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Scrypt: three site-specific projects performed on and in the Wallace Memorial Library at the Rochester Institute of Technology during the construction of the Library extension, January 1990-May 1991

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CRYPT

in four parts:

IN^sCRYPTION

building^scrypt : spurious artifacts

'MEMORY *building*'
(installation)

Three site-specific projects performed on and in
the Wallace **MEMORIAL** Library at the Rochester Institute of Technology
during construction of the Library extension:
January 1990 - May 1991.

The fourth part,

^SCORE

disseminates
the three preceding projects;
re-envisioning them for different audiences in new sites.
(This document **UNFOLDS** from within part four.)

*Submitted in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts*

*MFA Photography Program
School of Photographic Arts and Sciences
Rochester Institute of Technology
Rochester, New York
January, 1994*

3/29/94

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4/17/94

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College of Fine & Applied Arts*

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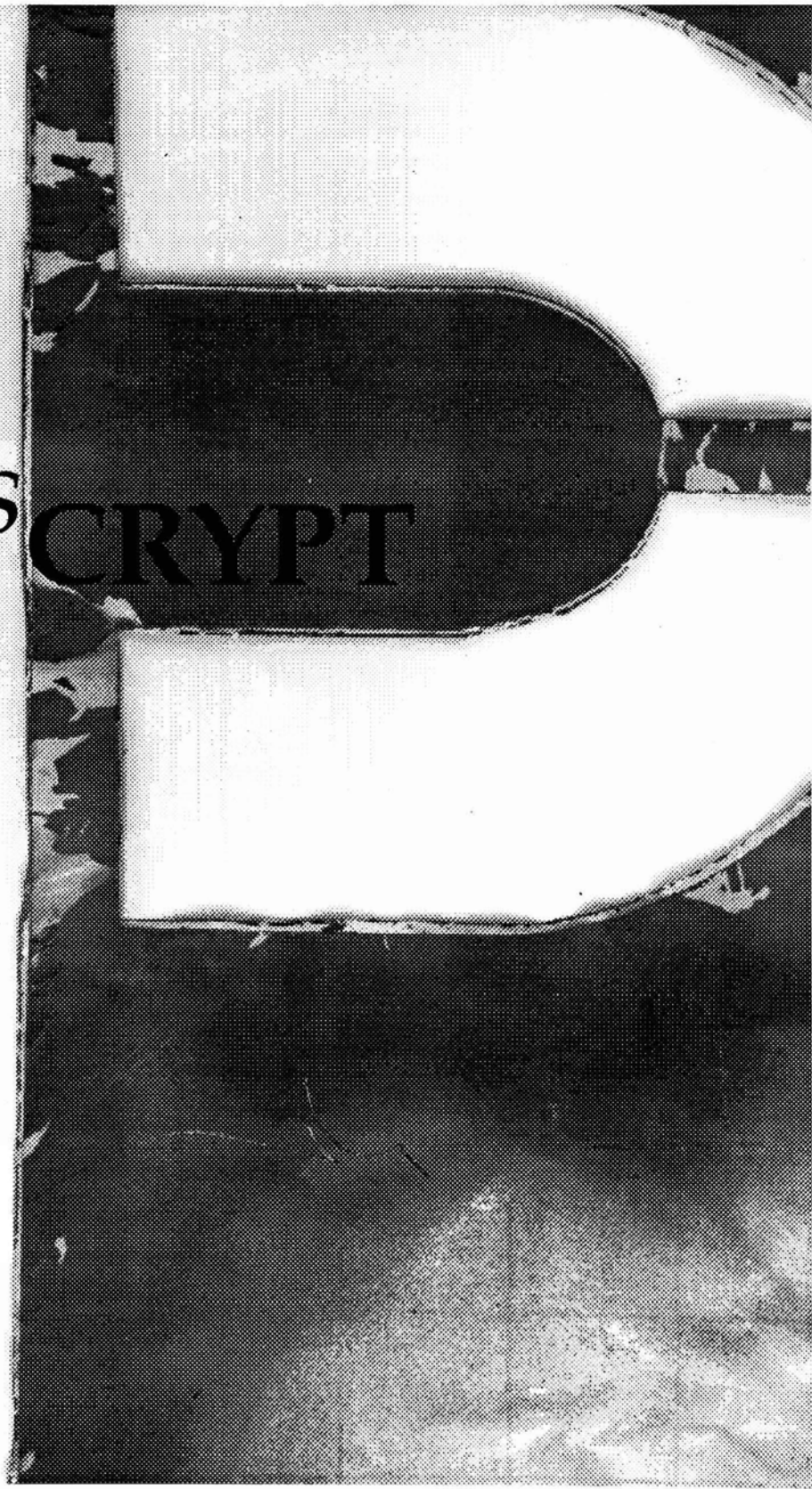
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S
Title (as ^{super}Script) UNFOLDS as "an effect of scribble and script"¹

"As soon as, in a second, the first stroke [top third] of a letter divides itself, and must indeed support partition in order to identify itself, there are nothing but post cards, anonymous morsels without fixed domicile, without legitimate addressee, letters open, but like crypts. Our entire library, our entire encyclopaedia, our WORDS, our pictures, our figures, our secrets, all an immense house of post cards."²

"(An *n* number of possible languages use the same vocabulary; in some of them, the symbol library allows the correct definition a ubiquitous and lasting system of hexagonal galleries, but library is bread or pyramid or anything else, and these seven WORDS which define it have another value. You who read me, are You sure of understanding my language?)"³

crypt⁴

1. A vault, or other chamber, wholly or partly underground; esp. a vault under the main floor of a church.
2. *Anat.* A pitlike depression; a follicle; a simple gland or glandular cavity or tube.

"[T]he epistemophilia [drive for research] of academic writing - manifests at the level of DESIRE the search for the lost object, to make up for the separation from and loss of the mother. When mourning goes wrong in this context, the drive for research becomes a drive to hide, a cryptophilia." (A drive which shows as an excessive literalness and refusal of affect in the use of language ...) "In short, the cryptophile speaks an academic discourse."⁵

cryptesthesia

A POWER of perceiving objects, facts, persons, etc., other than through the senses; - clairvoyance.

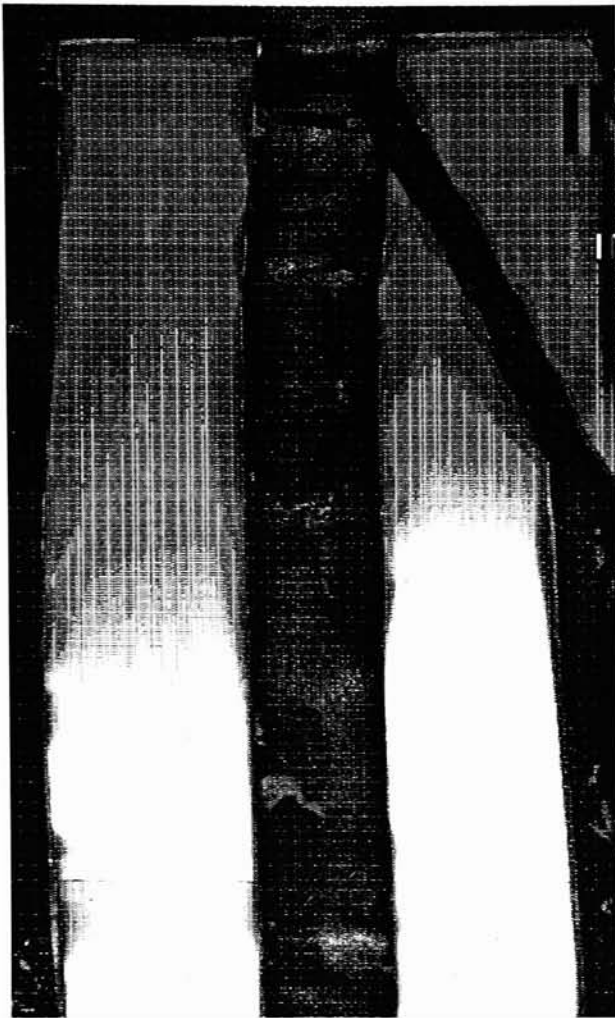
cryptic

1. Hidden, secret, occult.
2. Loosely, enigmatic; mysterious; as, cryptic prophecies.
3. Of the nature of a crypt. Rare.
4. *Zool.* Adapted to conceal; as cryptic coloring, which renders an animal inconspicuous.

"Hieroglyphic writing is then cryptic as well as cryptlike, in the sense that it consists of voids carved into solid material. [...] the hieroglyph [a FORM of picture writing] suggests a writing that is other than transparent [...] illegible in the conventional sense, a writing in which recessions surface. This 'writing' might be termed (s)cript"⁶

"Places where DESIRE can recognize itself, where it can live."⁷

"this is—writing / (a piece of writing) / written on the frame" [Ceci est—écrit sur le cadre]⁸



INsCRyPTION

IMAGE - *building* a para-site archive

Initial construction activity (Nov. 1989) for a five-storey, 65000 sq. ft. extension to the Wallace MEMORIAL Library on the RIT campus projected an additional – spurious – IMAGE:

Construction of a *visible* archive overlaying the official **building**: a set of WORDS to be stencilled onto the steel I-beam framework over a period of months, **building** a para-site projection that gradually manifested itself to campus audiences.

The set would later 'remain invisible' – as an ENCRyPTED archive – when official **building** finally entombed the WORDS behind a brick façade.

(**building** snapshot that shuttered INsCRyPTION.)

WORDS were to be doubly addressed:

- Visual CULTURE *cognoscenti* would recognize these WORDS INsCRybed in another context, and see this surface archive *enshrine* / *entomb* a specific moment in the HISTORICAL evolution of those theories. (Playing out the typical trajectory of research WORDS – to surface briefly, then remain unread ... with an unforeseeably disruptive re-appearance always possible.)⁹
- The selfsame WORDS were to be MEMORable for campus audiences, regardless of their knowledge of 'CULTURAL theory'.

The **building** was to be TRACED and re-envisioned through photographs and other FRAGMENTARY documentation, FOLDING it within the (finished) Library and elsewhere, repetitively IMAGING INsCRyPTION. As it progressed, the **building** came to *mask* additional work –

a material project:	spurious artifacts : building ^S crypt
an installation:	'MEMORY building '

INsCRyPTION was not to buttress already-accepted modes of public art at RIT (ballsy bronze Tiger mascot, regulation Henry Moore), but to act on – and be acted on by – the framings¹⁰ of 'official' archival **building**; where 'frame' is understood as marking "the never settled threshold at which a legitimized discourse is allowed to begin".¹¹ (Gary Gustafson & Steve Judd dis-closed RIT institutional frames in remarkable ways: 1990)

INsCRyPTION: "this is—writing/(a piece of writing) /written on the frame" [*Ceci est—écrit sur le cadre*]¹²

negotiating non-beautification

IN:CRYPTION required repeated access to both the construction site and to the building itself. Permission from the RIT Administration was essential, since the project was not to be a one-off 'guerilla' act, which simply would have reinforced the paternalist views of art prevalent in the Administration of (ex)President (and ex-CIA) Richard Rose. Sanctioned 'public art' on the campus at the time was the typical public art starter kit – generic mid-sized Henry Moore (international high culture) and a \$60 000 bronze "RIT" male tiger (campus 'spirit'). Consequently, Administration refusal was anticipated for *any* 'art' projected for a major construction site.

A proposal representing IN:CRYPTION as an integral part of the official building – phrased in terms of "objectives", "duration", "liability insurance cover", etc. – was presented in January 1990 to William Dempsey (Vice-President of Finance and head of Physical Plant and Campus Safety – both key to the Library construction program). Elements of the proposal crucial to Dempsey's acceptance were:

IN:CRYPTION would not hamper other construction operations, and would require no maintenance;

WORDS would be visible only during the construction phase of the library extension. The project would *not*, therefore, need ratification by the "Beautification Committee", which regulated all permanently visible alterations to the campus grounds.

With Dempsey's permission, RIT's rigidly hierarchical Administrative structure under (ex-) President Rose immediately cleared the project at all 'subordinate' levels. Access was assured by a 'personal' key to the site, and with the active assistance of John De Haan (construction project manager), IN:CRYPTION began in February 1990.

night shifting the archive

BODY length WORD-FORMS – transparent plastic sheeting approximately six feet long, with ten-inch tall stencilled letter incisions – were used to spray-paint the structural girders of the Library extension during February - April 1990. All painting and documentation was done after hours; an invisible and anonymous night shift on the building that supplemented official construction work.

IN:CRYPTION was laminated: the first set of WORDS sprayed on the steel I-beams were visible for as little as one night (first "MEMORY") – or up to a few months (second "IMAGE") – before workmen sprayed the steel framework with fire-retardant. A second set, sprayed in red primer over the grey fire-retardant, was eventually entombed within the final brick facade early in summer 1990.

theorizing the in-visible archive : MEMORY building

INSCRIPTION worked over an archive, building a double that was visibly out of place. It played a skewed, 'irrational' 'archive' that appeared as an improper mutation of the Library (Dewey) categorization. Yet this very exteriority helped envision the *internal* archive – even as that 'proper' archive was doubly walled (enCRYPTED) by the enFOLDing extension to the original building. The surface archive (INSCRIPTION), it seemed, worked as a billboard, advertising and recalling the official archive within.

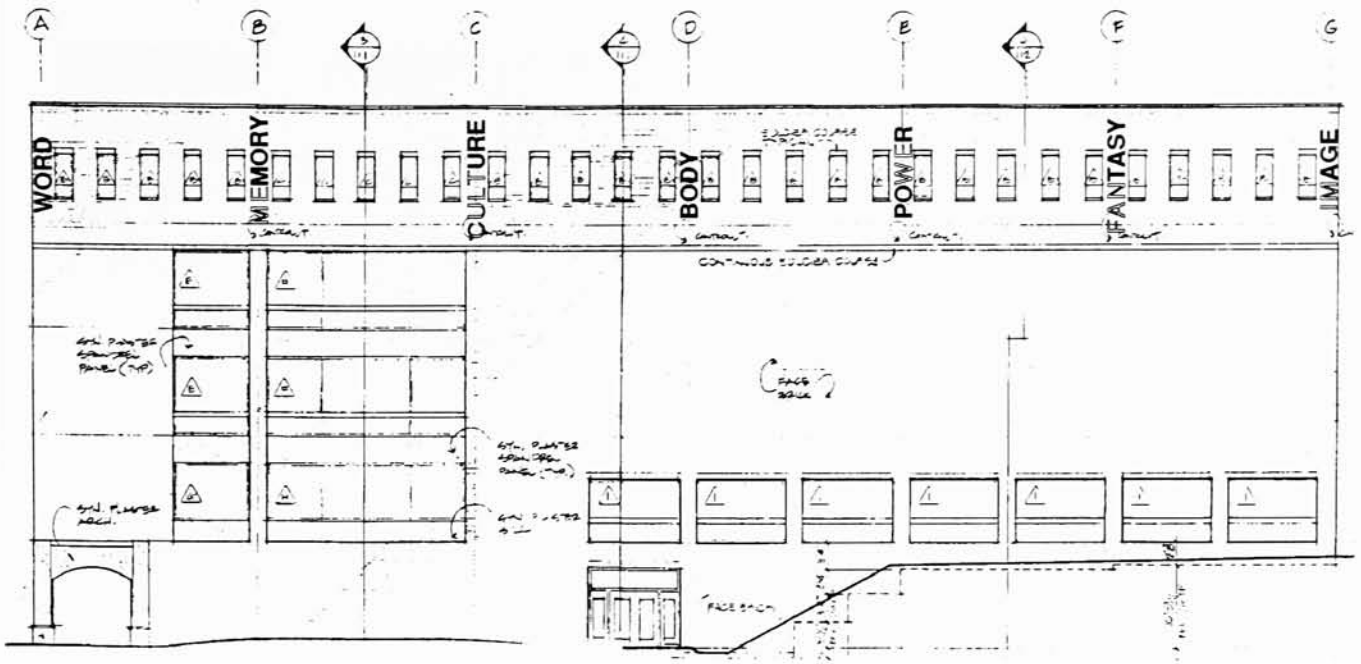
But what constitutes a 'proper' archive – configures its "territory of IMAGES"?¹³ It is the DESIRES of ownership that give to the shapeless terrain of any archive its spurious unity – library archive as MEMORY FORMATION: ideological, finite, and contingent; always already in a state of RUIN.¹⁴

The surface archive functioned as a double MAP:

INSCRIPTION was a self-reflexive art

exploit PERFORMED on and across the *enFOLDing* and a silent acting out of the anonymous accretion and servicing of a 'proper' archive.

