mixes all parts to form one single story. It can be understood that in a traditional way, the reader can recognise the temporal implications with reference to followability, an apparent reading skill. The followability will help the reader to recognise what comes first and later. Furthermore, the implications of the words, i.e. ‘expectation’, ‘attention’, and ‘memory’, help to indicate past, present, and future time in the narrative.

Augustine’s key words – ‘expectation’, ‘attention’, and ‘memory’ apply to the discussion on how the audience can recognise time. The journey from the crossroad of the four main

roads of the East End of London en route to the gallery can be seen as a location for the possibility of ‘expectation’, ‘attention’, and ‘memory’. From the crossroad to the gallery, Shoreditch Church, a lot of graffiti, fly posters (including my exhibition advertisement), and the video shop, Today is Boring, can be viewed as collective materials that encourage ‘expectation’.



Fig. 107 The Eastern Region Broad Street rail bridge over Kingsland Road, photograph, 2004 (photographed by the author)



Fig. 108 Posters under the Eastern Region Broad Street rail bridge, Kingsland Road, photograph, 2004 (photographed by the author)

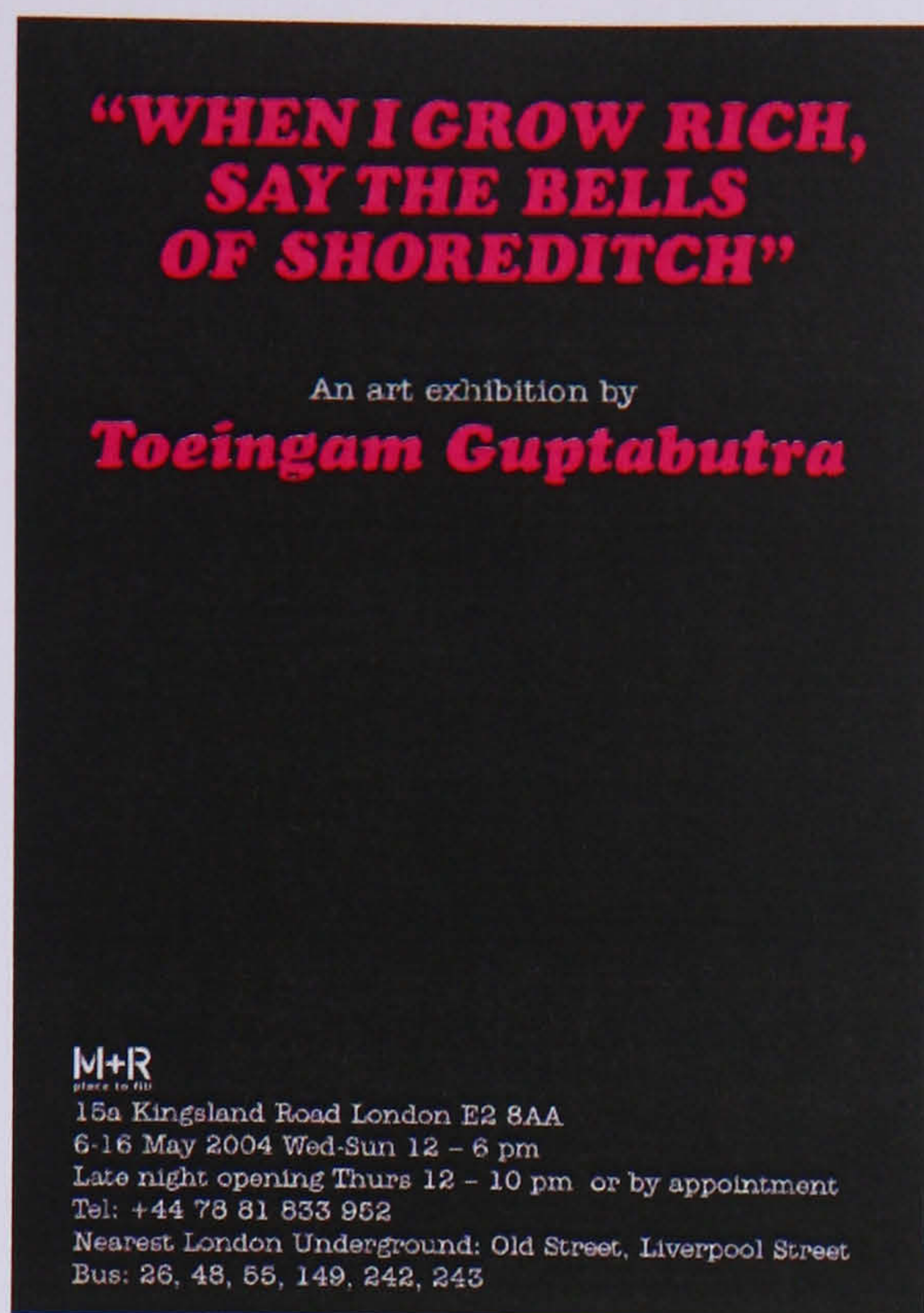


Fig. 109 *When I grow rich, Say the Bells of Shoreditch* advertisement



Fig. 110 *When I grow rich, Say the Bells of Shoreditch* advertisement on Kingsland Road, photograph, 2003 (photographed by the author)

Either consciously or unconsciously, the audience expects various artistic possibilities of *When I grow rich*. 'Expectation' relates to forms of thinking before entering the gallery. While attending the show, the audience is culturally making sense of the art installation by viewing, exploring, and walking in the present time. These actions indicate 'attention'.

When the audience leaves the gallery, everything of the exhibition is remembered and becomes part of the audience's past memory. This journey relates to the audience's skill of followability that they are used to learning what comes before entering the art boundary, what happens in it, and what is memorised after leaving. Lastly, it can be said that 'expectation', 'attention', and 'memory' suggest a pattern that can be found in any journey of the art audience to, not only this specific installation, but only any other exhibitions in general.

