Intrinsic and Extrinsic Nature of Time and Space

in Contemporary Installation

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The role of time and space in contemporary art is not a simplistic linear relationship. Instead it is a complex network, where every aspect of time within an artwork is reliant on the surrounding space, or vice versa. In fact I believe that the relationship between time, space and contemporary art is as complex and diverse as the terms *time* and *space* themselves. This article presents an overview of my current research, and introduces the integral terminology and methodology. Therefore, some concepts are not dealt with as extensively as I might otherwise wish and I am only able to summarise this relationship between time, space and contemporary art. Initially, in order to understand the complexity of this network, a causal model representing the full life-space of an artwork will be briefly introduced. The key to deconstructing these complex relationships is to identify the suitable terminology, therefore I will utilize the dual concepts of *intrinsic* and *extrinsic* to identify time and space, and to enable a deconstruction of contemporary art work. Examples of installations featured in the 2004 Biennale of Sydney will be used and due to word constraints this article will briefly consider the generic concept of contemporary installation. The methodology presented can be effectively applied to the deconstruction of any contemporary medium.

Causal Model

The success of this method of deconstruction relies on a number of factors, however the key lies in the consideration of *the full life span* of an art work This life-span is a series of causal or hierarchical events, each one leading to the next. Although there are many more possible stages, there are at least four generic elements in every work (figure 1).
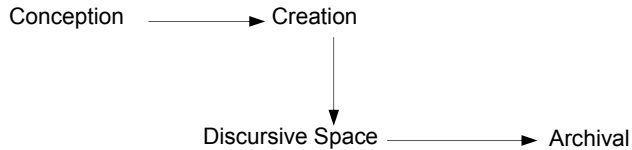
Conception ⟶ Creation

Discursive Space ⟶ Archival

Figure 1 – Causal Model

These stages are closely based on the model proposed by Graham Coulter-Smith in his 1986 article, "Criticising Peter Tyndall."[1] Focusing on the ideology surrounding the work of Peter Tyndall, Coulter-Smith develops Greimas' 'Actant Model', and uses this as a basic framework on which to base his analytical model of narrative within art. Coulter-Smith focuses on the active role of the critic, and parallels this with the primary process, the creation of the artwork (figure 2).[2]
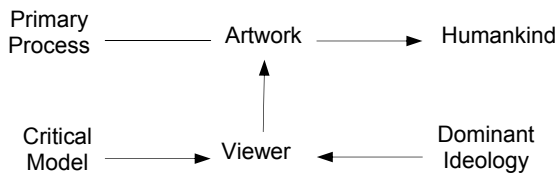
Primary Process ⟶ Artwork ⟶ Humankind

Critical Model ⟶ Viewer ⟵ Dominant Ideology

Figure 2 – Coulter-Smith's Model

Coulter-Smith's model does not adequately allow for the necessary emphasis on the causal production of an artwork, although through its non-linear construction it emphasises the cyclic and continuous nature of the process. As important as this continuum is, it is however essential to focus on the hierarchy of actions. The causal model (figure 1) is represented here as four simple stages, yet each stage does not necessarily need to be con-cluded before completion of the first, every stage can be repeated and all stages involve complex issues of both time and space. Simply described, the conception stage is the event at which motivation for the creation of an

artwork occurs. There is no timeframe to limit this gestation period, indeed the development of concept will probably evolve well into the creation stage. However, it is not possible to reach the creation stage without building upon ideas or decisions formed within the concept stage and it is in this way that this model is hierarchical. The creation stage is the making of the object, the installing of an exhibition, and incorporates any action that leads to the completion of the object. Discursive Space exists when a discourse is created between viewer and object. This concept will be dealt with in depth in the discussion of the *extrinsic*. Finally, the archival stage includes all the documentation, deconstruction, academic discourse, and of course the archiving of an artwork. This stage is in many ways optional, for example, art movements such as the land art of the 1960s and 1970s and performance art, whose objects or events are not always recorded or archived, do not necessarily need to reach this final stage. The discussion on discursive space further explains the significance of the archival stage.