(Envisioning the hum of bureaucratic maintenance: certain knowledges get forgotten, MEMORY and we are then allowed to forget we have forgotten them. Other knowledges, visible, are expanded to seem complete.¹⁵)

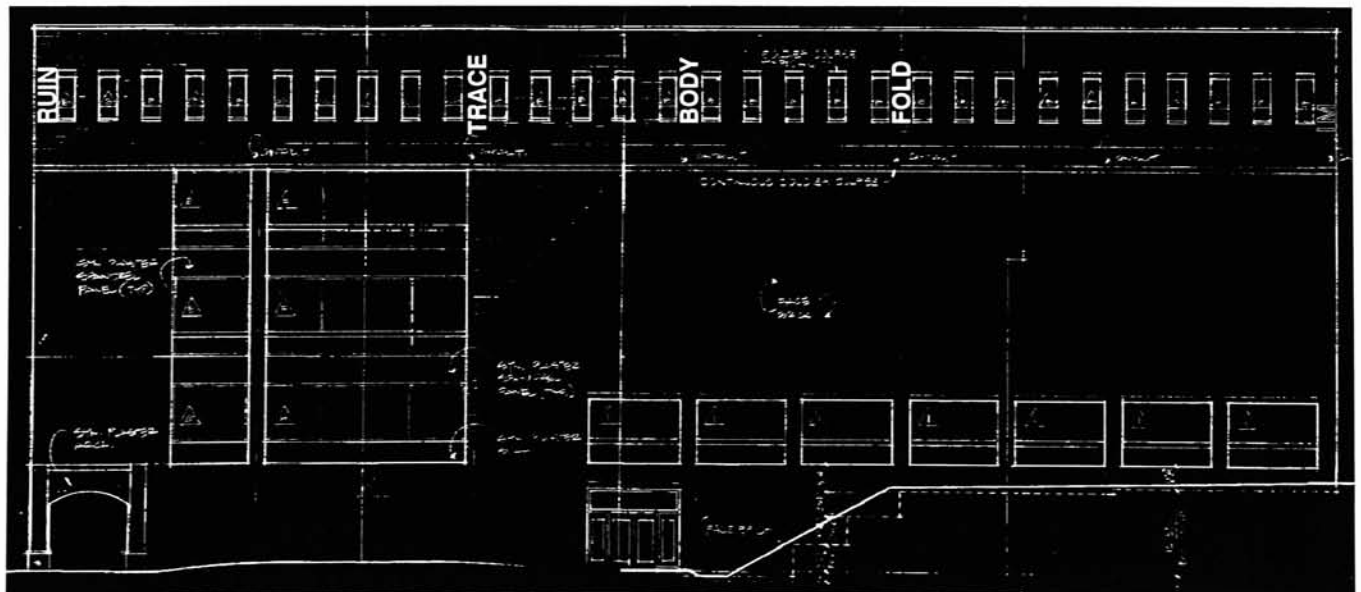


WORD MEMORY CULTURE BODY POWER FANTASY IMAGE

configured the seven columns of the east façade (white / silver; vertically on I-beams).

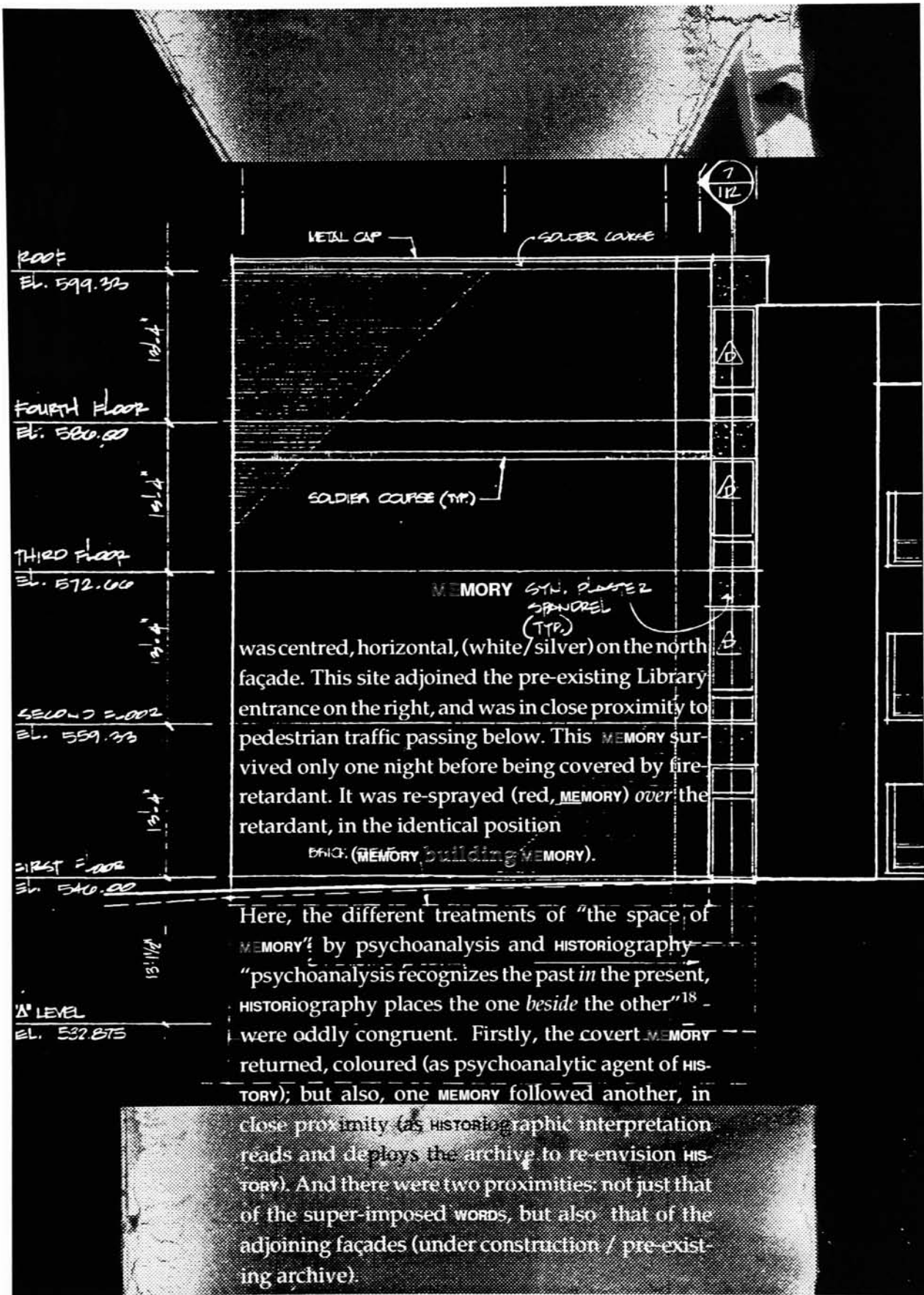
After these were sprayed over (**IMAGE**, for some reason, was only partly obscured), the following were overlaid (red primer):

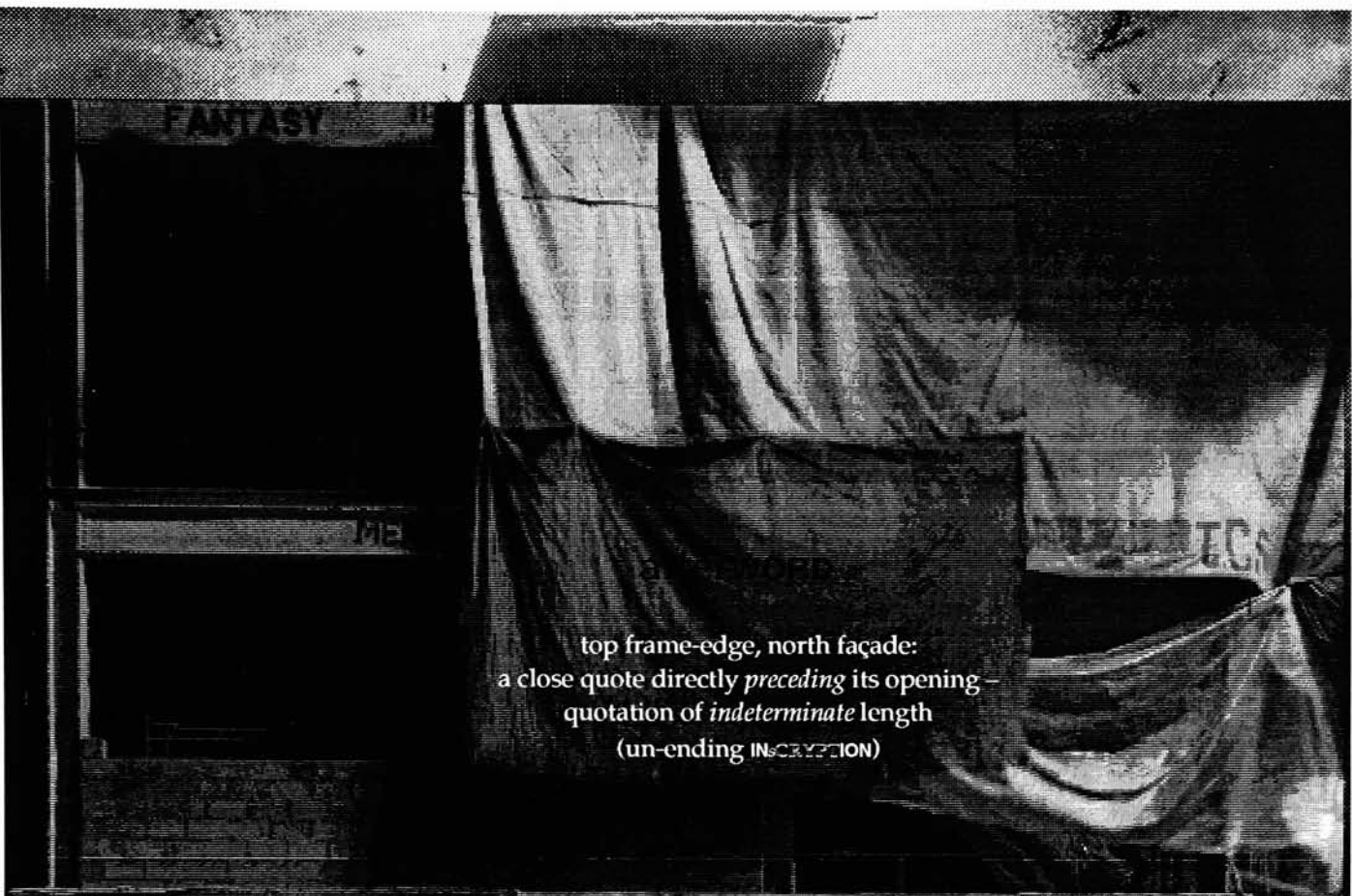
OVER WORD
over CULTURE
over BODY
over POWER



And as this second set was covered by the rising line of the brick façade, further shifts occurred:

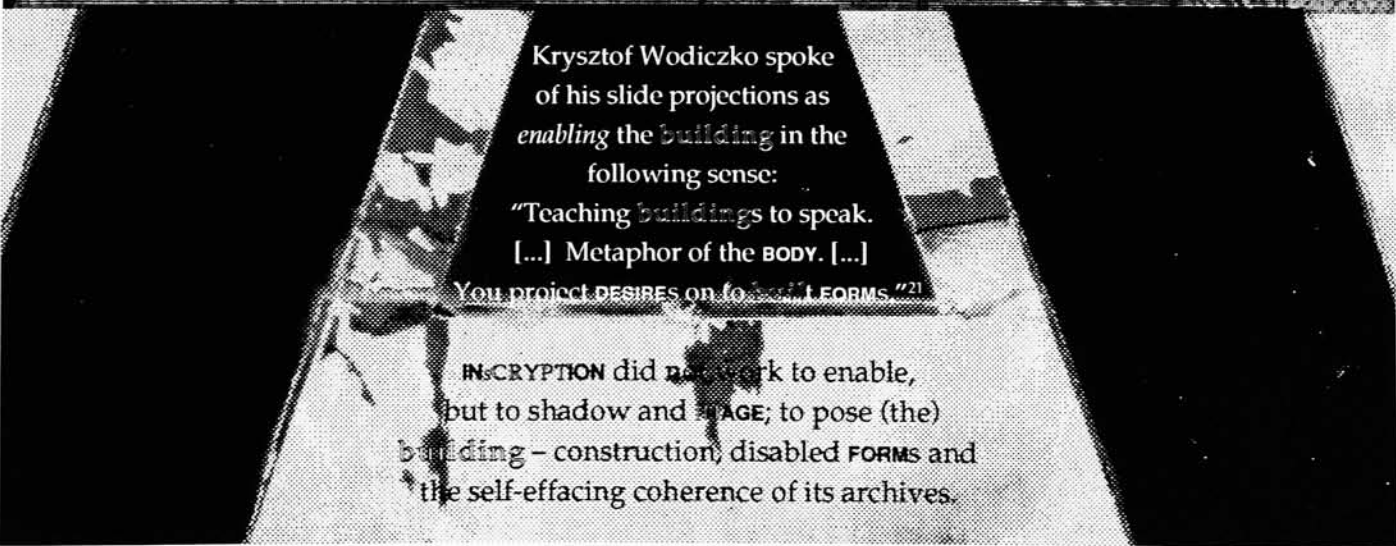
RUIN reduced to **IN**, **TRACE** to **RACE** to **ACE**, ...





top frame-edge, north façade:
a close quote directly preceding its opening –
quotation of indeterminate length
(un-ending INSCRIPTION)