However, the connection among 'expectation', 'attention', and 'memory' of *When I grow rich*, is not simple. While attending the installation, the audience is encouraged by certain artistic elements, e.g. graffiti, the slatted fences, the sound of 'the bells', and 'the video shop', to form a connection between what is currently in front of their eyes and what is remembered. What are currently in front of the audience indicate 'attention' that contains the implications of present time, while what is remembered, in this case, does not indicate 'memory'. It specifically refers back to original 'expectation', something that one was already expecting before entering the gallery. The exchange between the contextual notions of 'expectation' and 'memory' occur here. The 'expectation' recalled in the gallery has become 'memory' of something that has already passed. Therefore, 'expectation' no longer carries with it the implications of future time, but those of past time. This recontextualised 'expectation' cooperates with 'attention' to create an artistic parallel between the past and the present. The result of this recontextualisation appears as 'memory' memorised by the audience.

It can be seen that this installation is unique and particular in terms of challenging the order pattern of 'expectation', 'attention', and 'memory', and Hawking's psychological arrow of time. (see Chapter 1.1) The temporal trajectory should have run continuously from 'expectation' through 'attention', and ends at 'memory', or run from the past to the present and the future. What happened was that the visual properties encourage the direction of time to start from 'expectation' through 'attention inherently incorporated by expectation' and end at 'memory'. This articulation suggests the flexibility and complexity of temporal implications in this specific art situation that subverts followability.

Finally, as the historical aspects of the show are silent, different groups within the audience are discussed. Alexander Hidalgo is representative of the first type of audience that is of different cultural and social backgrounds. He concentrates on visual elements in the gallery. His bodily engagement comes with several learning actions that enable him to interpret the installation from his own point of view. It is possible to assume that the historical aspects are not recognised by Hidalgo as the narrative configuration plays a prominent role in this first group of audience.

For the second group, the audience that is of the British background shall be discussed. This includes many who grew up with the old nursery rhyme of Oranges and Lemons, and who make an initial sense of the historical foundations through the title of the show. Jean-Francois Lyotard (2001) explains that nursery rhymes are one of narrative forms that can demonstrate one of the aspects of narrative knowledge. His reason is that the nursery rhymes have effect on time and explains that:

Narrative form follows a rhythm; it is the synthesis of a meter beating time in regular periods and of accent modifying the length or amplitude of certain of those

periods. This vibratory, musical property of narrative is clearly revealed in the ritual performance of certain Cashinahua tales: they are handed down in initiation ceremonies, in absolutely fixed form, in a language whose meaning is obscured by lexical and syntactic anomalies, and they are sung as interminable, monotonous chants. It is a strange band of knowledge... (Lyotard, 2001, p. 21)

This aspect of narrative knowledge has to do with a rhythm that carries with it temporal periods (the length of each period is equal to one another), and accents that vary, adjusting the span of these periods. Likewise, Oranges and Lemons is passed from one generation to the next, in a familiar rhythm based on the famous peal of the ringing bells. The language implies social and economic characteristics of many districts in London. The nursery rhyme is still recognisable and well known for most as recently as I have heard this Oranges and Lemons used in a piece of radio advertisement (June-July 2004). This audio advertisement encourages me to assume that many radio audiences, whose background is British, can recognise the whole content and idea of the old nursery rhyme through the rhythm and the accents. Likewise, the title, *When I grow rich*, should be able to encourage my audience of whose background is British to make an initial link between the installation and the contexts of old Shoreditch.

The third group of audience shall be introduced. My awareness towards the last audience group has been developed in the fieldwork, and can be reflected upon through many questions occurring during studio practice: what could happen if I use the social contexts of the De Beauvoir Estates in order to set out how to remember the Whitmore House? What could happen if some current residents of the estates paid a visit? My ethical feelings play a role in considering removing the Whitmore House and the De Beauvoir Estates narratives. Intriguingly, my uncomfortable feelings towards these narratives have never been wiped out. They merge into the installation and are reflected through the inaccessibility of the

very tiny passageway painted with the banned elements of graffiti in the central position of 'the garden'.

During the development in the studio, my ethical feelings towards the ownership of Today is Boring co-owners, Artist X, and Artist Y have been developed. A relationship of all of these as creator/owner and their product is crucial. The co-owners of Today is Boring create and design the characteristics and mechanism of their video shop; their relationship with the shop is lawful and straightforward. Artists X and Y have sprayed their graphic drawings on many public walls in Shoreditch; their relationship with their art appears problematic and needs to be concealed as it is unlawful.

I received permission from the co-owners of Today is Boring and the graffiti artist, Artist X, to use the characters of their shop, and those of what Artist X calls 'street art'. Artist X has provided interesting information on graffiti art and other graffiti artists, e.g. their working time, their escape from police officers, work dangers, their aspirations to present critical aspects of graffiti, and finally Artist X's creative and political messages.² Even though this artist has his graffiti published in several commercial spaces in which he is known as Pure Evil, he happily allows me to use his graffiti and insists on concealing his ownership and identity. The relationship between Artist X, his art, and his audiences, both passers-by and commercial consumers, remain mysterious and unknown; yet the relationship between Artist X's street art and myself is transparent.

² Meeting took place on the 23rd of February 2004 between 18.30 – 20.00 pm at Dream's Bag, Kingsland Road, London EC2



Fig. 111 *Pure Evil* (provided by Artist X)

Apart from Artist X, I was unable to contact other local graffiti artists until Artist Y turned up at the opening on the 5th of May 2004. I would like to describe this situation containing as less bias as possible.

Artist Y said to me that the drawing I used was his. I said that I was expecting him to turn up and suggested that he drops by the gallery on the next day. I explained briefly that I transformed/ interpreted/ represented, did not copy, his drawing, including narratives identified in Shoreditch in order to create a parallel between new and old. I said I was so pleased that he has turned up, but was too tired to explain in depth right away. I asked for his mobile number. He said that he would go back to his flat to leave his bag, and come back. I said okay. He left the gallery.

A woman sat down on a sofa structure that was part of 'the video shop'; the structure was damaged. I asked the gallery's owner, to shut the gate of the gallery at approximately 10.20 pm. (The opening started at 6.30 and should have ended at 9.00 pm.) I was upset as I felt attached to the object that I had constructed by hand. My personal touch was all over the object. My feeling towards every element of the construction was different from that of *container site* in Project 1, which was made by an assistant. Through the process of making the elements in this project, I realised the true sense of mimesis- the active process of imitating or representing something that exists.