The causal model has been introduced here for two purposes, initially to allow for a discussion of the overall life-span of an artwork using the language of time, and secondly to create a framework within which it is possible to base a more complex analysis of contemporary art. As mentioned, each stage, although simply represented, is in fact an intricate network of time and space. The *concept* and *creation* stages are primarily represented by the *intrinsic*, while the discursive space and the deconstruction stages are dominated by the *extrinsic*. These two terms allow for a discussion of time and space within contemporary art, without relying on the traditional dichotomy of space and time or loaded terminology such as "space-time."

Intrinsic and Extrinsic

The terms *intrinsic* and *extrinsic* are based on the pedagogical concepts of *intrinsic motivation* and *extrinsic motivation* for students.[3] *Extrinsic motivation* refers to an educator's use of external rewards to motivate students, *intrinsic motivation* refers to the student motivating themselves through feelings of enjoyment and satisfaction. These terms were adopted because unlike words such as open/shut and inside/outside they are not laden with social implications and do not automatically imply a vehement dialectic opposition and are often used in conjunction with one another. These issues of metaphor and social implication are cited by Gaston Bachelard in *The Poetics of Space*, as one of his reasons for selecting the terms *inside* and *outside*.[4] I have avoided using the terms *outside* and *inside* as I feel that both are diametrically opposed and are not flexible enough to allow for the existence of a cooperative relationship. The idea of

inherent and not inherent is implied strongly when considering the *intrinsic* and *extrinsic* nature of a work. The *intrinsic* connotes values that are to some extent independent to the surrounding environment and are an inherent quality within every artwork. The *intrinsic* attributes of an artwork are present without the interaction of a viewer and therefore exist when discursive space is not occurring. The *extrinsic* aspect of any work is not inherent in the sense that it relies on the actions of an external agent, usually a viewer. Although this externalisation implies that the *extrinsic* is an accessory to the object, the degree to which an artwork is exposed to any external element or agent is so great, that it is impossible to consider the object without this aspect. By definition, the *extrinsic* has its origin outside the object, however in the application of *extrinsic* to art one must consider the external as a catalyst. In this sense both the object and the agent (either in the form of viewer or society) are essential elements of the *extrinsic*, and when considered together they are the fundamental properties of discursive space. Although these terms imply opposing positions, (inherent or not inherent), and initially appear diametrically opposed, the *intrinsic* and *extrinsic* are paradoxically complementary elements. Furthermore they are both essential elements in every work of art. Deconstruction of an object or event with only one of these aspects would be incomplete; indeed it is the relationship between the *intrinsic* elements and the *extrinsic* elements that fully reveals the characteristics of time and space within the object. This method of deconstruction has been utilized by a number of researchers, notably Michel de Certeau's 1988 research, *The Practice of Everyday Life,* in which instability is contrasted with stability.[5] Deconstruction through the isolation of distinct characteristics is an essential element in Mark Wigley's philosophical investigation, *The Architecture of Deconstruction.*[6] In identifying the primary features of architecture, Wigley places a similar emphasis on *ornament* as we find in the application of the *extrinsic. Ornament* and *structure* are two aspects of the same object, and the *ornament* is controlled by the *structure* to which it is attached. Wigley goes on to discuss the nature of bonds and support as they move further away from their foundation. Although he is discussing physical aspects of architecture, there is a parallel between the relationships of the fundament (directly linked to structure)/ ornament and the *intrinsic/extrinsic*. This correlation will be explored as an element of discursive space and reproduction. Jacques Lacan's "mirror stage" again uses a similar method of identifying separate elements and their subsequent application to a process of deconstruction.[7] His theories are particularly relevant to the *complex intrinsic* and *narrative* that will be dealt with at length later.