"The monumental duck of the International Style, it will be recalled – like Mallarmé's *Livre*, like Bayreuth, like *Finnegan's Wake* or Kandinsky's mystical painting – proposes itself (...) as a radically different, revolutionary, or subversive enclave from which little by little the whole surrounding fabric of fallen social relations is to be regenerated and transformed. Yet in order to stage itself as a *foyer* of some kind, the 'duck' must first radically separate itself from that environment in which it stands: it thereby comes slowly, by virtue of that very inaugural disjunction, that constitutive self-definition and isolation, to be not a building but a *sculpture*: after the fashion of Barthes's concept of connotation, it ends up – far from emitting a message with a radically new content – simply designating itself and signifying itself, celebrating its own disconnection as a message in its own right."²⁰



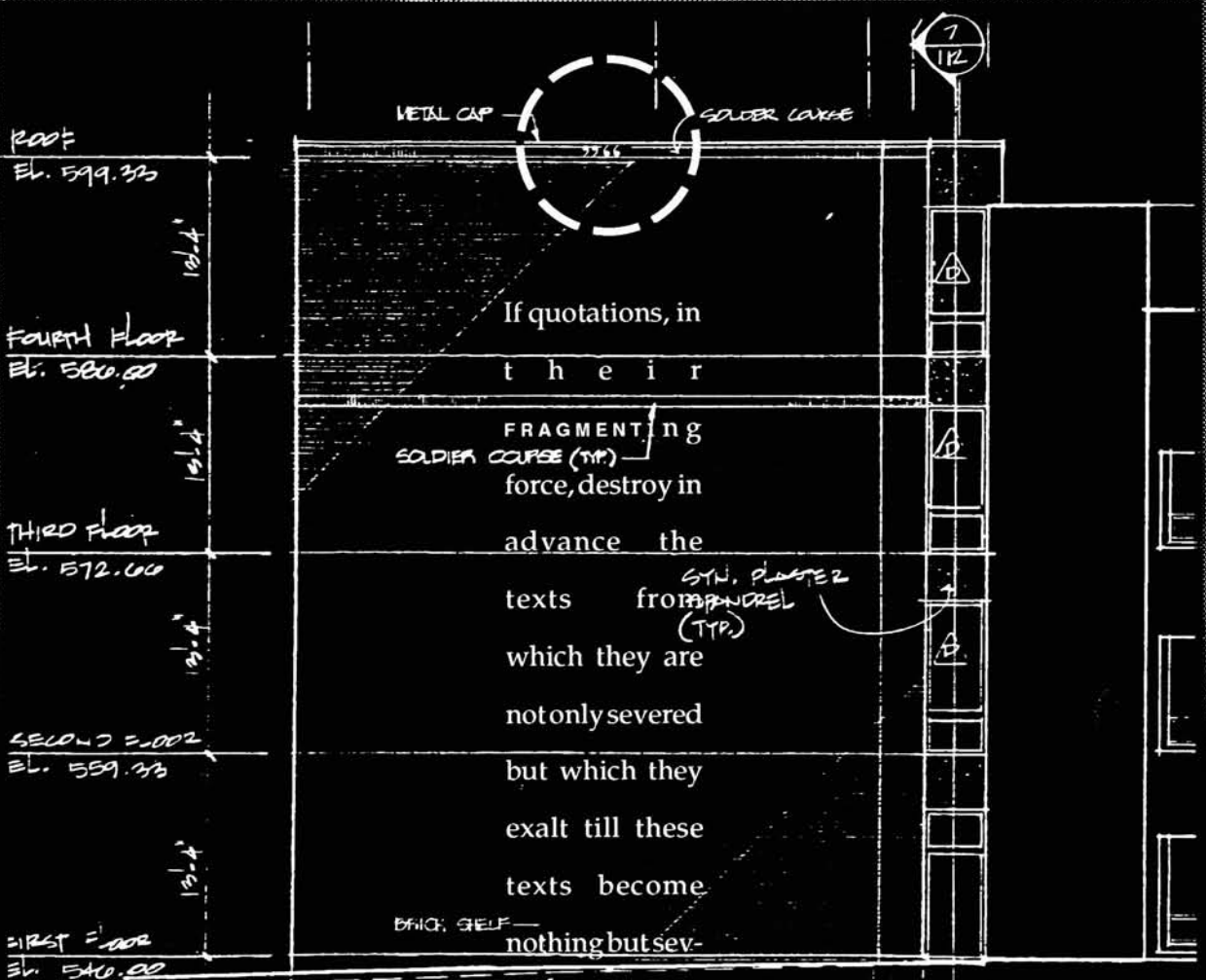
Krzysztof Wodiczko spoke
of his slide projections as
enabling the building in the
following sense:

"Teaching buildings to speak.
[...] Metaphor of the BODY. [...]"

You project DESIRES on FORMS, FORMS

INSCRIPTION did not work to enable,
but to shadow and STAGE; to pose (the)
building – construction, disabled FORMS and
the self-effacing coherence of its archives.

9966



If quotations, in
t h e i r

FRAGMENTING
force, destroy in
advance the

texts from
which they are
not only severed

but which they
exalt till these
texts become

nothing but sev-

erance,

then the FRAG-
MENT without a
text, or any

context, is
radically
unquotable."

SEE FLOOR PLANS FOR WORK
ON EXISTING AREAWAY

building crypt



spurious artifacts

FOLDED into the public INCRYPTION were private 'spurious artifacts'.

(Surface-building incorporating material-buildings.)

INCRYPTION enclosed the building frame and dis-closed the archive through individual WORD-units.

By contrast, the artifacts (interior projections) used library loan procedures on construction material-units to dis-place building

- Materials and equipment on the construction site were 'borrowed'.
- These were used to build artifacts (small building crypted) in the building crypt—the last few were built on the exterior brick façade over INCRYPTION
- artifacts were photo-graphed using long exposures of ~ 30 minutes; some were TRACED using a flashlight and dismantled during the exposure (transcribed, ghost-written)
- artifacts were then dismantled and the materials returned
- Eventually, materials were fixed (encrypted) 'out of place' during official building of the Library (artifacts disseminated through building)

Thinking through building^S crypt

(Fors [...] describes the paradoxical nature of the **crypt** as something secret and open, inner and outer, perhaps like a [^S]crypted letter whose message is as private and public as that on a post card.)²³

- carried out in borrowed time – the night shift (dead time of building).

- “Operating necessarily from the inside, borrowing all the strategic and economic resources of subversion from the old structure, borrowing them structurally [...]”²⁴

- *transposing*:²⁵

1. To change in **FORM** or nature, to transmute. *Obs.*
[...]
3. To convert in use, significance, or the like; esp. to convert to a base use. *Obs.*
4. To transfer from one place or (*Rare*) period to another; to remove; convey, transport.
Now Rare.
[...]
6. To discompose; agitate; disturb mentally. *Rare.*
[...]
10. *Music* To write or **PERFORM** (a composition) in a different key, thus raising or lowering its pitch.

- *transposition*:

- “d. *Med.* Abnormal location of an organ,
[...]
- f. *Surg.* Transplantation of a flap of tissue without severing it entirely from its original location until it has united in the new place.

- artifacts staged:

- temporary construction (‘discomposing’) through **FOLDING**, stacking, balancing, ... , reliant on gravity and friction for stability. (Some constructions were merely named – a Duchampian identification – as artifacts.)

- most artifacts were sited within the unfinished Library extension – the empty building^S crypt.

- the last few were external; surface accretions disturbing the rising edge of the brick façade (near –

IN:CRYPTION: RUIN, IMAGE). Material-buildings *outside* the archive cover.

- how are these **spurious artifacts** to be catalogued, thought, re-staged? In the guise of architectural 'aphorisms' (as dogmatic **FRAGMENTS**).

- *aphorism*:

"(Gk 'marking off by boundaries') A terse statement of a truth or dogma; a pithy generalization, which may or may not be witty. [...] A successful aphorism exposes and condenses at any rate a part of the truth, and is an aperçu or insight."²⁶

- a ^{For,s}im:

13. "Of the citation. [...] Despite appearances the 'presence' of an edifice does not refer only to itself. It also repeats, signifies, evokes, convokes, reproduces and cites. It *carries* towards the other and *refers* to itself, it divides even in its references. [...]"

46. Despite their **FRAGMENTARY** appearance, they [aphorisms] make a sign towards the **MEMORY** of a totality, at the same time **RUIN** and monument.
[...]

50. [...] The baseless ground [*le sans-fond*] of a 'deconstructive' and affirmative architecture can cause vertigo, but it is not the void [*le vide*], it is not the gaping and chaotic remainder, the hiatus of a destruction. [...]"

51. [...] A still unnameable filiation, another series of aphorisms.

52. Maintaining [*maintenir*], despite the temptations, despite the possible reappropriation, the chance of the aphorism, is to keep within the interpretation, without the interruption, the promise of giving place, if it is necessary /if it is missing [*s'il le faut*]. [...]"²⁷

- how to situate the **spurious artifacts** as a grafted 'filiation' of aphorisms?

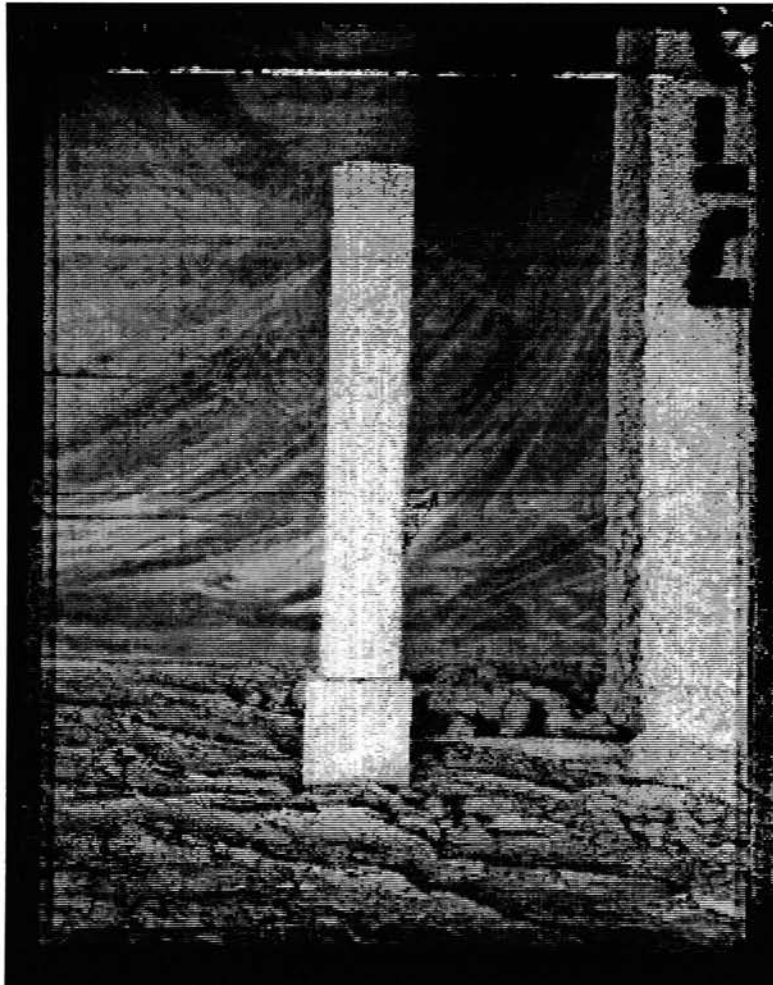
– work between the Derridean strand posed above, and the two following statements on modernist architecture: a pre^scryptive aphorism by Adolph Loos (1910), and a post^scrypt by Fredric Jameson (1985).

- "Only a very small part of architecture belongs to art: the tomb and the monument."²⁸

(Loos allows modern art and architecture to cohabit only in the **crypt**, the **body** archive, and the monument, **MEMORIAL**. That is, only the place/marker of the dead could be treated radically, disruptively (avant-garde art) and still be consonant with architecture's mandate: to configure comfortable domestic spaces: "[t]he work of art is revolutionary, the house conservative [...]").

- but the n^{th} generation progeny of early modernist art and architectural maxims have yielded neither the anticipated revolutions nor comforts. To re-iterate the previously quoted remarks by Fredric Jameson, writing in 1985 (during what he optimistically termed 'late' capitalism):

The monumental duck of the International Style, it will be recalled – like Mallarmé's *Livre*, like Bayreuth, like *Finnegan's Wake* or Kandinsky's mystical painting – proposes itself [...] as a radically different, revolutionary, or subversive enclave from which little by little the whole surrounding fabric of fallen social relations is to be regenerated and transformed. Yet in order to stage itself as a *foyer* of some kind, the 'duck' must first radically separate itself from that environment in which it stands: it thereby comes slowly, by virtue of that very inaugural disjunction, that constitutive self-definition and isolation, to be not a **building** but a *sculpture*: after the fashion of Barthes's concept of connotation, it ends up – far from emitting a message with a radically new content – simply designating itself and signifying itself, celebrating its own disconnection as a message in its own right.²⁹



RUIN and monument shift through the three citations – Loos, Jameson, Derrida – and were repetitively transposed in the spurious artifacts.

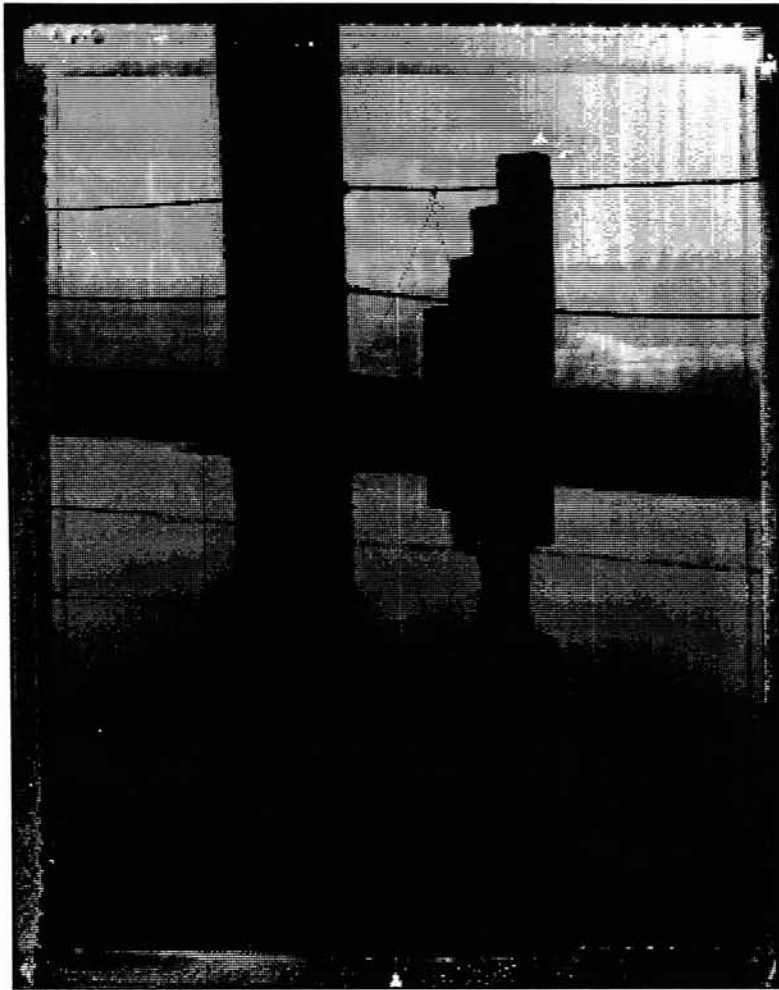
- the artifacts inhabited a partially-constructed and almost empty interim space. Enclosed by construction materials on the exterior (plastic sheeting, concrete blocks, ...) and by broken-away RUINED Library walls on the interior.
- their configurations (tower, arch, pentagon, ...) re-called prototypical sculptural FORMS of modern and 'post' modern Western architecture; small monuments to the social grand-standing that Jameson divines in the monumental ducks.
- These re-collections insinuated a 'truth to materials' parodied through their construction at the scale of material units (brick, cinder block, window frame, walk-through scaffolding, ...). Improper offspring and shrunken heads. These were not 'architectural models'. Neither program for the building within which they eventually became encrypted, nor a vision of architecture 'still to come'. More like Derrida's "MEMORIES of a synecdoche [part standing for a whole]." ³⁰
- Loos's "very small part of architecture" returned twice: transposed as minute proportion of the whole on loan at any given time, and as construction 'unit'.
- This 'smallness' recalls not only the terseness of the aphorism, the RUIN, and the disfunctional duck as foyer. Posing the artifacts against the dis-repair of the larger building also recalled Rossi's remark:

I have always thought that the term *teatrino* was more complex than *teatro*; it refers not just to the size of the building but also to the private, specific, repetitive character of all that is fiction in the theater. [...] *Teatrini* were also simple, temporary structures. [...] They] were FRAGMENTS and opportunities, though perhaps they failed to anticipate other events; their dramas made no *progress*.³¹

(Small theatrical dramas in which the artifacts were frozen twice: first in the photographs, then again; dispersed, locked across the Library.)