I was not ready to meet with Artist Y when I was told that he has returned. The gallery owner helped by asking Artist Y to come back the next day. Artist Y insisted on waiting outside. I said to the gallery owner that I could meet Artist Y briefly so that I could make an appointment to meet with him tomorrow. The gallery owner did not recommend that I meet with Artist Y. He said this guy would go on and on, and the conversation would never end. The gallery owner disappeared. About 30

minutes later, he came back and said that there was a problem outside. Artist Y has sprayed his graffiti on the wall of the main entrance of the gallery and was arrested by police officers. He suggested that I did not try to call or contact Artist Y.

The above description presents that the physicality of the installation and my process of making the constructions do not aim at Artist Y's personal presence as part of the audience. It projects on his ownership towards the characteristics of his graffiti painting transformed. It can be seen that the relationship between Artist Y's graffiti and myself/my work remains unsettled.

The relationship between the third audience group and part of my work can be divided into two kinds: the first one is the relationship between the co-owners of Today is Boring and 'the video shop', and the second kind is that between Artist X and Y and the drawings on the slatted fences. The difference between these two kinds of relationship is by nature of the products they own. The nature of Today is Boring is of a commercial product that aims to serve customers' creative pleasure, whereas the nature of the graffiti of Artist X and Y is of a personal manifestation that is regarded as prohibited, from a legal point of view.

Originally, it seemed to me that a problem could only occur if I was not given permission from the co-owners of Today is Boring, and it seemed legally possible that I could transform objects on the street as no one could claim ownership. As a matter of fact, the illicit ownership became problematic, as I did not receive consent and permission from the artist who cannot claim publicly the ownership of his creative property. It is possible to say that an individual's ownership for the third audience group on participation is centred, and can become difficult if permission is not granted.

Lastly, the discussion regarding the third audience group does not only relate to ownership of an individual, but also his/her lifetime and the existence of his/her product. Supposedly, the lifetime of co-owners, the existence of Today is Boring, the lifetime of Artist X and Y, and the existence of their graffiti drawings terminate sometimes in the future. The commercial product, Today is Boring, and the personal manifestation of Artist X and Y become part of Shoreditch's compound history, the ownership is no longer a dilemma for any artist in the future who wishes to look into and interpret them. It is possible to consider that the matter of valid ownership is subject to the owner/creator's lifetime and the existence of his/her product. Authority and permission are therefore involved. Let us consider the sweetness of the Shoreditch Church's bells, the pattern of the ceiling of the Ringing Chamber in Shoreditch Church, and the long lost herbal garden. These do not demand authorisation. The temporal distance between the owners/creators of these stories and me is too great for me to get authorisation from them. Rather, the stories appear as part of local, and, perhaps, forgotten memories that many modern passers-by are never aware of.

CHAPTER 6: CONCLUSION

The final chapter will address the findings derived from the three practical projects. All of the findings assist me to answer the research questions: to what extent do the three main categories of art media: two and three-dimensional object, sound, and video assist in giving shape to and identifying the characteristics of time?, what are the characteristics of time in this research?, and, what is the relationship between time in my practice and audience? Finally, the answers to the research questions will lead to the discussion of my contribution to new knowledge.

I started Project 1, *A solo show by Toeingam Srisubut*, through the invitation of Bangkok University Art Gallery. As a result, Bangkok became my first, unofficial spatial indicator that leads to the discovery of Bangkok's daily-life narratives and Thai audiences who carry with them certain social and cultural values. After the exhibition, the contribution of space, narrative, and audience participation to the entire thesis were clearly addressed; they have become my official indicators that I have used to explore time in both theoretical and practical aspects.

Time-scape, the first piece, is installed in a lift that brings the lift user up to the gallery. The art piece shows my exploration of capturing the characteristics of audio narratives with reference to the unique city- Bangkok. The narratives provide the common and familiar audio feel for the Thai audience, yet implying certain social, economic, and religious significance that ascertains the real existence of the narratives. These senses of familiarity and affirmation stimulate the significant form of participation of the audience: his/her past memory blends with the recorded narratives, and, together with the recorded narratives,

encourages the mental image. His/her imagery representation is regarded as real and correct as it is supplemented with his/her experiences and perceptions. Additionally, the physical movement of lifts relates to a state of his/her imagery representation that is in flux. Before this changing representation will develop into something else, its further transformation is unfortunately interrupted when the door of the lift is opened.

The second piece is called *container site*. The audience experiences the two narratives in the two and three-dimensional narrative spaces as the initial impression of viewing *container site* in the main gallery. The narrative in the video presentation is viewed as the recorded past brought up to the present through the use of video equipment, whereas the narrative in the gallery is always present when engaged. Through the visual reading of the two narratives, the viewer is aware of the ‘moment’- the unitary experience of the fusion of the two different times and spaces of this installation. The characteristics of temporal and spatial elements within the ‘moment’ are unusual and particular, and produce the certain effect on the narrative environment.

The ‘moment’ loses its connection with the narratives surrounding, or another word, makes them less effective. This observation is expanded by looking at four types of time in this installation and its process. It is to indicate that all the temporal, spatial, and narrative elements in the first three types of time are interconnected; later, all of them are less recognised and lose the connection with the last type of time which is in the ‘moment’. This moment situation provides some uncertainties of temporal and spatial experience, which cannot be described with certain words. Khongkha explains his view:

In the moment within her exhibition space, we reckon which time space we are standing in. Moreover, we are not sure ‘what’ is true and ‘what’ is presumed within this space.

This is due to the interplay between two-dimensional and three-dimensional imagery qualities...Or, this reflects the current world situations in which that we sometimes find it difficult to determine the definite boundary and meaning of time and space...(2002, p. 83)

Khongkha's perception clearly points out that the two and three-dimensional objects play an important role in his experience. It leads to the situation that he is encouraged to be actively involved in the installation and notice the uncertain shape of the time and space. His new awareness of time and space leads to some uncertain realities beyond this artistic area. Think positively, this stresses a value of the unitary experience of time, the 'moment'. It sets free from previous notions of time and space, and opens potential for new realities that have never been visualised and conceived of taking place.