The elemental nature of time is emphasised by Jan Faye, in the intro-

duction to the edited book, *Perspectives on time*:

> Time seems to be a fundamental concept which we have to accept as a precondition of our understanding of our own life and the whole universe around us. … Even if we cannot provide a formal definition of time, something instructive and important about time can always be said concerning how it is related to other fundamental concepts like space, event, thing, causation, free will and human experience.[8]

By deconstructing contemporary installation through the framework of the *intrinsic* and the *extrinsic* it is possible to isolate this fundamental nature of time and to then consider the active role it plays both within the artwork itself and within subsequent discourse. The role of space is as fundamental to the existence of any artwork as time, indeed the complex relationship between time and space means that each element can rarely be considered without regard to the other. The visual arts is a spatial pursuit, a fact that is emphasised in contemporary installation, where location and site are a dominating aspect of the work itself. Space and location as essential factors of contemporary installation can be considered as an example of the *intrinsic* and *extrinsic* functioning in conjunction. As noted by Faye, perhaps the most problematic characteristic of considering time and space in contemporary installation, is the indefinable nature of almost all the terms involved. There is no basic definition or social understanding of time, there is also no simple definition of space. These terms can be defined within a scientific classification, the psychological genus and a social-cultural sense. However, when they are applied to contemporary art, to gain a true understanding of their functions one must consider all definitions and implications of these terms simultaneously, and this is where problems begin to occur. If one cannot rely on the solid and definable nature of the terms that are being used, then analysis becomes an almost impossible task. This problem might be negotiable if the other terms we are considering were not equally as problematic. The definition of contemporary art is just as, if not more, elusive than the terms time and space; even to hazard the task of creating a working definition is a thesis in itself. Through the identification and analysis of simple concepts *intrinsic* and *extrinsic*, it is possible to create a terminology and methodology that enables a deconstruction of the role and evidence of time and space in contemporary art. The installations discussed are works selected from the 2004 Biennale of Sydney.

Simple Intrinsic

The *simple intrinsic* is used to consider each individual object or ele-

ment independently of the whole installation. The complexity of this task depends greatly on the installation in question. Contemporary installation is a fertile area for the *simple intrinsic*, as there is much diversity in the construction of installations. Contemporary installation can utilise numerous different disciplines such as: video, performance, accumulation, appropriation, parody and many more devices. Aspects of an individual object that can be considered through the framework created by *simple intrinsic* may include any conscious choice the artist has made during either the making or collecting of individual objects. Again the diversity of installation becomes relevant, for some installations, lighting, sound or space amongst many other variables, may need to be considered as individual objects and as active parts of the installation. However, for other installations lighting, sound and space may be incidental elements and best considered during the investigation of the *complex intrinsic* or the *extrinsic.* As individual elements of the whole installation are considered through *simple intrinsic* framework, the conception stage and the creation stage as identified in the causal model are of primary concern.

Blocks of cheese are featured in *Pessimism no more* (2002) by Pravdoliub Ivanov.[9] Some holes in each block of cheese have been bandaged up, and a single piece of cheese is placed on a plate that is then placed on a desk. The sequence is repeated to form the installation. Considering this work in terms of *simple intrinsic*, the individual object can be initially considered as the cheese. The inclusion of a perishable object creates a temporal framework for the work, this manifestation of the installation can exist only as long as the cheese survives.[10] The work is not static as the organic cheese will alter with the passage of time. The unexpected interaction between the bandages and the holes in the cheese highlight the holes as a spatial void, and the absence of cheese becomes an active space within the object. The absurdity of placing bandages over an expect feature of the cheese creates a parody through which meaning can be constructed and has created a new focus for the deconstruction. The *simple intrinsic* can once again be extended to consider the table on which the cheese, bandages and plates are placed. Again the unexpected nature of the object becomes the vessel for meaning. Although each of the "cheese, bandage, plate and table" objects occupy a set space there is no use made of the void beneath the tables. The exhibition space is a variable entity and not a set parameter of the object, (the dimensions of the work are variable) therefore it will be considered as an element of *simple extrinsic*. Each individual element identified has unique aspects of time and space that become apparent through systematic deconstruction.