- The series is a double filiation: firstly, in its diversion of the normal temporal and spatial trajectory of building materials for each spurious artifact, and secondly, in its re-casting of the FORMS as stand-ins for failed modernist projections both past and present. (The spurious artifacts were housed – and are now encrypted – in a typical modernist structure; the whole campus is clad in the same angular bricked motif, and disfunctionally "sculptural" in Jameson's terms.)
- The artifacts are both incorporated (as wholes, within the building) and introjected (eaten, digested after dismantling). In Geoff Bennington's terms, a 'half-mourning' for modernist architecture.

(In successful mourning, introjection signals the death of whomever I mourn; they die to become part of me. In melancholy, incomplete mourning, the other remains 'incorporated' in me like a foreign, living, dead. Bennington speculates that Derrida's relation to metaphysics is one of 'Half-mourning'.)³²



- If **building^scrypt** was to be thought through as a transposition, a transference, from Derrida's "single definition of deconstruction":

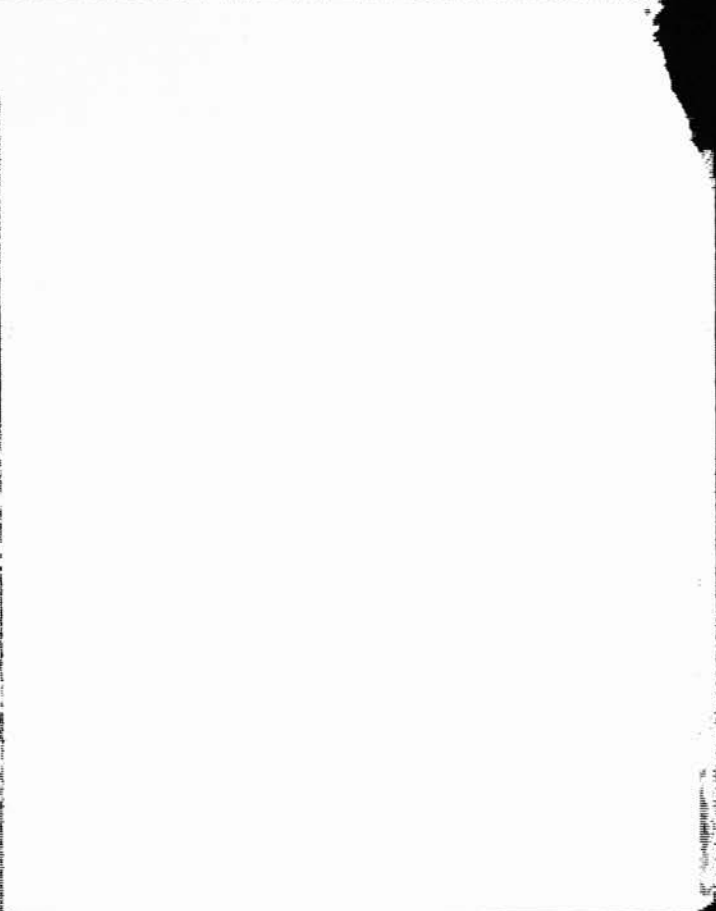
" more than one language, no more of one language [plus d'une langue]"³³

then, by alluding to:

the abnormal space-time interval of **^scrypting** – its grafting onto the conventional process;
the brief existence as 'autonomous' entities of the multiple **artifacts**,
and of their loaned material organs;
their dis-appearance into the official **building** (always both noun & verb) – locked (**encrypted**) in-and-out of place in its structure;

one **password** to **building^scrypt** becomes:

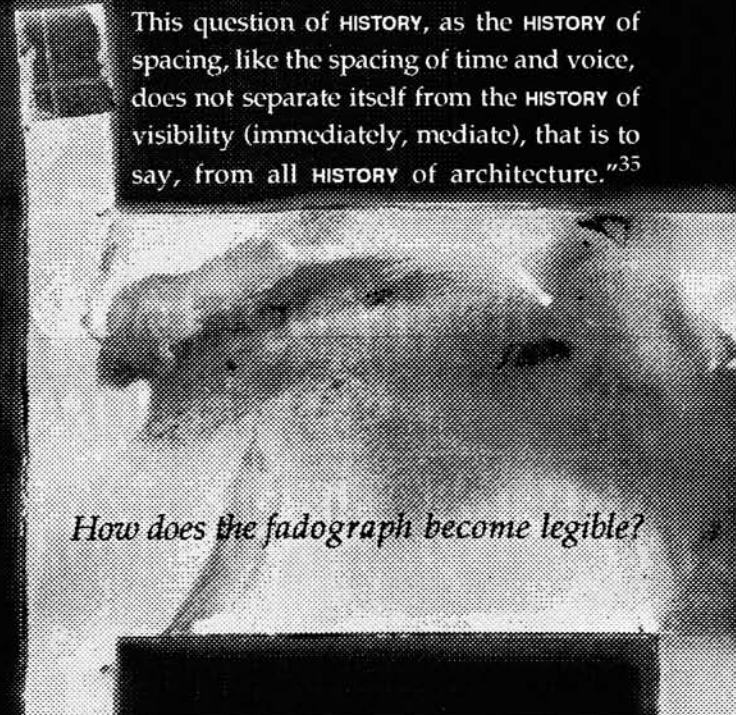
more than one building, no more of one building.



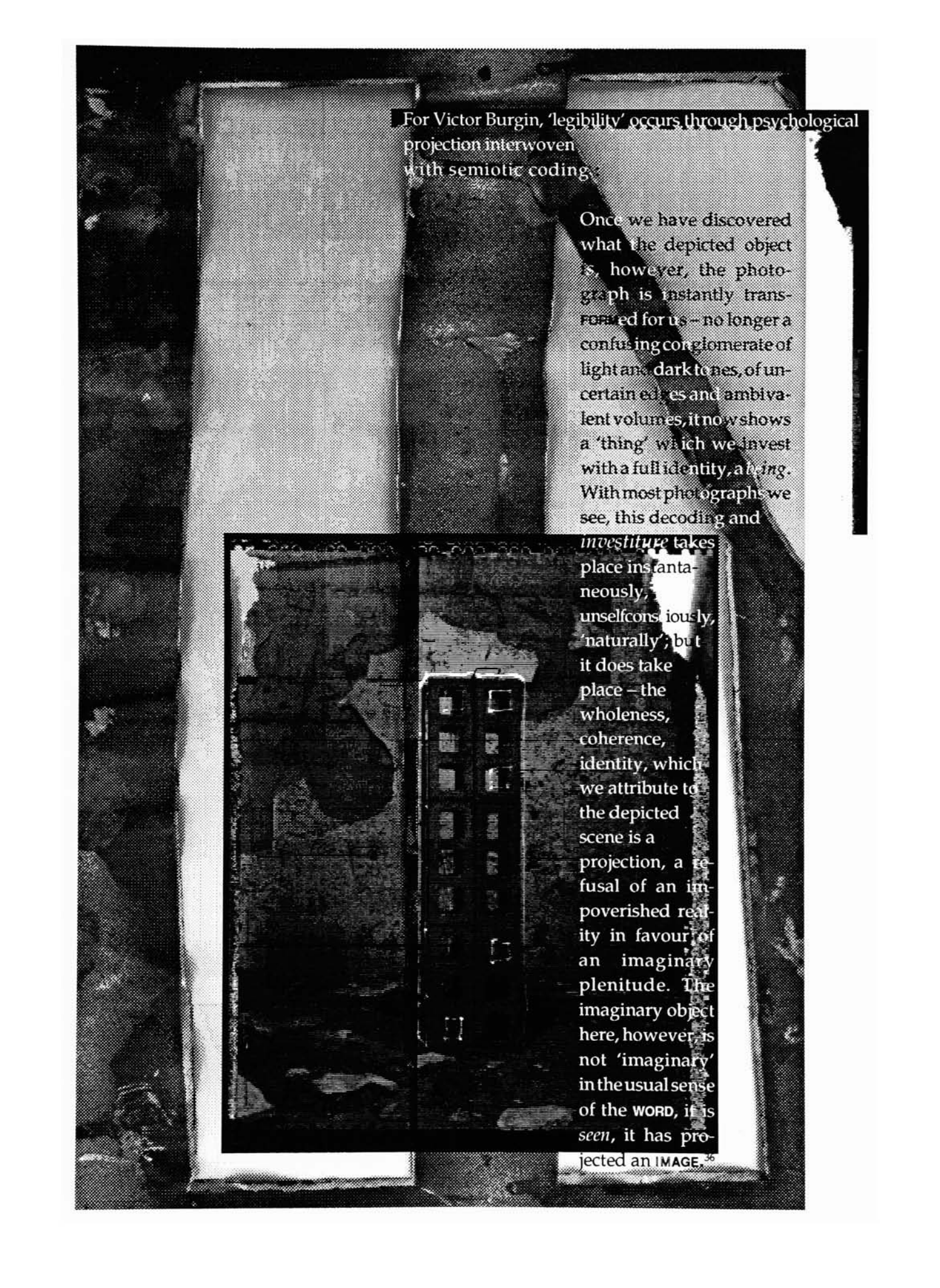
"Finiche! Only a fadograph of a yestern scene."³⁴

"absence like the shadowed sound of the voice..."

This question of HISTORY, as the HISTORY of spacing, like the spacing of time and voice, does not separate itself from the HISTORY of visibility (immediately, mediate), that is to say, from all HISTORY of architecture."³⁵



How does the fadograph become legible?



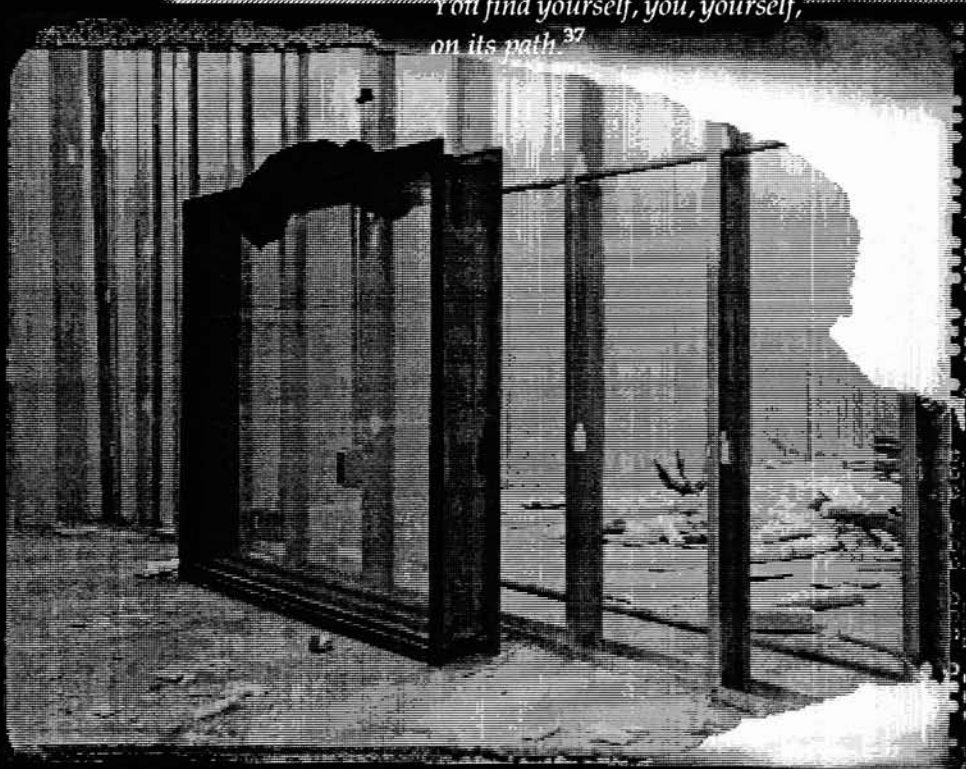
For Victor Burgin, 'legibility' occurs through psychological projection interwoven with semiotic coding:

Once we have discovered what the depicted object is, however, the photograph is instantly transformed for us – no longer a confusing conglomerate of light and dark tones, of uncertain edges and ambivalent volumes, it now shows a 'thing' which we invest with a full identity, a *being*. With most photographs we see, this decoding and

investiture takes place instantaneously, unselfconsciously, 'naturally'; but it does take place – the wholeness, coherence, identity, which we attribute to the depicted scene is a projection, a refusal of an impoverished reality in favour of an imaginary plenitude. The imaginary object here, however, is not 'imaginary' in the usual sense of the WORD, it is *seen*, it has projected an IMAGE.³⁶


Derrida takes up this location — niche — of the viewing subject, yet turns it out from a dependency on Lacanian psychoanalysis. Viewing a post card IMAGE (of Socrates and Plato, in which their HISTORICAL and chronological roles appear reversed) he addresses us:

While you occupy yourself with turning it around in every direction, it is the picture that turns you around like a letter, in advance it deciphers you, it preoccupies space, it procures your WORDS and gestures, all the BODIES that you believe you invent in order to determine its outline. You find yourself, you, yourself, on its path.³⁷