The invented narrative of *...and a real TV*, the last piece, shows my attempt to recreate the effect of the setting of remembering when I explored the photograph of a row of traditional shophouses in Banglumpoo. Not only the individual traces of my experience of being 'there', but also many unspecified elements that appeared irrelevant came up in mind. It is impossible to point out which came first or later, or to separate all the unspecified elements from my individual traces. All the individual traces and the unspecified elements have connected, and their encounter leads to the visual and auditory setting of remembering for my art purpose. Therefore, it is possible to consider that *...and a real TV* is a reflection of the setting of my remembering. It presents the simultaneous happenings of the enlarged photograph of shop-houses and the projection that is thought as the unitary mass of unspecified elements. Additionally, the sound of an old-fashioned public telephone provides an effect of suspension to the final stage of the invented narrative. Perhaps, the constant call implies the suspension of the final stage of the setting of remembering too.

The ambiguity of visual and narrative qualities appears dominantly in this replica construction that is in the state of cyclical movement and never meets the end.

Due to Fredric C. Bartlett (1967), the trace somehow carries with it a temporal sign. In the setting of my remembering, within a single organism where all the individual traces and the unspecified elements relate and associate, one may wonder how the temporal signs that all the associative traces carry with them are organised. Therefore, the graphic model of the four-dimensional space-time is introduced. The similar graphic appearance of the four-dimensional space-time and ...*and a real TV* helps to identify the layers and operations of times and spaces within the visual and auditory setting. From the setting, there is more than one time: time that is frozen in the two-dimensional photograph, time that is produced by the projector, floating in the square light-sphere, and associating with the frozen time on the replica, and finally real time of the viewer in real three-dimensional space. Moreover, all the times are fused and relate to all the spaces: frozen space in the photograph, space produced by the light of projector, and real space registered by the viewer. It can be seen how the different types of times and spaces of the three narrative situations are organised as a unitary experience. They allow us to understand visually how the three narrative situations in the scaled-down replica, the projection, and the sound of the public telephone carry with them the temporal and spatial signs. In an ideal case, they allow us to understand empirically how the individual traces and the unspecified elements carry with them the temporal and spatial signs, and all the signs are bound to create a new associative character of time and space, which is implicitly shown in ...*and a real TV*.

I started Project 2, *Rush Hour*, with regard to my two observations of the first project, that I initially was not certain whether they were relevant to the art project. The first observation is the influences of public space, in which *time-scape* was installed, upon the relationship between the audio work and the audience. The second observation focuses on the involvement of certain Thai social elements resulting from my personal contact and communication with the workers. It was totally unplanned that a piece of Thai boxing advertisement on a long-tailed boat off Chaweng Beach had helped to clarify the observations and led to challenging findings.

Regarding the first observation, the public context of lift is capable of playing a role in the relationship between the lift user and *time-scape*. *Rush Hour* can ascertain the first observation; the intrinsic nature of Chaweng Beach featuring media and tourism is capable of playing an influential role in the relationship between *Rush Hour* and its tourist audience. The commercial space full of varieties of media has shaped perceptions of the tourist audience in a way that is in the opposite of Schaeffer's explanation: "...*modernist art was art for the artists and for the audience willing to adopt the agenda of the artists.*" (1998, p. 41) This note features a space, an artwork, and subjectivities of the art audience who expects beforehand to see an artwork in an art space. The relationship between artwork and audience is constructed under the social context of the art space and his/her willingness to understand art in an art space. On the contrary, many tourist audiences did not have an expectation to engage with the art activity. The commercial space of Chaweng Beach did not encourage a desire in the tourist audience to adopt or learn the artist's agenda. Therefore, the relationship between *Rush Hour* and tourist audience demonstrates different manners from those taking place in a traditional art space.

The second observation is due to my personal contact and communication with the workers in Centre 3. This observation required a solution in the practices of *Rush Hour*. I would like to focus on two events taking place during the preparation. The events include my long-distance contact, through the assistant, with the local fishermen who initially allowed me to experience the characteristics of indigenous time and space on Koh Samui, and the network PR and marketing seen as strategising the method of placing art in the public space. Are these two events to do with project management or an issue that could be considered in relation to the artwork? To our physical senses, these two events are not seen as part of the physical performance of *Rush Hour*. Neither are specific parts/functions of the artwork. However, I shall argue that these two events as an intrinsic and necessary part of *Rush Hour*. Without the subjectivities of the fishermen, and the PR and marketing strategies, the evaluation of *Rush Hour* would have not been articulated in this particular way. Supposedly, a beautiful dish in a restaurant is an object of pleasure. The nature of the object is concerned with all aspects of cooking activities: knowing a place to buy good ingredients, selecting, preparing, decorating, and serving the dish. Without considering its overall, intrinsic nature, the dish can be perceived as the content of the dish medium to our physical senses. The message of the dish would have been missed. Likewise, if I did not consider the intrinsic natures of the audio narratives, the space, and the audience that connect to media and tourism, the message of *Rush Hour*, **‘the intervention of bought-paradise time of the non-art audience’**, would not have been found. In the same way, it can be seen that my personal contact and communication with the workers are neither a physical part nor the specific function of *container site*. It appears as the necessary nature of the artwork that has encouraged me to explore further the social contexts of the

environment that plays the vital role in the relationship between *Rush Hour* and the tourist audience in the second project.

I started Project 3 with my awareness of the research findings derived from the first two projects: The main findings are that the location or space in which art is installed can affect the audience's perception, and that the space and the audience's perception together are capable of contributing to art. From these findings, I am intrigued by the diverse temporal elements derived from the contribution of Bangkok University Art Gallery and Bangkok art audience to *A solo show by Toeingam Srisubut*, and Chaweng Beach and holiday maker to *Rush Hour*. After *Rush Hour*, I presupposed that different spaces and diverse groups of audience also play a significant role in giving shape to and identifying the specific characteristics of time. In order to prove this presupposition, I relocated the final project in a new place in which local narrative and local audience are different from the first two projects.