Complex Intrinsic

In the case of installation, the primary function of *complex intrinsic* is to consider the effects of the combined individual elements identified through the *simple intrinsic*. The *complex intrinsic* is situated within the stages of conception and creation of the causal model. The use of *complex intrinsic* allows the identification of concerns such as: the cumulative effect created by the arrangement of individual elements and objects, sound, lighting, and the use of space (space as an aspect of site will be further discussed as an element of *complementary intrinsic and extrinsic)*. The installation of objects is an essential element in the creation of meaning with a contemporary installation. Video installation regularly uses carefully selected spaces and synchronised time to install the individual video elements of an installation.[11] There is an important distinction between the role of the artist and curator, just as there is a distinction between installation and series. The display of individual pieces in a series is not the same as a deliberate unification of individual elements to create an installation. In the case of installation, all elements are working together to form a single entity, whereas exhibitions and series are a collection of complete works with some link or commonalities. This distinction is essential when considering *complex intrinsic*, as this deconstructive tool can be as effectively applied to a series as it can to an installation.

Considering *complex intrinsic* elements within *Pessimism no more* allows for the identification of complex spatial relationships resulting from cumulation and the placement of individual entities. Ivanov's installation dominated an area within the MCA whose primary function was a transition space between the elevator and the main exhibition spaces. The tables were deliberately placed to force viewers to negotiate the room in a manner dictated by the artist. Utilizing the site the "cheese, bandage, plate and table" objects were effectively incorporated into an unexpected spatial arrangement, enhancing the meaning created in each individual object. The repetition of the objects reinforces the unexpected relationships of the single elements. In this installation, the *complex intrinsic* emphasises the spatial nature of the installation, however the cumulative effect of multiple pieces of cheese slowly aging in the gallery does call attention to the temporal nature of the work. Jimmie Durham's *Still Life with Stone and Car*, has only very simple individual elements (boulder with face painted and red car), the metaphor is primarily derived from the interaction of these objects.[12] Elements of site and physical location are incidental to meaning, the paradox inherent to this installation is apparent regardless of location, indeed it is difficult to imagine a setting where the combination of these two

objects in this particular manner could not be considered absurd. The temporal nature of this work is complex; the act of dropping the boulder on the car became a performance and the resulting still life only physically existed for the duration of the exhibition. The roles of time and space in this installation are fluctuating; initially during the performance (or installation) of this work, time became the domination factor, the installation resulting from this performance was dominated by space through the physical presence of the passive object.

Simple Extrinsic

Although affected by the results of the creation of an object, the *simple extrinsic* occurs when an active element in the form of an agent is introduced. *Simple extrinsic* is concerned with identifying the results of viewer interaction and viewer interpretation. It is this way strongly related to semiotics and the conclusions drawn are based on subjective responses, with outcomes at times dependent on individual viewer responses. For the first time, the conscious choices made by the artist in the conception stage and realised in the creation stage are considered passive signifiers. They are relevant only to the extent that they direct the viewer's construction of meaning and are the controlling elements of interaction. The *simple extrinsic* is always a present action, as it occurs during interaction with the installation. *Simple extrinsic* is in this sense opposed to both *simple* and *complex intrinsic* as the former is the event that occurs only with the completion of the latter.

Viewer interaction with Pravdoliub Ivanov's *Pessimism no more*, creates an interesting example of the *simple extrinsic*. Initially discourse is irrevocably controlled by the artist's placement of the individual object and the selection of the exhibition space. The positioning of the collection of tables in a transition space forces this involuntary interaction and thus we see elements of the *simple extrinsic*. Interactive elements in installation create a situation where the objects are active components of the discourse created. In this case the temporal nature of this interaction is simply an extension of the viewer / object discourse. The interactive nature of *Project for Sydney* by Thomas Mulcaire and Amanda Rodrigues Alves creates an extension of the *simple intrinsic*.[13] By inviting the viewer to take the A1 posters as memento of the work, the artists are essentially expanding the physical space of the artwork. With the retention of an element of the artwork, the viewer has the potential for continual discourse with the object. This indefinitely extends the potential "present" that is essential to the *simple extrinsic*. Through the distribution of the posters, the time and space surrounding this

work have essentially become simultaneously static and unbounded. This situation is mimicked in Rubens Mano's *Visor*, where the performance of the work occurred away from the gallery but the visors featured in this performance were freely distributed during the biennale.[14] The time and space of this interaction within both these works is removed from reference to the flow of physical time or restrictions of physical presence of the installation.