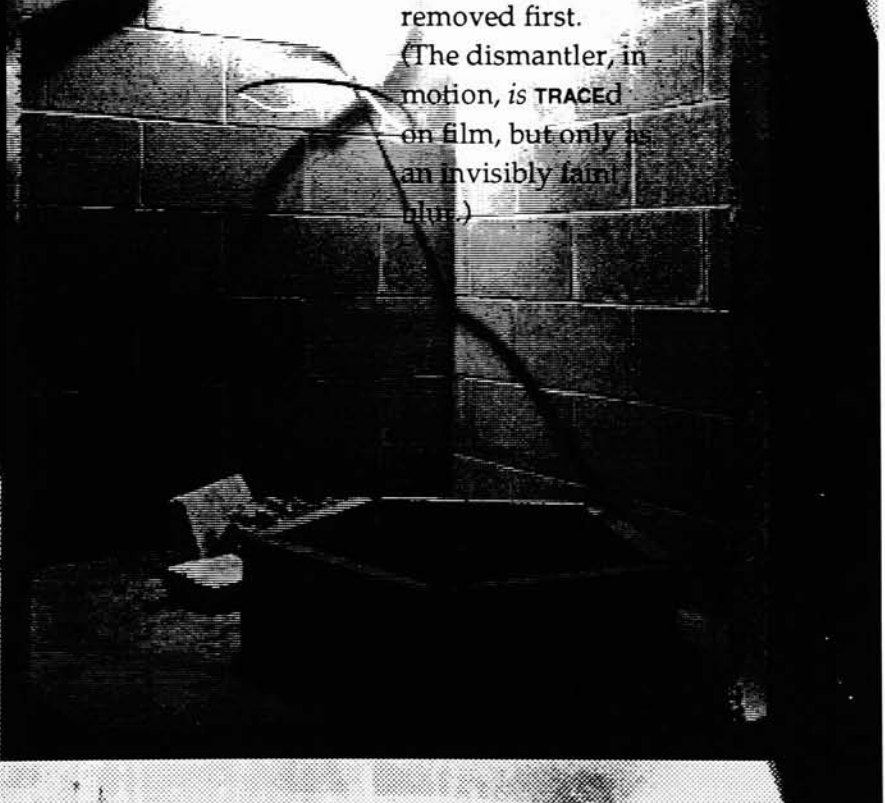
The illusory presence flooding the photograph recalls, in Blanchot's terms, our positioning by "the new":

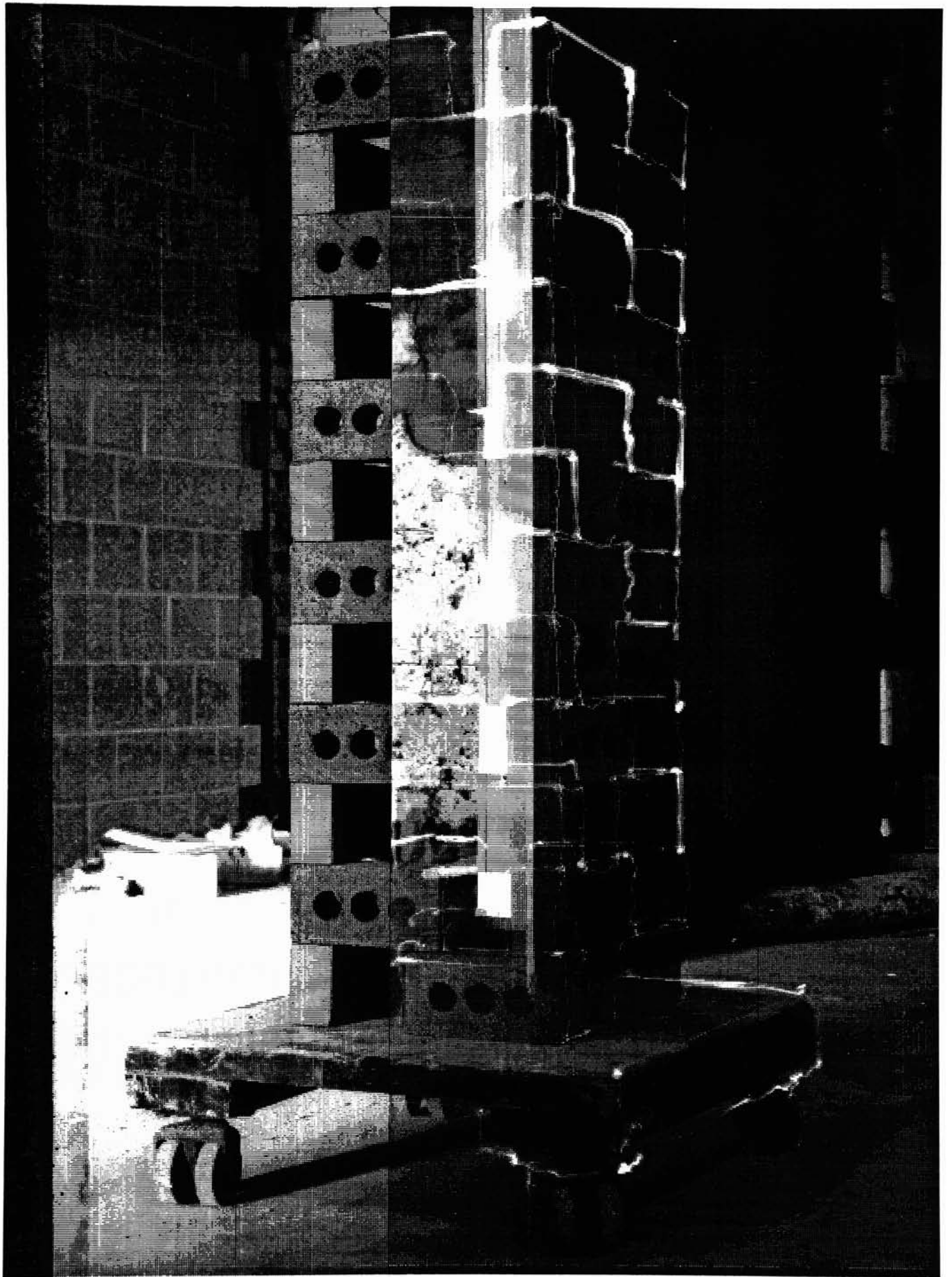
The new, because it cannot take its place in HISTORY, is also that which is most ancient: an UNHISTORICAL occurrence to which we are called upon to answer as if it were the impossible, the invisible — that which has always long disappeared beneath the RUINS.³⁸

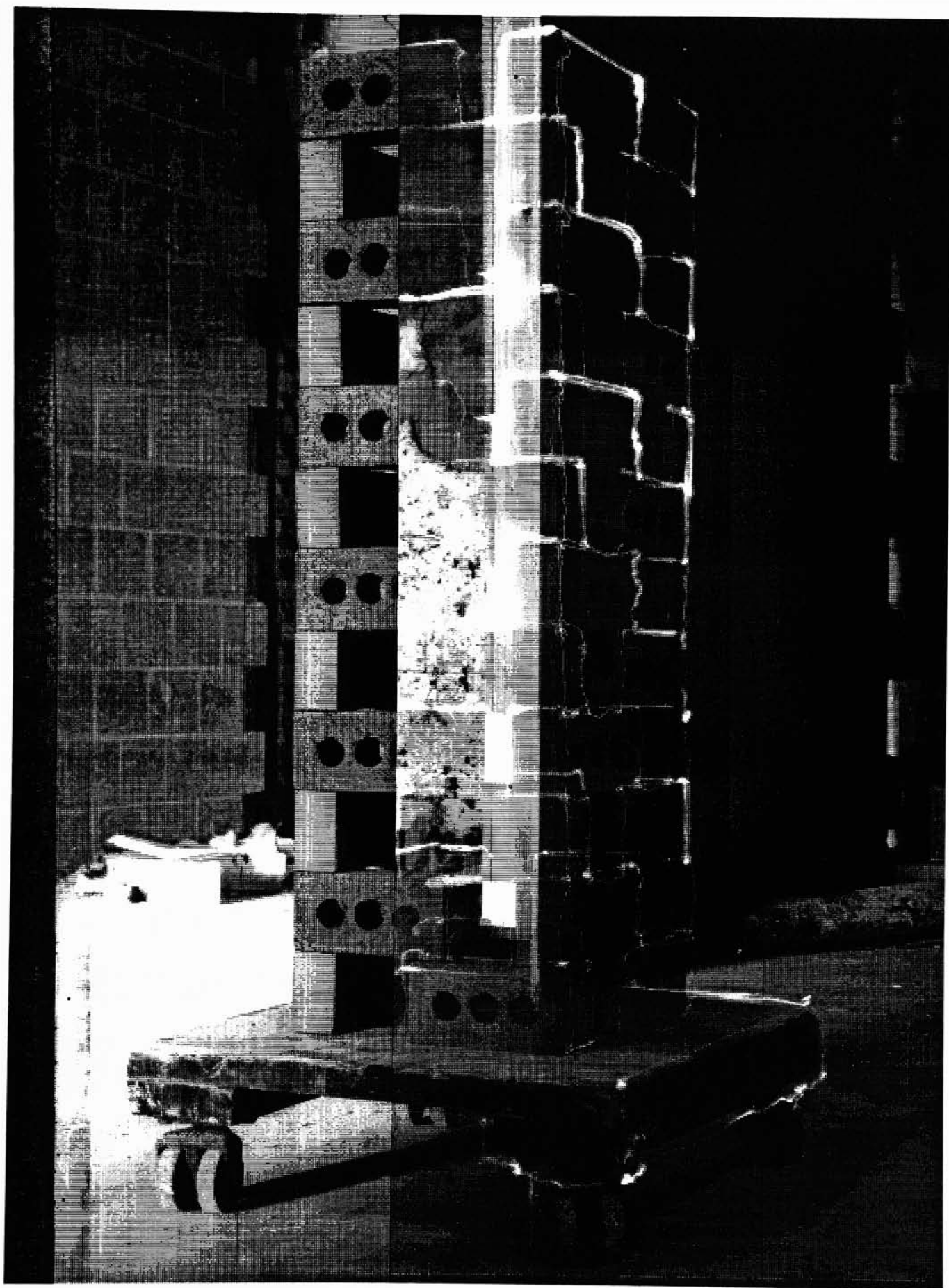


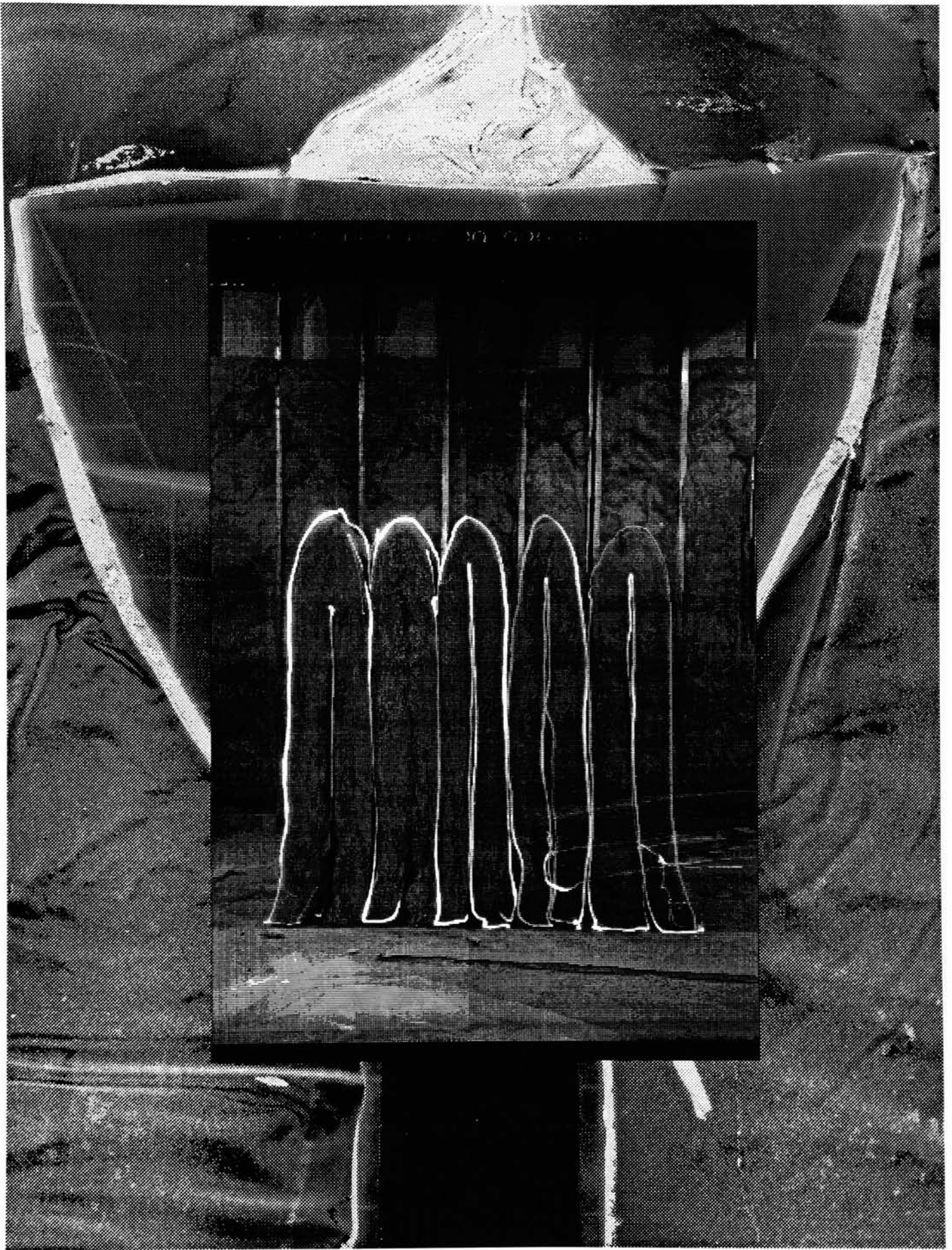
When the 'snap shot' lasts for 30 minutes, the 'new' can be disrupted. The artifact, firstly, be outlined with a flashlight — an after-the-fact intimation of an 'elevation' that is complete *only* in the negative. Secondly, it can be *dismantled during the exposure*. What appears in the resulting photographs — the publicity shots — is an *IMAGE* of building rendered *indeterminate*; (dis)appearing; for a while, suspended; apparently solid where at rest, the longest *during exposure*, and transparent where pieces have been removed first.