When I grow rich, Project 3, has Shoreditch as space, Shoreditch stories as narrative, and Shoreditch and London residents as audience. By setting up three areas to investigate, I have proven my presupposition regarding different spaces and audiences shaping the characteristics of time. These areas are: the relationship between time and three associate narratives, between space and time in narratives, and the characteristics of three kinds of audience participation. The relationship between time and narratives is investigated with reference to mimesis-muthos. The concept of mimesis, a creative imitation making a reference to the real, has helped me to understand that the three main visual representations can activate the imitating/representing process that leads to implications of time. The

concept of muthos, the organisation of events, has helped me to engage the composition of *When I grow rich* that lacks true continuity of temporal order. It can be said that 'time' can be explicit through the significance of visual representations that refer to the Shoreditch history and the composition of representations, which suggests the imaginative continuity of time. Finally, the application of mimesis-muthos to *When I grow rich* has allowed me to think and create what the particular characteristics of Shoreditch time might be.

The relationship between time and space in narrative are explored with reference to the concept of chronotope. The temporal element in this installation implicitly moves and grows through the imitating/representing process. Regarding space, I discussed that the space of the narrative agenda is crucial. This space responds firmly to the plot or muthos of *When I grow rich*. When the specific time and space are combined, they lead to a new type of chronotope, which I call '**representation-time**'. It is time that does not necessarily suggest *factum* based on true histories, but illuminates something that possibly exists.

The characteristics of the audience participation are various. The first and second kind of audience participate in the installation in artistic, intellectual, and historical ways, whereas the participation of the third group of audience has to do with their ownership, authorisation, permission, and my ethical involvement. I see that the experience of dealing with local graffiti artists is part of the process of realising the characteristics of audience participation. As long as I utilise historical or social narratives of a community, and/or consciously locate my work in a social sphere, not in a white box of gallery, the audience participation becomes dynamic in its own right and makes an interesting, unexpected relationship to the artwork.

Next, I shall answer the research questions. The first question is as follows: **To what extent do the two and three dimensional materials, sound, and video assist with giving shape to time in my own artworks?**

In order to answer the first question, I discuss the importance of the three main categories of art media with reference to McLuhan's notion, *The Medium is the Message*. McLuhan says that the characteristics of all media refer to the content in a similar manner as the telegraph referring to print as its content, and the print referring to written words as its content. McLuhan has made the point clearly that the content is not as important as the message. The importance of the message can be seen from the change of scale or pattern that it introduces into human affairs. Also, the change affects human's association and behaviours. (McLuhan, 2003, p. 8) I have introduced my response to McLuhan's notion that our physical senses can react to the content of medium directly; eyes can see print as the content of telegraph, and written words as the content of print. However, eyes cannot react to the message of telegraph, which helps to diminish the preservation of the past in letters and endure the delay of written communication. The message of the medium cannot be developed through our physical senses alone. The message must be developed through our observation, comprehension, and realisation of what the message introduces into human's affairs. I apply the notion of *The Medium is the Message* to the discussion of the art media: two and three-dimensional objects, sound, and video. I consider the content of the specific art media I used and their importance introduced into this research.

Let us consider the four following pictures.



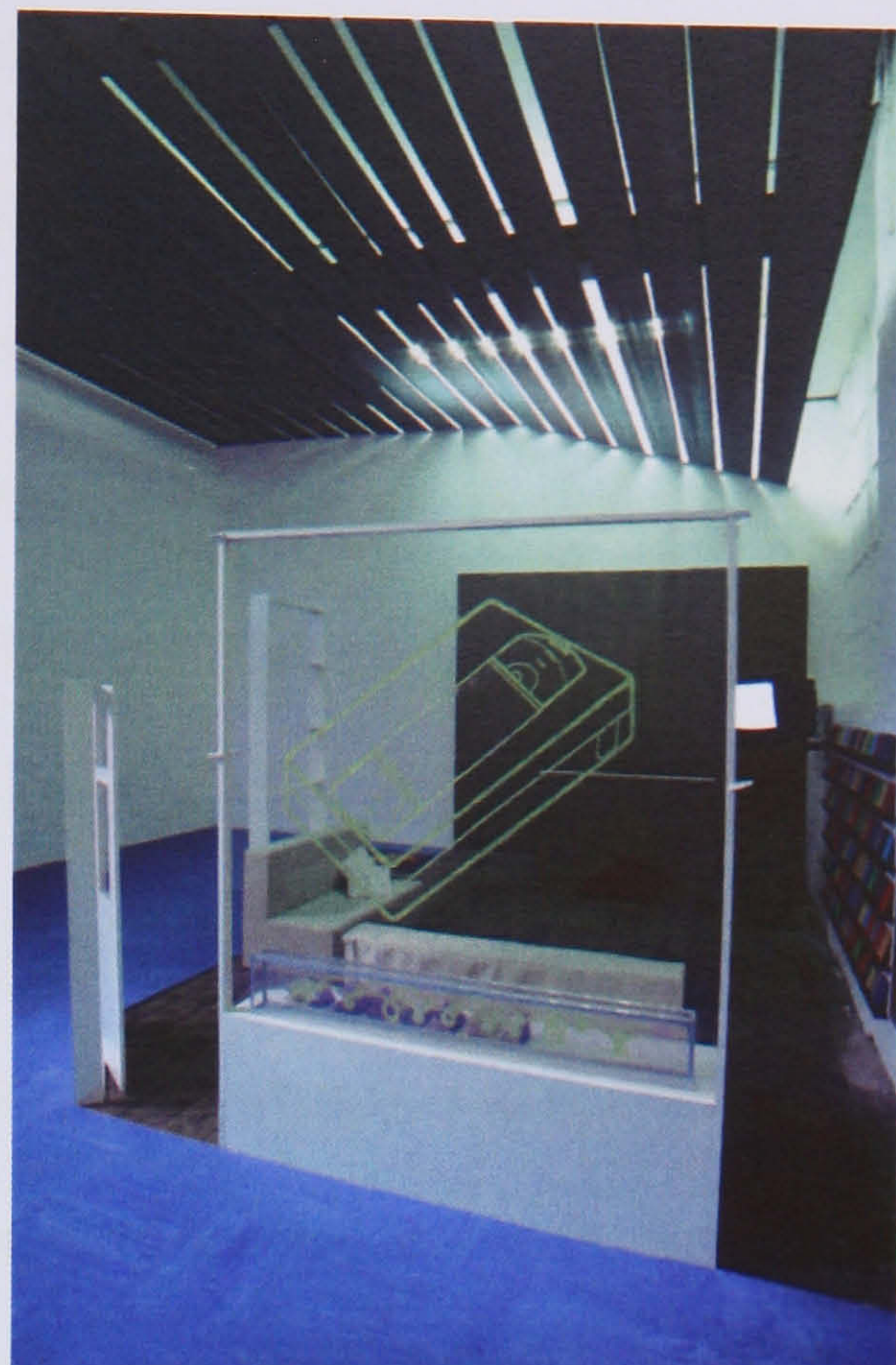
Fig. 112 *container site*, 2002. Mixed-media installation, dimensions variable.