Complex Extrinsic

Viewer constructed meaning can be extended to include narrative. The potential of a narrative in installation is incorporated into individual elements or into the installation as a whole by the artist during the creation phase. However, as with *simple extrinsic* an external agent is required as a catalyst in order for the narrative to emerge. There must be a common social dialogue between object and agent for the occurrence of a discourse resulting in narrative. *Complex extrinsic* with regard to narrative is reliant on the presence of a common social language. The agent brings a personal history and knowledge to the installation allowing the emergence of a narrative. Although this discourse occurs in the presence of the installation, it is situated in the imagination of the viewer. Rosalind Krauss' interpretation of Lacan's "mirror-stage" provides a method to identify elements of time within this narrative.

> The Imaginary is in the realm of fantasy, specified as a-temporal, because it is disengaged from the conditions of history. For the child, a sense of history, both his own and particularly that of others, wholly independent of himself, comes only with the full acquisition of language. Language presents him with an historical framework pre-existent to his own being. Following the designation of spoken or written language as constituted of that type of sign called the symbol, Lacan names this stage of development the Symbolic and opposes it to the Imaginary.[15]

Although the imagined narrative is a-temporal and occurs in the mind space of the agent, there are more complex relationships of time and space at play. The discourse occurs in the presence of the object and is therefore directly linked to a physical space and time. The narrative itself is being imagined in the present, it is however relying on the agent's prior knowledge, so is in this sense dominated by the past.

Sherre DeLys and Joan Grounds' site specific, sound installation *Gargalesis* 2004 is an example of narrative as an element of *complex extrinsic.*[16] The institutional critique offered by the recording simulating white-ant

conversations, created a narrative that was accessible only to those famil-
iar with the terminology of the termites. Success of the simulation relied on
the viewers' ability to allow themselves to be convinced of the plausibility of
an absurd event, an event that saw white-ants discussing the concerns of
the institution and art world. The role of the imagination in this piece was
exaggerated by the artists referencing only indexical signs of white-ants
and not featuring the insects themselves. The *complex extrinsic* only ex-
isted while the viewer was directly engaging with the work by listening into
simulated conversations. At another level, narrative within the installation
was constructed by the juxtaposition of a termite mound placed on the lush
grass outside the MCA. The success of this dislocation relied on a viewer's
pre-existing knowledge. Finally, the social critique of the work, the under-
mining of the foundations of art through these conversations was a narra-
tive primarily accessible to those viewers with knowledge of the contempo-
rary art world. The construction of narrative within any installation requires
an active discourse between object and viewer. More so than within the
construction of meaning, narrative is a product of a common social lan-
guage. Through recognised symbolism, the artist can deliberately evoke a
viewer's memory, triggering a narrative; this narrative can then be con-
structed by the viewer and not a direct reference to a known story. Gordon
Hookey's installation *Paranoia Annoy Ya* relied on the political knowledge
of the viewer for narrative to be created.[17] To gain a full understanding of
the symbolism within the work the viewer was also required to be familiar
with images of contemporary Australian popular culture. Hookey's narrative
combined regions of linear progression and spatially dominated areas. The
Aboriginal plight over the last 200 years was documented, as was a protest
over Australia's current relationship with the United States of America. This
element of the installation showed a linear progression of historical events,
however the adjacent panels portrayed representations of seemingly tem-
porally unrelated images. Objects included in this complex installation en-
gaged the viewer in a complementary narrative.