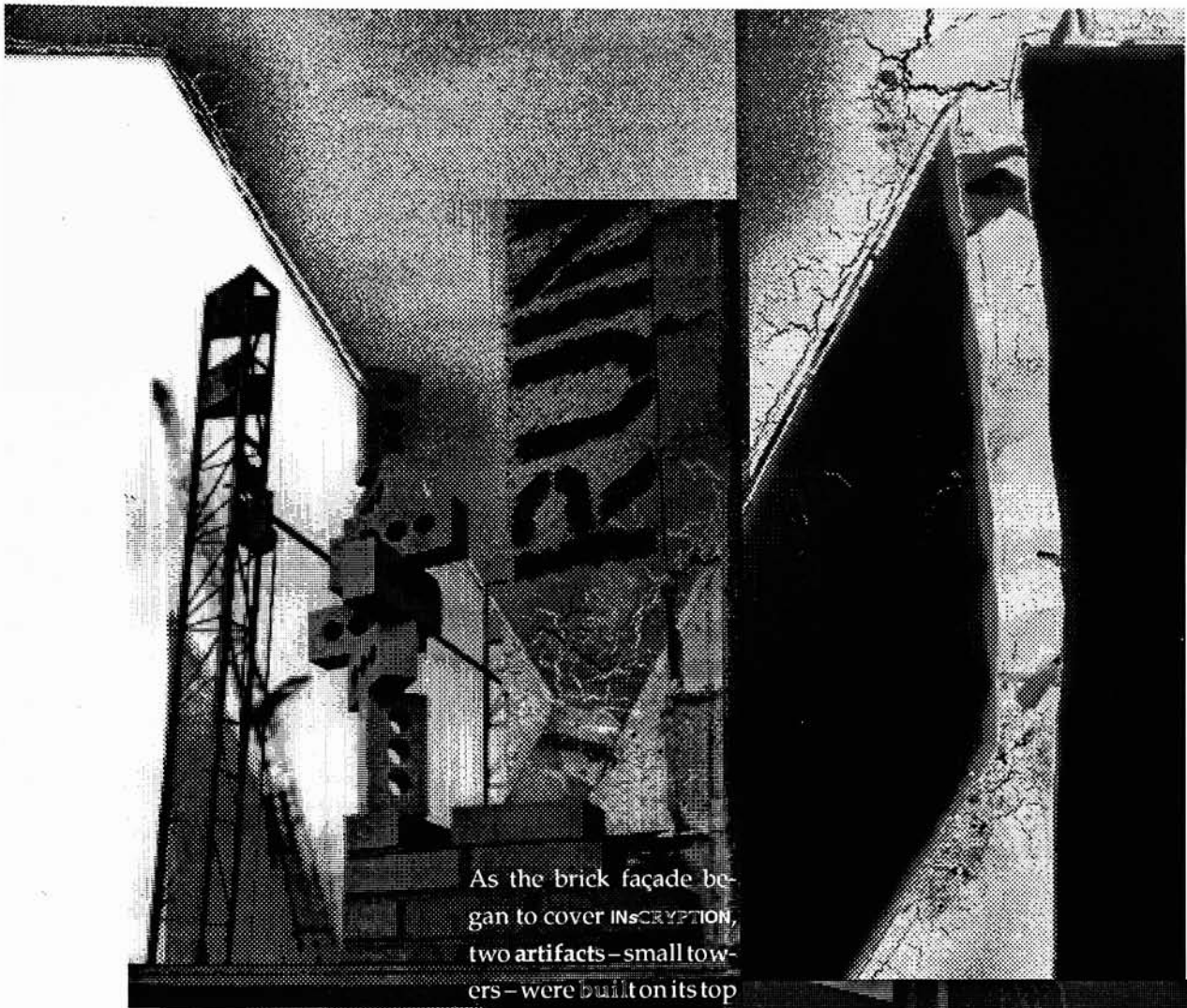
(The dismantler, in motion, is *TRACED* on film, but only as an invisibly faint blur.)





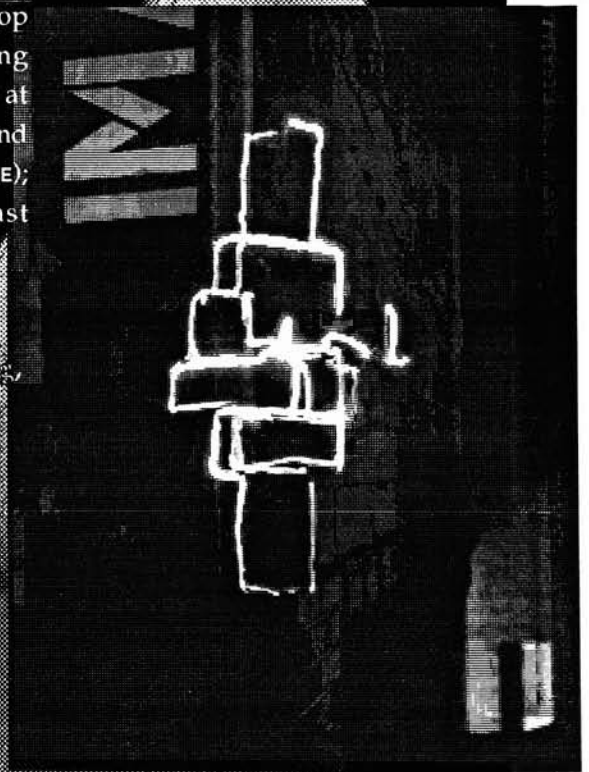






As the brick façade began to cover **INSCRIPTION**, two artifacts – small towers – were built on its top edge, externalizing building's **crypt**: first at the SE corner (**RUIN**) and then at the NE (**IMAGE**); bracketing the east façade.

A final artifact framed the building, on the top corner where the first **IMAGE** had initialized **INSCRIPTION**.



'MEMORY building'

Photographs, stencils, scaffolding, construction lighting, Library shelving and other TRACES of INSCRIPTION and building'crypt were displayed within the (almost completed) Library extension during April 1991. At the time of installation, INSCRIPTION had been entombed behind the external brick façade, and official construction – once again mirrored by this para-site work – was restricted to internal refurbishing of the building.

'MEMORY building' simultaneously recalled / extended INSCRIPTION, splaying photographs and stencils within its space... the installation space was itself ENFOLDED within the space of the (hidden) INSCRIPTION.

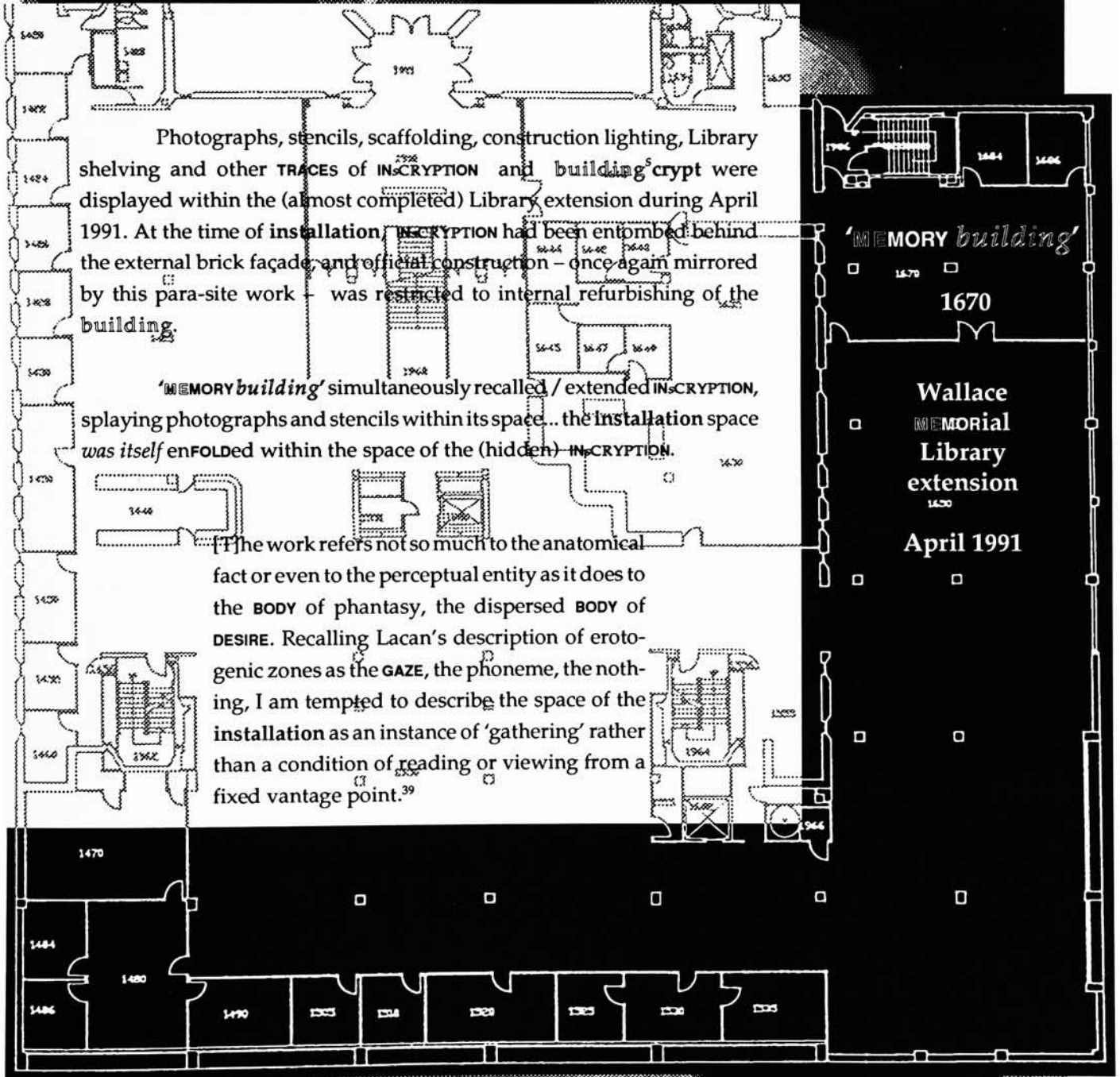
[T]he work refers not so much to the anatomical fact or even to the perceptual entity as it does to the BODY of phantasy, the dispersed BODY of DESIRE. Recalling Lacan's description of erotic zones as the GAZE, the phoneme, the nothing, I am tempted to describe the space of the installation as an instance of 'gathering' rather than a condition of reading or viewing from a fixed vantage point.³⁹

'MEMORY building'

1670

Wallace
MEMORIAL
Library
extension

1630
April 1991



TRACING INsCRPTION

walk-through scaffolding with draped stencils, quotation stencil, construction lamp

During installation, room 1670 was almost completely rebuilt (but unfurnished), except for a short section of semi-ruined wall/window still to be broken down for a doorway. This section, illuminated by a site construction lamp, indexed the spurious artifact sites.

small
cardboard
stencil of
the quote

(used
for north
frame-
edge of
INsCRPTION)

” ”

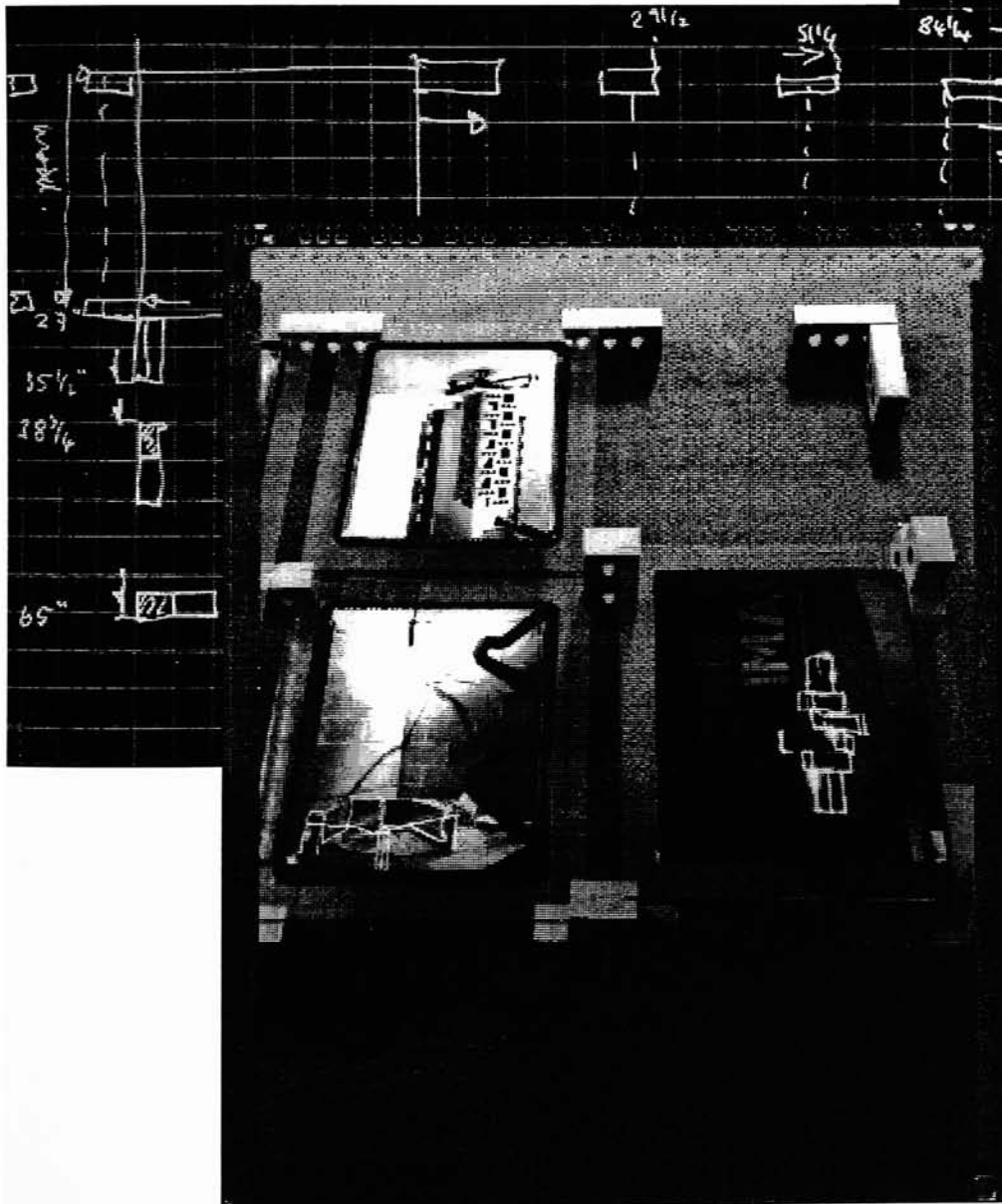
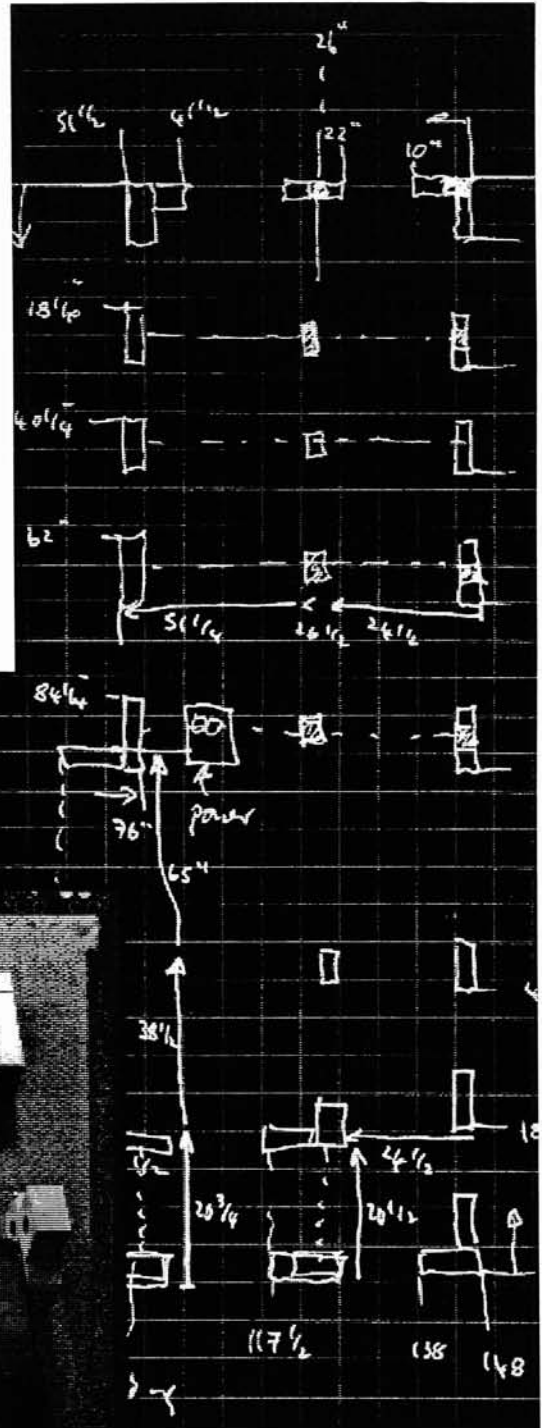
(draped
BODY-length
stencils
- WORD-FORMS -
that survived
INsCRPTION)

fadographic MEMORY - *delayinglass*

bricks, glass panels, photographs, wire reinforcing from spurious artifact 9, construction lamp / cover / wire, architect's model

An L shaped brick-and-glass floor structure configured an after-the-fact 'floor plan' of the Library extension. 16" x 20" fadographic remnants of building^scrypt were mounted with photo corners, family album style, on horizontal 20" x 24" glass plates resting on bricks. The layout MAPped the artifact locations within the construction site. Full-color photographs of the exterior artifacts were raised another brick above the sepia prints (ECHOing the 'old photograph' look) used for the hidden internal building^scrypt.