Fig. 113 *...and a real TV*, 2002. Mixed-media installation, dimensions variable.



114



115

Fig. 114 *When I grow rich, Say the bells of Shoreditch (The garden)*, 2004. Mixed-media installation, dimensions variable.

Fig. 115 *When I grow rich, Say the bells of Shoreditch (The video shop)*, 2004. Mixed-media installation, dimensions variable.

All of the two and three-dimensional objects in these pictures react to our visual facility. Our eyes can see the content of these two-three dimensional objects: shape, colour, form, texture, size, dimension, graphic elements, and material. If we observe these objects through our comprehension and realisation, we can find that the two and three-dimensional objects do not only propose their own physicality, but also introduce the implications of time into this research. Figure 112 shows an empty, scaled-down replica of a goods container, a row of orange, moulded-plastic chairs, a prefabricated site-clerk's hut, and a wooden bench of *container site*. All of these objects introduce the temporal references of the workers' lunch-break narrative in the TV monitors running concurrently. Figure 113 shows a scaled-down replica of a row of shophouses, a telephone box, and street lamp of ...and a real TV. These objects introduce the setting of my memory which contains both identifies and unidentified past elements recalled during looking at the original photograph

of shophouses in Banglumpoo. Figure 114 shows slatted fences, several piles of bark, some clay pots, herbal seeds, a broom and tools around ‘the garden’, a component of *When I grow rich*. All of these objects are created with reference to documents, texts, illustrations of the 17th century flowers and gardens, and up-to-date information such as magazines to propose the narratives of long lost gardens in Shoreditch areas. Figure 115 shows a scaled-down replica of a DVD shelf, settees, a counter and the door of ‘the video shop’, a component of *When I grow rich*. All of these objects are created to introduce a temporal parallel with the present ‘Today is Boring’, artistic movements, and interests of people in Shoreditch. It should be realised that if the content of the two and three-dimensional objects are focused with reference to our visual facility alone, the content cannot lead us to experience the implication of time. Time can be experienced by looking beyond the physicality of the objects.

Similarly, audio facility can react to the content of sound used in this research. Ears can hear the daily-life narratives in Bangkok as the content of sound in *time-scape*, the workers’ conversation during their lunch break as the content of sound in *container site*, the constant ring of public telephone as the content of sound in *...and a real TV*, the political narratives of London as the content of sound in *Rush Hour*, and the linear and separate peals of Shoreditch Church bells, as the content of sound in ‘the bells’, a component of *When I grow rich*. The content of these sounds cannot lead us to experience time, unless we observe and understand how the content of sound is used, and the importance it suggests into each practical projects.

The content featuring the daily-life narratives of Bangkok in *time-scape* is used to address the memories of the audience. The content stimulates past temporal elements that audience recalls in his/her memory. Furthermore, his/her memory plays a role in making past elements merge psychologically into the present content of the audio narratives. However, the content of sound featuring the workers' conversation in *container site* does not aim to evoke the memory of the audience. The content is used in a particular way that suggests the relationship between the two narratives, similar but not identical to one another. The first narrative is shown in the TV monitors, and the second narrative is displayed in the three-dimensional gallery space. It was unanticipated that the relationship of the two narratives, created through the content of the sound, would help the audience to encounter the 'moment' - the temporary fusion between the temporal elements of the two narratives. The content of sound featuring the public telephone ring in *...and a real TV* is used to introduce the suspension of immediate future. The present moment of the artwork is expanded, thickened by the telephone ring that significantly implies the state of the preceding 'nowness'.

The sound content of *Rush Hour* features narratives taped from the British media. When exhibited in the economic environment of Chaweng Beach, the content reacts to the time experience of the holidaymaker particularly. The reaction between the holiday-time of the holidaymaker and *Rush Hour* both camouflaged and estranged the environment: the intervention of bought-paradise time of the non-art audience. This particular finding produced temporary affects on the audience's holiday activities. They paused what they were doing, and noticed the estrangement of *Rush Hour*. The content of sound featuring

the linear and separate peals of the bells in *When I grow rich* is used to suggest the relationship of all narrative components based on historical references. This connection introduces empirically the parallel between Shoreditch Church and its environment in the past and the present time.

Finally, our physical senses can react to the content of video. They can identify the lunch-break narrative as the content of video in *container site*, and the direct-cut montage of coloured rectangular sheets referring to scaled-down DVD cassettes as the content of video in ‘the video shop’, a component of *When I grow rich*. These two dissimilar contents are used in a similar way. They aim to introduce their temporal parallel with their originalities in time and space. It can be seen that the importance of the content of video introduces a present state into both of the artworks. The content of video in *container site* makes us realise the existing economic, educational, and cultural aspects of Bangkok University and the areas nearby. The content of video in ‘the video shop’ helps us to learn the economic and artistic aspects of present Shoreditch.