Discursive Space

The interaction between viewer and installation that occurs in both
simple and *complex extrinsic* create a discourse best described as discur-
sive space. Discursive space allows for the continuation of the discourse
beyond the present, and is therefore not subject to the limitations placed on
the *extrinsic*. Indeed it is not necessary that discursive space occur as a
physical action and therefore hold certain similarities to Lacan's imaginary
in his "mirror stage." It is possible to argue that discursive space can occur

exclusively within the mind of a viewer. The state of discursive space becomes progressively more abstract and subjective the further it is removed from the physical reality of the object. Unlike Lacan I feel that this is not an a-temporal experience, instead that it is bound in *absolute* time and space. Let us propose that discursive space is triggered by the reflection of an agent on a work they have just viewed. The memory will retain certain *intrinsic* elements which are interpreted through the framework of the *extrinsic*. The actual *simple extrinsic* experience may have lasted no more than 4 minutes, however the discursive space created by this initial experience lasts for the duration of the reflective experience. Again, let us postulate that our agent, inspired by the installation, purchases a book or image of the object. While reading the text and reflecting on their experience the agent will again encounter discursive space with the object. This space is no longer bound by the physical presence of the installation; as it is occurring in the "imaginary," it is not bound by the causal and temporal laws surrounding reality. As our agent becomes more detached from the physical presence of the object, the discursive space relies more heavily on the memory and the interpretation of the installation, becoming ever more subjective. If the agent has assimilated the visual memory of the object, an image or reproduction may no longer be necessary to trigger the occurrence of discursive space. The final stage of the causal model, the archival stage, is represented by this subjective discursive space. This stage implies not only the physical archiving of an object, but also the continuing storage and retrieval of the object in the mind of the agent. The role of discursive space is essential to contemporary installation. Consider Lim Tzay Chuen's event specific installation *A Proposition:*[18] this work is no longer accessible except through documentation.[19] The *simple* and *complex extrinsic* occurred when the instructions were filled, at the announcement of the winner and at the subsequent exhibition. This, like many contemporary installations can only be engaged with discursive space. The concept of discursive space builds on information gained through the *intrinsic* and interaction of the *extrinsic* forming a discourse between viewer and object that exists outside the direct constraints of physical time and space.

Complementary Intrinsic and Extrinsic

The terms *intrinsic* and *extrinsic* are not automatically mutually exclusive. All applications of the *extrinsic* rely on information presented in the *intrinsic* elements, however some aspects of contemporary installation require a continuous exchange between these two elements. With contemporary installation and the growing importance of site, the role of space has

become increasingly complex. Miwon Kwon discusses this shift in her book *One Place After Another*:

> Emerging out of the lessons of minimalism, site-specific art was initially based in a phenomenological or experiential understanding of the site, defined primarily as an agglomeration of the actual physical attributes of a particular location. … Then, through the materialist investigations of institutional critique, the site was reconfigured as a relay or network in interrelated spaces.[20]

When site and location of an installation directly affect the meaning or narrative, the site itself becomes an element of the *complementary intrinsic and extrinsic.* This arises because the site is an *intrinsic* element of the work, yet when the *extrinsic* examination occurs it is occurring within the location of the installation. This is a subtle distinction and best explored through an example installation. Koo Jeong-a's 2004 installation *Untitled*[21] saw the artists living in the Glasshouse of the Sydney Royal Botanic Gardens during the creation stage. In this installation the role of site is so linked with the meaning that the artist actively interacted with it and the site itself guided the creation process. The significance of site to this installation is further enhanced when the Glasshouse itself is considered. As an *extrinsic* element, discourse with the work is only achieved when the viewer enters the Glasshouse; in doing so he is effectively entering the artwork itself and becoming a component of it. The structure of the glasshouse is an *intrinsic* element of the work and as important as any other object within the exhibition. Koo Jeong-a initially uses site as an active element in the creation process, and then simultaneously as a component of both *intrinsic* and *extrinsic*, thus in this installation site becomes *complementary intrinsic and extrinsic*.

Concluding Remarks

This article has considered the methods of identifying time and space within contemporary installation. This has been achieved initially through the use of a generic causal model, used to describe the life-span of an artwork, and subsequently through the introduction of the terms *intrinsic and extrinsic*. The *simple* and *complex* components of these terms have been briefly discussed, allowing condensed examples of deconstruction and the description of inherent examples of time and space in selected installations. Although this article goes no further than basic description, the identification of the elements of time and space are only the foundation of this research. The significance of the time and space identified lies in their asso-