The official architectural model of the Library was incorporated within *delayinglass*; juxtaposed with the floor plan at the centre of the room (anchored to opposing sides of the central column).



A sculpture of discarded reinforcing wire erected on one of the glass plates, sole material remnant of **building^Scrypt** in the installation, was juxtaposed with its **IMAGE** from **artifact 9** (see **appendix 2**). The suspended construction light illuminating *delayingglass* was a discard from the **building** site. (*delayingglass*, when viewed from near the ground, materialized as another filiation of small **buildings**.)

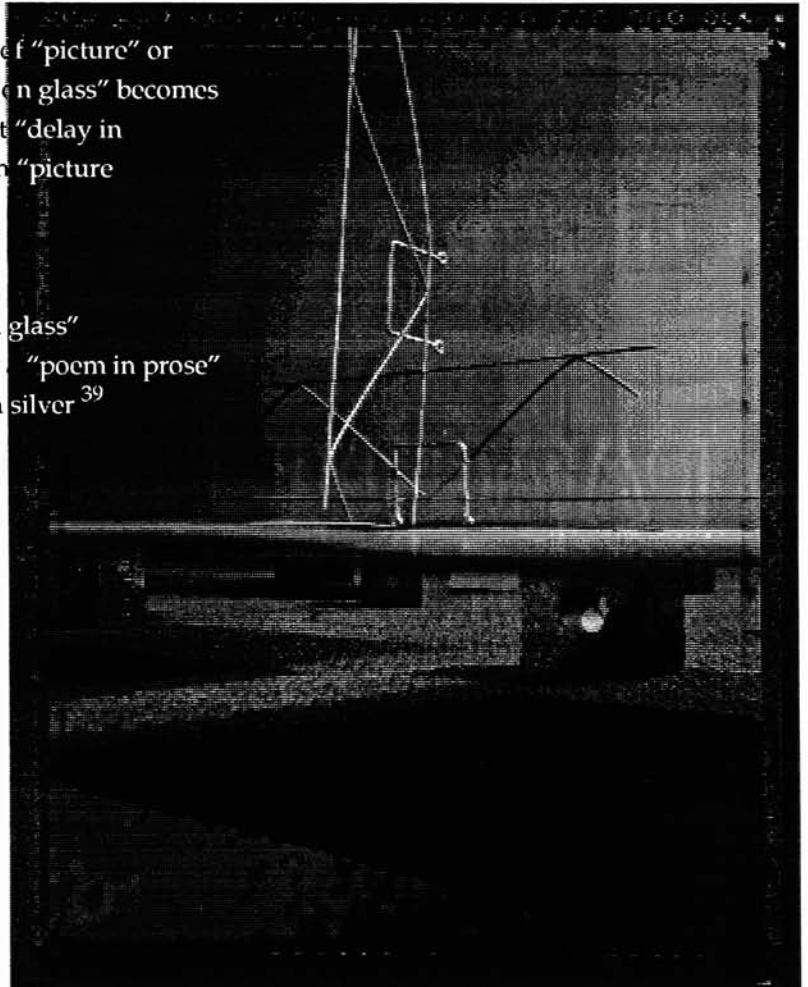
Kind of Sub-Title

Delay in Glass

Use "delay" instead of "picture" or "painting"; "picture on glass" becomes "delay in glass" - but "delay in glass" does not mean "picture on glass" -

[. . .]

"delay" - a "delay in glass"
as you would say "poem in prose"
or a spittoon in silver³⁹



On laminating the photograph and "delay in glass":

"If Duchamp was indeed thinking of the *Large Glass* as a kind of photograph, its processes become absolutely logical: not only the marking of the surface with instances of the index and the suspension of the **IMAGES** as physical substances within the field of the picture; but also the opacity of the **IMAGE** in relation to its meaning. The notes for the *Large Glass* **FORM** a huge, extended caption [...] Duchamp [...] described the Readymade [...] as] a 'snapshot' to which there was attached a tremendous arbitrariness with regard to meaning, a breakdown of the relatedness of the linguistic sign:

Specifications for "Readymades".

by planning for a moment to come (on such a day, such a date such a minute), "to inscribe a readymade".— The readymade can later be looked for. (with all kinds of delays)⁴⁰

(Antecedents for the fadographic: for **building^Scrypt**, and *delayingglass*.)

Library bookshelf endboards, stacked construction, mounted photographs

Photographs of **INSCRIPTION** and **building^Scrypt** were mounted on wooden bookshelf ends borrowed from in and around room 1670. (Repeating the procedures for the materials of the spurious artifacts.) In this display of earlier **S^CRYPT**, the bookshelf ends functioned as pages; turned by lifting or tilting.



“RIT Tiger”: trolley, bricks

A re-working of RIT's 'official' bronze tiger mascot, which faced both its external double and Building 1 from a window corner in 1670. A constructivist Tiger - curved brick neck and head on trolley **BODY** (carpeted wood frame on wheels) - cheaper than its prototype, with better fake fur, not gender-specific ... Read and operating in tandem with its mate to debilitate the simplistic notion of technological 'progress' promoted under the Rose Administration at RIT.

deselected Library books, stencils, abandoned door from construction site, notes

A pair of **INSCRIPTION** stencils covered two windows facing the interior of the original Library. One was support-framed by Library books to be discarded ('deselected'); the other by façade bricks. Viewers looked through **INSCRIPTION** (as palimpsest) into the Library interior being rebuilt.

A wooden door - once the access to the construction site - was retrieved from the dumpster to function in installation as **INFORMATION** access; that is, as billboard-frame for audience notes on **S^CRYPT**.

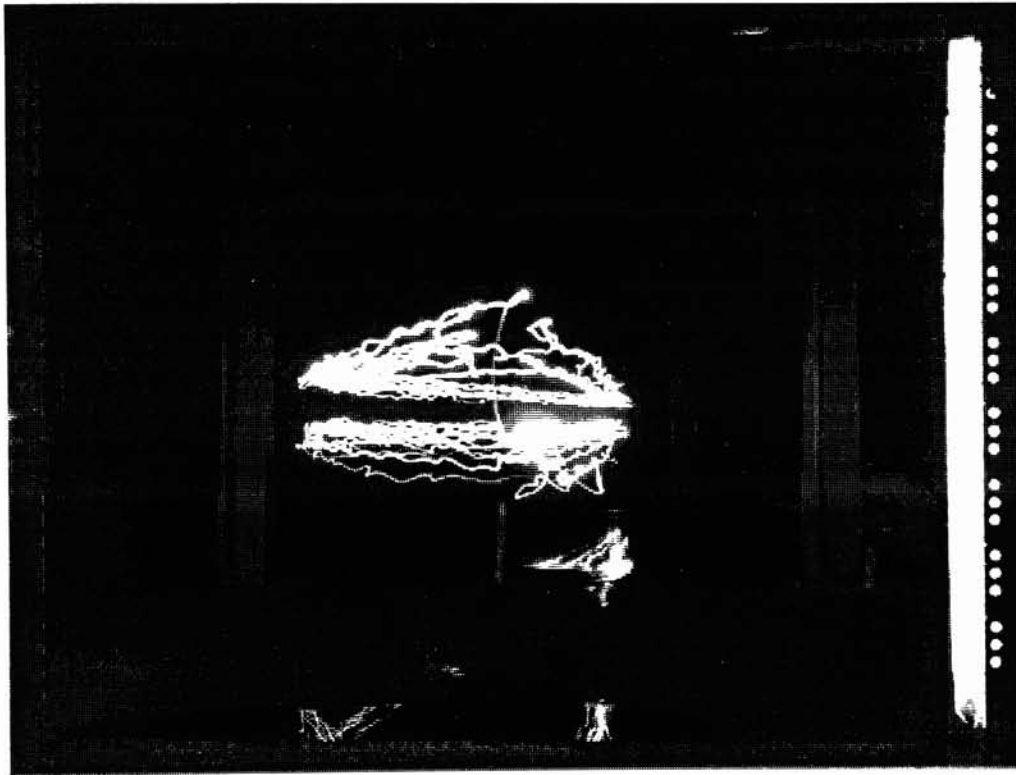
endnotes

- 1 Jacques Derrida, "scribble (writing- POWER)", trans. Cary Plotkin, *Yale French Studies* 58, 116-47; 124.
- 2 Jacques Derrida, "Envois", *The Post Card: From Socrates to Freud and Beyond*, trans. Alan Bass, (Chicago: U of Chicago P, 1987) 53.
- 3 Jorges Luis Borges, *Labyrinths*, ed. Donald A. Yates and James E. Irby, (New York: New Directions, 1964), 57-8.
- 4 Definitions from *Webster's Dictionary*, 2nd edition, unabridged, 1959.
- 5 Gregory Ulmer, *Teletheory: Grammatology in the Age of Video*, (New York: Routledge, 1989) 182.
- 6 Jennifer Bloomer, *Architecture and the Text: The (S)crypts of Joyce and Piranesi*, (New Haven: Yale UP, 1993) 11. See also 48, 155.
- 7 Jacques Derrida, interview with Eva Meyer, DOMUS, April 1986, p24.
- 8 Jacques Derrida, "Parergon", *The Truth in Painting*, trans. Geoff Bennington and Ian MacLeod, (Chicago: U of Chicago P, 1987) n14, 73 (translation modified).
- 9 "And whereas speech fades instantaneously in the very time of its pronunciation, writing lasts and can always return to commemorate or damn me [...] writing is essentially falsifiable: if one is not a priori certain of reaching the right addressee, neither is the addressee a priori certain of the identity of sender or signatory." Geoffrey Bennington, "Derridabase", Geoffrey Bennington and Jacques Derrida, *Jacques Derrida*, trans. Geoffrey Bennington, (Chicago: U of Chicago P, 1992) 44.
- 10 Reference here is to Derrida's notion of the frame as one manifestation of the *parergon*. The constitutive role of the intervening limit or frame is developed by Derrida through a reading of Kant's third *Critique* in which deconstruction "takes place" around the Kantian notion of the *parergon* (which includes, for example, frame, *passe-partout*, signature, title, drapery, colonnade, etc.). The *parergon*, now taken to be *active* (rather than *self-effacing* as it is in Kant) generates precisely the binary limits by which it cannot itself be decidably located:
the insistent atopics of the *parergon*: neither work (*ergon*) nor outside the work [*hors d'oeuvre*], neither inside nor outside, neither above nor below, it disconcerts any opposition but does not remain indeterminate and it *gives rise* to the work. It is no longer merely around the work. That which it puts in place - the instances of the frame, the title, the signature, the legend, etc. - does not stop disturbing the *internal* order of discourse on painting, its works, its commerce, its evaluations, its surplus-values, its speculation, its law, and its hierarchies.
(The gesture of framing also introduces its own dangers, rapidly becoming a privileged *motif*, and must in turn be disseminated.)
Jacques Derrida, "Passe-Partout," and "Parergon", *The Truth in Painting*, 9, 73, 75. See also "To Speculate - on 'Freud'", *The Post Card: From Socrates to Freud and Beyond*, trans. Alan Bass, (Chicago: U of Chicago P, 1987) 273.
- 11 John Tagg, "A Discourse (With Shape of Reason Missing)," *Art History* 15.3 (September 1992): 360.

- 12 Jacques Derrida, "Parergon," *The Truth in Painting*, (translation modified) n14, 73.
- 13 Allan Sekula, "Reading an Archive", *Blasted Allegories*, ed. Brian Wallis (New York: New Museum of Contemporary Art, Cambridge, Mass.: MIT P, 1987) 114-27; 116.
- 14 Sekula, 116.
- 15 "Archival projects typically manifest a compulsive DESIRE for completeness, a faith in an ultimate coherence imposed by the sheer quantity of acquisitions. In practice, knowledge of this sort can only be organized according to bureaucratic means. Thus, the archival perspective is closer to the capitalist, the professional positivist, the bureaucrat, and the engineer - not to mention the connoisseur - than it is to that of the working class." Sekula, 119.
- 16 WORDS and their configuration on the building façades are listed in appendix 1.
- 17 "Bentham's *Panopticon* is the architectural figure of this composition [. . .] All that is needed then, is to place a supervisor in a central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a schoolboy. [...] The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately. [...] Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of POWER. [...] It is an important mechanism, for it automatizes and disindividualizes POWER. POWER has its principle not so much in a person as in a certain concerted distribution of BODIES, surfaces, lights, GAZES; in an arrangement whose internal mechanisms produce the relation in which individuals are caught up. [... Yet:] the Panopticon must not be understood as a dream building [... it] must be represented as a pure architectural and optical system [...] a figure of political technology that may and must be detached from any specific use." Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, (New York: Vintage Books, 1979) 200-2; 205.
- 18 Michel de Certeau, *Heterologies: Discourse of the Other*, trans. Brian Massumi, foreword Wlad Godzich, *Theory & HISTORY of Literature*, Vol. 17, (Minneapolis: U of Minnesota P, 1986) 4.
- 19 John Tagg, "Totalled Machines," *Grounds of Dispute: Art History, Cultural Politics and the Discursive Field*, (Minneapolis: U of Minnesota P, 1992) 129.
- 20 Fredric Jameson, "Architecture and the Critique of Ideology", *Architecture Criticism Ideology*, ed. Joan Ockman *et al*, (Princeton: Princeton UP, 1985) 83.
- 21 Krzysztof Wodisco, public lecture, Rochester Institute of Technology, 3/22/90.
- 22 Maurice Blanchot, *The Writing of the Disaster*, trans. Ann Smock, (Nebraska: U of Nebraska P, 1986) 37.