From the above explanation, it can be seen that the main categories of art media: two and three-dimensional object, sound, and video can suggest the implication of time in various ways. Our physical senses can react to the content of the specific art media used in this research; the importance can be revealed through our understanding and realisation.

The second question of this research is: **What are the characteristics of time in this research?** The answer will be based upon the examination of Hawking’s and Bakhtin’s concept of time that I have discussed in Chapter 1. As the nature of time, described by

Hawking, space-time is concerned with its own nature referring to physical sciences. From this aspect, we can perceive that space-time does not engage with many cultural and social elements, or phenomenal motifs. On the contrary, Bakhtin's chronotope allows phenomenal motifs to merge into and has put an end to this limited aspect of space-time. Therefore, I shall identify the characteristics of time in my research by employing two observations I have made from Hawking's and Bakhtin's examination: the very nature of time, and phenomenal motifs that merge into time.

First, I shall consider time in the 'moment' of *container site*, of ... *and a real TV*, and of *When I grow rich*. Time in these art pieces is concerned with its own nature revealing the way time connects to space, the way time is combined with another type of time, and the way to follow the linear, circular, and false continuity of time. In other words, time is concerned with its intrinsic operative characteristics, not phenomenal motifs. I shall extend my notion by explaining the 'moment'. The operative structure of this specific 'moment' is identified through my two explanations regarding, firstly, *the happening of the moment* (see Chapter 3.2, p. 91) featuring the interweaving of the past time integrated in two-dimensional narrative and space, and the present time in three-dimensional narrative and space, and secondly *the movement of time within the 'moment'* (see Chapter 3.2, pp. 92-93) that is inconsistent with the direction of time in which one feels time pass, realising the present, not the future. The operative structure of time in ...*and a real TV* can be identified through my discussion of *the overlapping of a graphic model of four-dimensional space-time*. (see Chapter 3.2, pp. 102-104) The overlapping models reveal different types of space and time that co-operate inside and outside the square-light sphere from the projector. The operative structure of time in *When I grow rich* can be seen through muthos or the

organisation of components, which expresses the temporal circularity among the three selected Shoreditch narratives. (see Chapter 5.2, pp. 163-166) It can be seen that the characteristics of time in these artworks are concerned with the operation, development, and movement of time within the art boundary regardless of social and cultural involvement.

The characteristics of time in *container site* and *Rush Hour* can be experienced and identified in relation to phenomenal motifs. Firstly, let us consider the specific indicators used in *container site*. The specific indicators include the space of Bangkok University's in-house gallery, the narrative of the workers' lunch break in Concentre 3, and the Bangkok audience. As we have learnt from the answer of the first question, the art media of *container site* introduced these findings: firstly, the parallel between the imitated narrative in three-dimensional gallery space and the recorded lunch-break narrative in TV monitors, and, secondly, the fusion between the two times of these two narratives. I had not anticipated that these findings would draw out such Thai social and cultural issues. While experiencing the parallel between the two narratives, Cheng Zu expresses his views: "A *mundane workaday scene featuring men whose lifestyle and aspirations are probably radically different to those of most gallery-goers.*" (2002, p. 4) This notion implies two pairs of social contradictions: privileges and disadvantages, and educated and uneducated. It can be realised that the characteristics of time in *container site* can be experienced and identified through the specific characteristics of the indicators contributing certain social and cultural elements to the artwork.

Secondly, I consider the specific indicators used in *Rush Hour*. The specific indicators include the space of Chaweng Beach, the narrative of Thai boxing advertisement on a long-tailed boat, and the holidaymaker as the non-art audience. The reaction between the enactment of *Rush Hour* and the 'time' of the non-art audience on the beach leads to the formulation of this finding: the intervention of bought-paradise time of the non-art audience. It is apparent that this finding of time is characterised through the intrinsic characteristics of the three indicators, relating to media and tourism. The tourist audience in the holiday situation did not want to give the time to realise the significance of my artwork. The media and tourist contexts of the three indicators are not necessarily seen as the specific function of *Rush Hour*, but appear as the intrinsic characteristics of the temporal finding.

The reception and perspective of audience played an important role in my evaluation of the characteristics of time. I asked this final question: **What is the relationship between the temporal findings in my practice and the audience?** The relationship between the temporal findings and the audience in Project 1, *A solo show by Toeingam Srisubut*, and Project 3, *When I grow rich*, is discussed with reference to the notion of Schaeffer and Fabian.

Schaeffer notes that: "*Modernism was art seen from the perspective of the artist, or it has been said, modernist art was art for the artists and for audiences willing to adopt the agenda of the artists.*" (1998, p. 41) This notion expresses how audience relates to modernist art. Modernist artists present their agenda in art space, and the audience is enthusiastic to perceive and understand it. In my view, the agenda of modernist art is

organised to behave in ways that manipulate the audience's experience and perception. As a result, the audience realise the predetermined agenda of the artists.

What can be distinguished from Project 1 and 2 is that the relationship between the temporal findings and the audience deviates from Schaeffer's notion. I have deliberately proposed the three indicators: space, narrative, and audience participation that later led the audience to experience the temporal elements through his/her own perspectives. It can be realised that the temporal findings of the two projects are not the agenda of art that was proposed or planned in advance. As a result, we can observe the relationship between the findings and the audience through the behaviour of the audience who both consciously and unconsciously sought to discover the temporal findings.

The behaviours of the audience in Project 1 and 2 reflect those of individual ethnographers in the fieldwork. Fabian notes that the individual ethnographers share time with the members of other cultures or societies, collecting and recording data for theoretician in the institute. Furthermore, the ethnographers do not just experience, observe, and make notes of other cultures from outside; they participate in the temporal and spatial locations of the anthropological objects. Their learning actions encourage them to think about what they experience and make their observation and understanding evident in their reports. In Project 1, we can see Parkpoom Ratanarojanakool's physical presence and learning actions leading to the discovery of the 'moment'. In Project 3, Alexander Hidalgo's learning actions helps with the evaluation of the operative structure of time as finding.

