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Issue Four, Summer 2006





Model for installation at Hollybush Gardens, March 2006

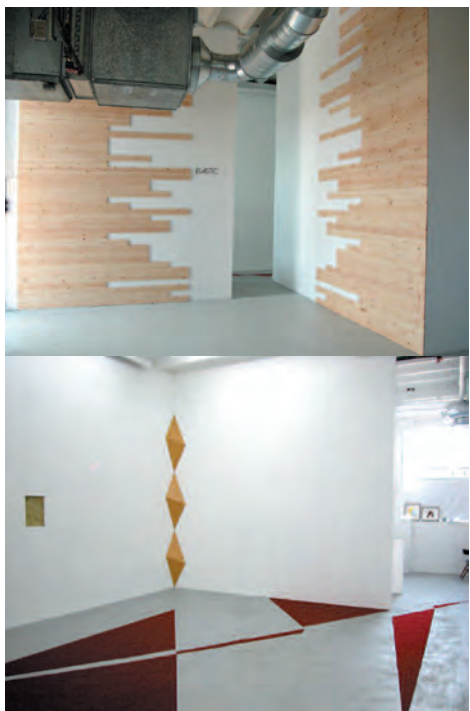
Knut Henrik Henriksen, Hollybush Gardens, London
March 24 – April 30, 2006
Images courtesy the artist and Hollybush Gardens



Ghost, Commissioned by Fri-Art, Fribourg, Switzerland, 2005



Architectual_Doubts, Hamburger Bahnhof, Berlin 2004



Knut Henrik Henriksen, Elastic, Malmö, 5 May – 30 June 2006. Images courtesy the artist and Elastic, Malmö

Knut Henrik Henriksen

Malin Ståhl: In the process of materialising Knut's exhibition we discussed having a title. The title that surfaced was Writing in Lemon, it was never used. Writing in Lemon was meant to suggest an invisible act that carries with it the potential of being made visible. This brings to mind the work Scrittura Bruciata (burnt writing 1968-69) by Zorio, an Arte Povera artist, where the artist wrote a text on a piece of paper with invisible ink and then dropped the paper on a hot sheet of copper, causing the words to be momentarily visible before burning. Knut does not use invisible ink or lemon to write, his act involves tracing what has already been written/inscribed, he is the magician that makes the invisible visible. When installing at Hollybush Gardens, London (hereafter HBG) Knut went through a process of mapping; placing nails in every corner on the floor he then used thread to make visible an existing network of lines determined by the physicality of the space.

Lisa Panting: This process is one of the things in his work that one could identify as 'productive', where the work becomes akin to an action. The process of 'doing' becomes very important as it is in this active space that the work is moulded and reconfigured. If we look back to the model (a pre-existing working out), the centre of the space is occupied by connecting lines in a different way – an object that is sited in some kind of centre. Knut ends up making a reversal of this original idea – utilising instead the boundary of the space making the centre drawn and mapped but invisible to the eye. This came about because of a detail in the floor that he hadn't realised was or could be put to such good use, to create logical cut off points for the tape. To me this creates a connection to previous works that have been motivated by architectural intervention such as Architectual Doubts (2004) at the Hamburger Bahnhof and Ghost (2005) in Fribourg – something about demarcation, the periphery and the frame. Knut's work seems in these instances framed by the various locations – from public institution, public space to private gallery. The work often starts with an identification of what he sees as peculiarities in given architectural structures. So for example in Berlin at the Hamburger Bahnhof he identified the dividing line between the entry area and the exhibition space. By building a wall here he is bringing attention to this discrepancy in the architecture or an unclear architectonic situation as he calls it. Obviously it also brings to the fore other aspects such as making the public negotiate the building in a different way (flows and counter flows), as well as being in dialogue with monumental sculpture and institutional critique (it calls to mind some of Michael Asher's work).¹

MS: What you call the frame is what I have thought of in terms of the readymade, or maybe more accurately – off the peg. Knut always uses a predetermined something as a starting point, a room, a location, a specific material and its standard size and so on. I'm not really using the concept of the readymade a la Duchamp here, the materials used by Knut have not reached their final form, but are at a different stage in the chain of production. The material Knut uses and the way that he uses it is more in line with Carl Andre when he for instance used building bricks to give shape to a sculpture.² In Endless Column (2006), Knut uses the idea of standard sized sheets (A2) that he transposes onto mirror which he cuts diagonally in half and folds, he places one unit on top of the other, the height of the sculpture is ultimately determined by the height of the room. Endless Column is thus framed by or determined by a set of preconditions; A2 standard size, the height of the room and simultaneously the link to Brancusi's Endless Column, so a frame within the frame within the frame.