- 23 Alan Bass, "L before K", Translator's Introduction, *The Post Card: From Socrates to Freud and Beyond*, Jacques Derrida, (Chicago: U of Chicago P, 1987) xxii.
- 24 Jacques Derrida, *Of Grammatology*, quoted in *A Derrida Reader*, ed. Peggy Kamuf, (New York: Columbia, 1991) 41.
- 25 *Webster's Dictionary*, 2nd ed., 1959.
- 26 *A Dictionary of Literary Terms*, 2nd. ed., (Penguin) 50.
- 27 Jacques Derrida, "Fifty-Two Aphorisms for a Foreword", *Deconstruction: Omnibus Volume*, ed. Andreas Papadakis, Catherine Cooke, Andrew Benjamin, (New York: Rizzoli, 1989) 67, 69.
- 28 Adolph Loos, "Architektur", quoted by Beatrice Colomina, "On Adolph Loos and Josef Hoffman: Architecture in the Age of Mechanical Reproduction", *Raumplan versus Plan Libre*, ed. Max Risselada (New York: Rizzoli, 1988) 74.
- 29 Fredric Jameson, see n 20.
- 30 Jacques Derrida, "Why Peter Eisenman Writes Such Good Books", *Restructuring Architectural Theory*, ed. Marco Diani & Catherine Ingraham, (Evanston: Northwestern UP, 1989) 102.
- 31 Aldo Rossi, *A Scientific Autobiography*, Oppositions Books (Cambridge, Mass.: MIT P, 1984) 26.
- 32 Geoffrey Bennington, "Derridabase", *Jacques Derrida*, 147-8.
- 33 Jacques Derrida, *Memoires for Paul de Man*, trans. Cecile Lindsay, Jonathan Culler, and Eduardo Cadava, (New York: Columbia, 1986) 14-5. Translations quoted in Ulmer (203) and Kamuf (242) differ; Ulmer has: "[...] Both more than a language, [...] a language."
- 34 James Joyce, *Finnegan's Wake*, (New York: Penguin, 1976) 7.15.
- 35 "A Letter to Peter Eisenman", trans. Hilary Hanel, *Assemblage* 12, (1990) 9.
- 36 Victor Burgin, "Looking at Photographs", *Thinking Photography*, (London: Macmillan, 1982) 146-7.
- 37 Jacques Derrida, supplement to "Envois", *The Post Card*, back cover INSCRYPTION.
- 38 Blanchot, 37.

A pre-cursor for the spurious artifacts were 'triangular walks' within the interior spaces of the construction site. These walks followed a triangular floor pattern repetitively while a flashlight was held at one or two different heights parallel to the floor. These walks, photographed during long exposures (20 minutes), produced IMAGES showing flashlight TRACES apparently shifted / tilted from the original planes parallel to the floor. The 'author' is present in the IMAGES but not visible since the BODY's moving IMAGE is too faint to be recognizable. The walks relate peripherally to earlier work by Richard Long and address similar issues regarding the definition of territories and the resulting (in)stabilities of such definitions; unlike Long, however, they are not carried out in 'exotic foreign' landscapes, and are prompted by an awareness of the ideological (colonial) loadings of what it means to walk – as in taking possession of – territory. Fadographic TRACES of the walk, existing only in the photographic plane, disturb process and presence of the MAP.



- 39 Mary Kelly, "On 'Interim' Part 1", *Whitewalls 23*, (Fall 1989) (Chicago: WhiteWalls) 70.
- 40 Marcel Duchamp, *The Bride Stripped bare by her Batchelors, even*, typographic version by Richard Hamilton of Marcel Duchamp's Green Box, trans. Georg Heard Hamilton, third edition, (Stuttgart, London, Reykjavík: Edition Hansjörg Mayer, 1976) np.
- 41 Rosalind Krauss, "Notes on the Index: Part 1", reprinted in *OCTOBER: The First Decade, 1976-1986*, eds. Annette Michelson, Rosalind Krauss, Douglas Crimp, and Joan Copjec (Cambridge, Mass.: MIT P, 1987) 11-12. Duchamp quote from *The Bride Stripped bare by her Batchelors, even*, typographic version by Richard Hamilton.

appendix 1

INsCRPTION

WEST FACADE
LEVEL 3

(WHITE / YELLOW ON STEEL, vertical)

IMAGE

EAST FACADE
LEVEL 4

(WHITE / ALUMINUM ON STEEL, vertical)

IMAGE FANTASY POWER BODY CULTURE MEMORY WORD

LEVEL 2
EARTH

(RED PRIMER ON RETARDANT)

FRAGMENT
OHCE ECHO
FOLD BODY TRACE

MAP GAZE WITNESS

NORTH FACADE
BETWEEN LEVELS A, 2

(WHITE / ALUMINUM ON STEEL, horizontal)

MEMORY

(RED PRIMER ON RETARDANT, horizontal)

MEMORY

BETWEEN LEVELS 2, 3

HISTORY FANTASY

BETWEEN LEVELS 3, 4
(vertical)

FORM
INTERIOR
LEVEL 2
(WHITE / YELLOW ON STEEL, vertical)

FANTASY

(RED PRIMER ON FIRE RETARDANT, vertical)

RUIN MEMORY WITNESS

INTERIOR
LEVEL 4, SE CORNER
(WHITE ON STEEL, vertical)

HISTORY FANTASY

(ALUMINUM ON STEEL, vertical)

RUIN MEMORY

(RED PRIMER ON RETARDANT, vertical)

MAP DESIRE

(EAST FACADE, WINDOW FRAME, FACING OUT)

GAZE LATER MODIFIED TO : **GAZEBO**

DESIRE

SOUTH FACADE
(RED PRIMER ON RETARDANT)

“

”

(open quote)

(close quote)

NORTH FACADE
(RED PRIMER ON RETARDANT)

””

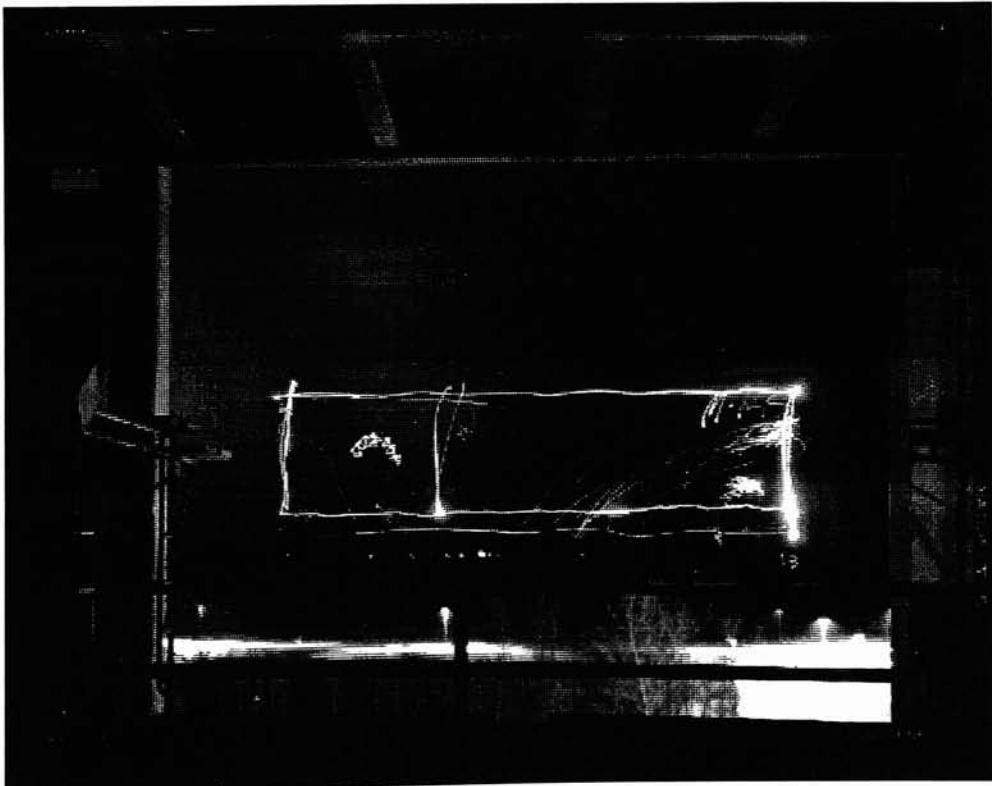
appendix 2

spurious artifacts

(fadographs: object 'itself' i, outlined o, shaded s, dismantled d.)

INTERIOR

1 cinder block construction i	2 scaffolding readymade io	3 cinderblock, window frame construction is
4 cinder block, ducting construction i	5 double glazed window readymade io	6 duct, bottles, spray cans construction iod
7 brick wall segment construction iod	8 ducting in snow readymade i	9 earth & wire reinforcing construction is
10 scaffolding readymade s	11 scaffolding readymade	12 scaffolding 'arches' readymade o
13 scaffolding readymade s	14 'pentagon' construction io	15 elevator shaft readymade io
16 detritus readymade s/o	17 power distrib'n board readymade o	18 drawing 'mar/cy' o



- | | | |
|---|--|--|
| 19 drawing 'blue/mark'
o | 20 'pentagon' (stairwell)
construction
o d | 21 power distrib'n board
readymade
o |
| 22 insulation
construction
o d | 23 tower & DES
construction
i | 24 bricks, trolley (Bldg 1)
construction
i d |
| 25 corner strip, trolley
construction
i d | 26 broken bricks
construction
o d | 27 broken cement brick
readymade
i d |
| 28 ceiling edge strip
construction
d | 29 ... | |



EXTERIOR

- | | | |
|---------------------------------|---------------------------------|-----------------------------------|
| 1 bricks
construction
i s | 2 bricks
construction
o d | 3 bricks
construction
i o d |
| 4 ... | | |

RESUME:

January 1994

GORDON PHILLIP BLEACH

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CURRENT ACADEMIC STATUS:

- Enrolled for a PhD in the Dept. of Art & Art History, Binghamton University.
- Degree status: ABD (Sept. 1993). Investigating European photographic and cartographic representations of Africa for a Dissertation entitled:

**Visions of Access:
Africa Bound and Staged 1880-1940**

PUBLIC LECTURES, PUBLICATIONS:

1993 "t]Ruth a'side : sublime lite /etching African frames" presented at:

- 'Visibility and Expressivity':
Annual Conference, International Assn. for Philosophy & Literature, Duquesne, Pittsburgh.
- 'Synaesthetics' panel, Annual Conference, Midwest MLA, Minneapolis.
- 'Nature, Truth and Culture' :
Conference presented by the Philosophy Dept., Binghamton University.

1992 " t]Ruth a'side : etching African frames" presented at:

- 'A Contemporary Sublime: Limits to Narrativability':
Conference presented by the Philosophy Dept., Rochester Inst. of Technology.

1991-2 'SCRYPT' (MFA Thesis project, Fine Art Photo, RIT) presented at:

- Alfred University,
- Binghamton University,
- Rochester Institute of Technology.
Discussant:
- "ENVIRONMENTS: Graduate Conference on Technology, Culture, the Environment".
Rutgers University.

1987 G. P. Bleach & B. D. Reddy:

- "The Influence of Constraints on the Properties of Acceleration Waves in Isotropic Thermoelastic Media," *Archive for Rational Mechanics and Analysis*, vol 98/1.

1982 G. P. Bleach:

- "The Integral Properties of Vocoidal Waves and Applications," *Proceedings of the 15th International Conference for Coastal Engineering, Cape Town*.

LECTURING EXPERIENCE:

STUDIO ART & ART HISTORY

- 1993: Adjunct Faculty, Art & Art History Dept., Binghamton U. (Summer):
Studio Art ARTS-181A: Intro. to Photography and Digitized Imagery.
- 1990-92: Teaching Assistant, Art & Art History Dept., Binghamton U.:
ARTH 101, ARTH 102, ARTH 103 (twice), ARTH 274, ARTH 280;
Maps of Modernity, History of Art in a Global Context, History of Architecture,
Histories of Photographies, Urban Italy in the Renaissance.
- 1987-88: Adjunct Faculty / Teaching Assistant, Fine Art Photography Dept.,
Rochester Institute of Technology:
History of Photography

MATH / COMPUTER SCIENCE

- 1992: Adjunct Faculty, Computer Science Department, Binghamton U.
CS 244: Introduction to Programming in "C".
- 1986-91: Adjunct Faculty, Information Science & Technology Dept., Math. Dept.,
Rochester Inst. of Technology. Courses: *Calculus, FORTRAN, PASCAL.*
- 1978-86: Adjunct Faculty, Applied Mathematics Dept, University of Cape Town.

QUALIFICATIONS:

- | | | |
|-------|-----------|--|
| 1989 | PhD | Applied Math, University of Cape Town. |
| 1982 | MSc | Applied Math, University of Cape Town. |
| 1975 | BSc(hons) | Applied Math, University of Cape Town. |
| 1974 | BSc | Applied Math & Physics, University of Cape Town. |
| 1994* | MFA | Photography, Rochester Institute of Technology.
(* spring 1994; thesis report submitted January 1994) |

RECENT EXHIBITIONS: (1981-)

- 1991 **'MEMORY Building'**
MFA Installation: Wallace Memorial Library, RIT, Rochester, NY.
- 1990 **The Orders Show**
Pyramid Art Center, Rochester, NY.
- 1989 **Group Show**
Memorial Art Gallery, Rochester, NY.
- 1986 **Eight Photographers**
South African Association of Arts Gallery, Cape Town.
- 1985-6 **Rembrandt Triennial National Exhibition**
Cape Town, Johannesburg, Pretoria, Durban, Port Elizabeth.
- 1983 **Solo Exhibition**
Market Theatre, Johannesburg.
- 1983 **Gordon Bleach, Jan Erasmus, Nigel Fogg**
South African Association of Arts Gallery, Cape Town.
- 1982 **Rembrandt Triennial National Exhibition**
Cape Town, Johannesburg, Pretoria, Durban, Port Elizabeth.
- 1981 **Eight Young Photographers**
South African National Gallery, Cape Town.
-

IN₂CRYPTION

'FANTASY', 'MEM...'



NORTH FACADE, WML

IN₂CRYPTION

'HISTORY', 'FANTASY', ...



NORTH FACADE, WML

IN₂CRYPTION

9966



NORTH FACADE (TOP), WML

IN₂CRYPTION

'TRACE', 'BODY', 'FOLD'



EAST FACADE, WML

'TRIANGULAR WALK'

(SPURIOUS ARTIFACT)



'RUIN', 'MEMORY', 'MAP', 'DESIRE'

building⁵crypt

SPURIOUS ARTIFACT 18



building⁵crypt

SPURIOUS ARTIFACT 3



building⁵crypt

SPURIOUS ARTIFACT 12



building⁵crypt

SPURIOUS ARTIFACT 4



building⁵crypt

SPURIOUS ARTIFACT 24



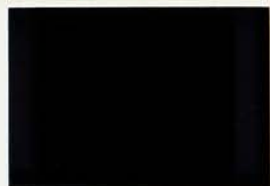
building⁵crypt

SPURIOUS ARTIFACT 24



building⁵crypt

SPURIOUS ARTIFACT 22



SUBJECT 40000 21488

DATE 12-

'MEMORY building'
Draped stencils; model



'MEMORY building'
Floor plan; photographs



'MEMORY building'
Floor plan (detail)



PROJECT QUESTION SHEET
NAME: _____