The relationship between the temporal finding and the audience in *Rush Hour* is different. In Project 1 and 3, the artworks were placed in the art space, and the audience intentionally came in to view them. Conversely, *Rush Hour* was brought into the bought-paradise space, and it was not the intention of holidaymaker to view it in an artistic, creative way. The relationship between the temporal finding of *Rush Hour* and the tourist audience can be viewed from economic and tourist viewpoints. As the holidaymaker had flown across continents in order to purchase the perfect escape on the beach in Thailand, they did not want to discover and/or to be made to discover the finding of *Rush Hour*. The relationship between *Rush Hour* and the tourist finished in a short period of time. However, through my observation, this brief interaction was used to characterise the finding: the intervention of bought-paradise time of the non-art audience.

Finally, I shall discuss **my contribution to new knowledge**. I would like to define the implication of knowledge by exploring Lyotard's concept. He describes knowledge as follows:

Knowledge in general cannot be reduced to science, nor even to learning. Learning is the set of statements which, to the exclusion of all other statements, denotes or describes objects and may be declared true or false... Science is the subset of learning... But what is meant by the term knowledge is not only a set of denotative statements, far from it. It also includes notions of "know-how," "knowing how to live", "how to listen", etc. Knowledge, then, is a question of competence that goes beyond the simple determination and application of criteria of efficiency (technical qualification), of justice and/or happiness (ethical wisdom), of the beauty of a sound or color (audio and visual sensibilities), etc. (2001, p. 18)

Lyotard's notions of "know-how" refers to one's internalised knowledge or ability that enables one to understand and know how to do something. Knowledge is not based upon any required standard and, therefore, cannot be identified as true or false. I shall apply the implication of "know-how" to identify my contribution to new knowledge. I would like to

propose **knowing how to give shape to and identify the characteristics of time** as my contribution. The proposition will be described with reference to some examples of the creative methods that I have employed.

The first creative method is experimental. I have sought to discover the indicators that lead to time. My search is based on my own interest in Thai murals featuring pre-determined theories as indicators leading to temporal elements. In my own practices, I am more interested in identifying indicators that evolve organically. Space, narrative, and audience participation have been discovered. These indicators cannot be seen, but we come to realise their importance and contribution to the research. Additionally, my first research method of seeking the indicators in each project has allowed me to explore and discover interesting theories that can be used to analyse the temporal findings. This leads to the second method below.

After I discovered indicators, the second method is that I have applied certain aspects of scientific, literary, art, memory, and anthropological theories in order to identify the specific characteristics of time in each practical project. In Chapter 1, we can examine various points of view that I have applied. They include my application of Hawking's and Bakhtin's conditional relationship between time and space, and that of the importance of audience's individual perspective and exploration in space and time. Additional points are my application of the Greek Romance's plot to the construct of my narratives, and the ethnographer's physical presence and learning processes as being necessary factors which lead to the recognition of time. I consider that all applications above function as creative methods that allow me to identify the characteristics of time.

The third creative method was realised during the studio process. The method connects to the scale of my physical narratives. I have been influenced by the Thai murals to apply their fluctuating scale of objects to my narratives. The scale of the constrictions (part two) of *container site* is enlarged, whereas the video presentation is of a much smaller scale. The juxtaposition of two different scales helped the audience to identify two separated situations that take place in the same space. Later, the two situations interweaved and created the new notion of time and space. This means also applies to *When I grow rich*. The two different scales of 'the video shop' and *Today is Boring* reminded the audience of the notions of here and there, inside and outside, what is real and what is presumed. In other words, the different narrative scales drew out the issue of twofold present.

Similar to the third method, the fourth one was realised during the process in the studio. The method is to re-present the narratives. I have discovered that re-presenting the familiar narratives to the audience can give rise to the issue of past and present time. *Time-scape* shows the audio montage of Bangkok's daily-life narratives that are common to most of Thai audiences. The narratives operated as a reminder of what s/he had experienced in the past. It evoked the past elements out of the audience's memory. In *Rush Hour*, I re-presented the narratives of London off Chaweng Beach. It was not anticipated that the narratives operated differently. The tourism and media context of space produced an effect on the narratives and led to a new form of time –the intervention of bought-paradise time of the non-art audience. I re-presented the Shoreditch narratives in *When I grow rich*. The three narratives are connected in a manner that refers to my past exploration of spaces in Shoreditch. During the studio practice, I realised that re-presenting becomes representing.

In other words, through the making process of re-presenting, I realised the activation of mimesis- the active process of imitating or representing the Shoreditch time that possibly exists.

Finally, I would like to present my research result as my contribution to new knowledge. This is primarily the knowledge of how to give shape to and identify time, and is explained below:

Firstly, the result is this notion; time cannot be shaped physically. However, through the practical investigation, it is possible that time can be given shape with reference to the art media: two and three-dimensional objects, sound, and video. These art media refer to their content to which our visual and audio faculties can react. If the content of these media is observed through our comprehension and realisation, the content can introduce temporal significance into this research.

Secondly, I became fully aware that time is not meant to be created or shaped visually. This investigation is about making time evident in our reading. I found that the characteristics of time could be identified with reference to indicators. In this research, space, narrative, and audience participation helped identify the characteristics of time. Under the three indicators are variables that were obtained through various situations involving being offered and/or asking for permission to use certain spaces and narratives. As a result, the characteristics of time cannot be anticipated in advance.

Thirdly, the specific characteristics of space, narrative, and audience participation in each project lead to the unique characteristics of time. It was interesting that the unique characteristics of time in each project can inform us the characteristics of the environment in which time exists. Similarly, the approximation of time in adventure-time of Greek Romance informs us that the environment of the Greek world is utterly abstract. The philosophical time of *Going Forth by Day* by Bill Viola informs us that the five narratives are abstract and refer to the parallel between the two worlds. The intervention of bought-paradise time of the non-art audience in *Rush Hour* informs us the characteristics of Chaweng Beach and the holidaymakers.

The characteristics of time identified as findings in the three projects were developed under the specific cultural, social, and economic conditions. As a result, we can find that time in each project cannot be manipulated to be identical to one another. The nature of time is dynamic, active, and various, depending on narratives, spaces, and audiences that time is related to. Each time identified is naturally one of its kind.

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