ciation with contemporary social theory. The acknowledgment of a particular installation's utilisation of time or space is only significant when considered as indexical to broader social concepts. This methodology allows for questions such as, "what does this evidence indicate about contemporary society?" and "how does this reflect contemporary society?" This method of deconstruction makes such questions accessible. This article has presented a condensed argument for *intrinsic* and *extrinsic* deconstruction, and only briefly examined the concept of discursive space. Additionally, it has only considered contemporary installation, taking examples exclusively from the 2004 Biennale of Sydney. The methodology introduced in this article when developed fully, can be applied to any medium and is not limited to examples of Western contemporary art. When this methodology is thoroughly utilized it will allow for genuine comparisons of time and space both between individual work, between styles and between cultures, making possible subsequent related social comparisons.

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NOTES

[1] Graham Coulter-Smith, "Criticising Peter Tyndall: Politics Versus Play in Postmodern Criticism", in *Practices of Criticism in Australia* (Parkville, Vic.: Art Association of Australia, 1986), pp. 19-27.

[2] Coulter-Smith, "Criticising Peter Tyndall", p. 20.

[3] Dennis McInerney and Valentina McInerney, *Educational Psychology: Constructing Learning* (Sydney : Prentice Hall, 1994).

[4] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon, 1994) p. 212.

[5] Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: U of California P, 1988).

[6] Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, Mass.: MIT, 1993), pp. 11-7.

[7] Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT, 1987), pp. 197-8.

[8] Jan Faye, *Perspectives on time* (Boston: Kluwer, 1997), p. 1.

[9] Pravdoliub Ivanov, *Pessimism no more* (installation), 2002/2004, cheese, plasters, bandage, plates, tables, dimensions variable (2004 Biennale of Sydney, Museum of Contemporary Art).

[10] This work was remade for the 2004 Biennale of Sydney.

[11] Examples of this synchronicity are: Javier Téllez, *The Passion of Joan of Arc (Rozelle Hospital)*, 2004, 16mm film transferred to DVD, two DVD projectors, three cinema curtains, hospital linens, furniture, dimensions variable (2004 Biennale of Sydney, Museum of Contemporary Art); and Amilcar Packer, *Video #02*, 2002, DVD–video installation, five DVD players, five projectors, five pairs of speakers, five amplifiers, carpet, baseboards, door-boards, painted walls dimensions variable (2004 Biennale of Sydney, Museum of Contemporary Art).

[12] Jimmie Durham, *Still Life with Stone and Car*, 2004, car, granite boulder, acrylic paint (2004 Biennale of Sydney, Sydney Opera House).

[13] Thomas Mulcaire and Amanda Rodrigues Alves, *Project for Sydney*, 2004, two A1 posters, installation view (2004 Biennale of Sydney, Art Gallery of New South Wales).

[14] Rubens Mano, *Visor*, 2004 Plastic tubes, eye masks, 10,000 tubes, dimensions variable (2004 Biennale of Sydney, Museum of Contemporary Art).

[15] Krauss, *The Originality of the Avant-Garde*, pp. 197-8.

[16] Sherre DeLys and Joan Grounds, *Gargalesis* 2004, Installation of simulated white-ant mound, steel, concrete, foam, oxides, pigment, builder's paper, speakers, DVD, 700x220x120cm (2004 Biennale of Sydney, Museum of Contemporary Art).

[17] Gordon Hookey, *Paranoia Annoy Ya,* 2004, Oil on Linen, paper, wire, cloth, found objects, ready-mades, textcrete, cement fondue, wood, dimensions variable; three panels at 2743x4013mm and one at 660x4496mm (2004 Biennale of Sydney, Museum of Contemporary Art).

[18] Lim Tzay Chuen, *A Proposition*, An open proposition by the artist for public participation, 5 June 2004 (2004 Biennale of Sydney, Artspace).

[19] The debates surrounding the reconstruction and reinstallation of temporary installations, and also nomadic trends in contemporary art are relevant; however I feel that they are peripheral to the current discussion.

[20] Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, Mass.: MIT, 2002), p. 3.

[21] Koo Jeong-a, *Untitled*, 2004, Installation: Mixed media, found objects, dimensions variable (2004 Biennale of Sydney, Royal Botanic Gardens).