LP: Yes, well there is a recycling going on both in terms of references to other art works and materials. It seems important that the project is delineated in this way. The magpie attitude prevalent within contemporary art (or boot legging as Simon Starling has called it) is made evident and becomes a constituent of the work. This brings in notions of authorship and in fact questions the very activity of what is called artistic practice. In material terms the formats that exist in the world are an obvious way of manifesting this. It is a bit like saying well we have these boundaries and lets see what we can make of them – what he made of them returns in fact to preconfigured formats like Endless Column. This invokes a relationship to time and history that is also mirrored in other materials too; commercial wallpaper, carpet, studio by-product etc. Temporally the activity bridges history and the present.

MS: Yes, Knut gives historical works new life, but temporally he does not only negotiate a link between yesterday and today, he also adds tomorrow. Knut's exhibition at HBG (March-April 2006) was the first in a series of three, the second took place at Elastic Projects in Malmö (May 2006) and the third is yet to take place at Standard in Oslo (September 2006). In each of these three exhibitions the different components of the show take on different forms, elements might be added or taken away, adjusted to the new location. The process of mapping that started at HBG is thus continued, the tension created by the yellow tape coming out of every corner like sun rays have been expanded to transgress not only the walls of the gallery but national borders. Hence if you are anywhere in-between Malmö, Oslo and London you are within this triangular force field. This is of course an abstract phenomena but one that nonetheless takes the viewer beyond the unique space of the gallery.

Today artists travel more than ever and this mobility of the artist and their work poses questions regarding site specificity. Knut's work, even though it takes the location as a starting point, is not site specific in the traditional meaning of the term.³ Each one of Knut's sculptures have an idea or a concept at its centre, each materialisation is only a possible solution of many. The sculptures can thus be adjusted for different situations, like the artist – they can travel. Untitled (2006), a wall piece made out of photographic wallpaper, would originally have covered 25% of the wall that was used, but by applying the same method as with the tape piece, (nails and thread to trace the lines between corners), Knut exploded the image so that the fragmented pieces take up the whole wall space. At HBG the piece revealed a rather chaotic physicality of the room whereas a similar explosion of a carpet on the floor at Elastic made the room look true, levelled and precise. By applying the same method in two different locations Knut reveals different architectonic structures and specificities that in turn can be analysed and perhaps be linked to different economic/social/historical contexts.

LP: I almost think that one can take as a given that materials are repositories for histories and create narratives within a given cultural space. I suppose my question above and beyond these specificities is about what kind of space is created? What is the work ultimately about? Within the exhibition space Knut has created a proposition that allows for a level of speculation on behalf of the viewer and artist, allowing a mediation between what is assumed to be sculpture and/or installation. One can perceive it as a visual questioning that invites to the table other methods of analysis – we could read the work through linguistics, and through the structure of a constellation.⁴ This openness suggests that a certain level of provisionality is embedded in the process that in turn incorporates a tension between spectator and artist. This allows for cutting up of the category 'sculpture' as the work is no longer about remaining still but uses the gaze and movement of the viewer to 'be in motion'. It is about suggesting the integration of the viewing space. The act of looking is a constituent of the work, the work may therefore not exist without the viewer. This acknowledgement allows the work to be mutable and take on different terrain depending on how and where it appears.

MS: Yes I agree that the viewer is definitely part of Knut's work, I think that his work is, to a large extent, about altering the way that the viewer experiences space. I also think that the process (invisible performance) involved in the making and the method applied in making, echoing modes invented by the Arte Povera artists; to maximize the artistic expression with a minimum of intervention/transformation, is partly what Knut's work is about. But ultimately his work is about sculpture and space and what this activity can mean today, what it was yesterday and what it might be tomorrow.

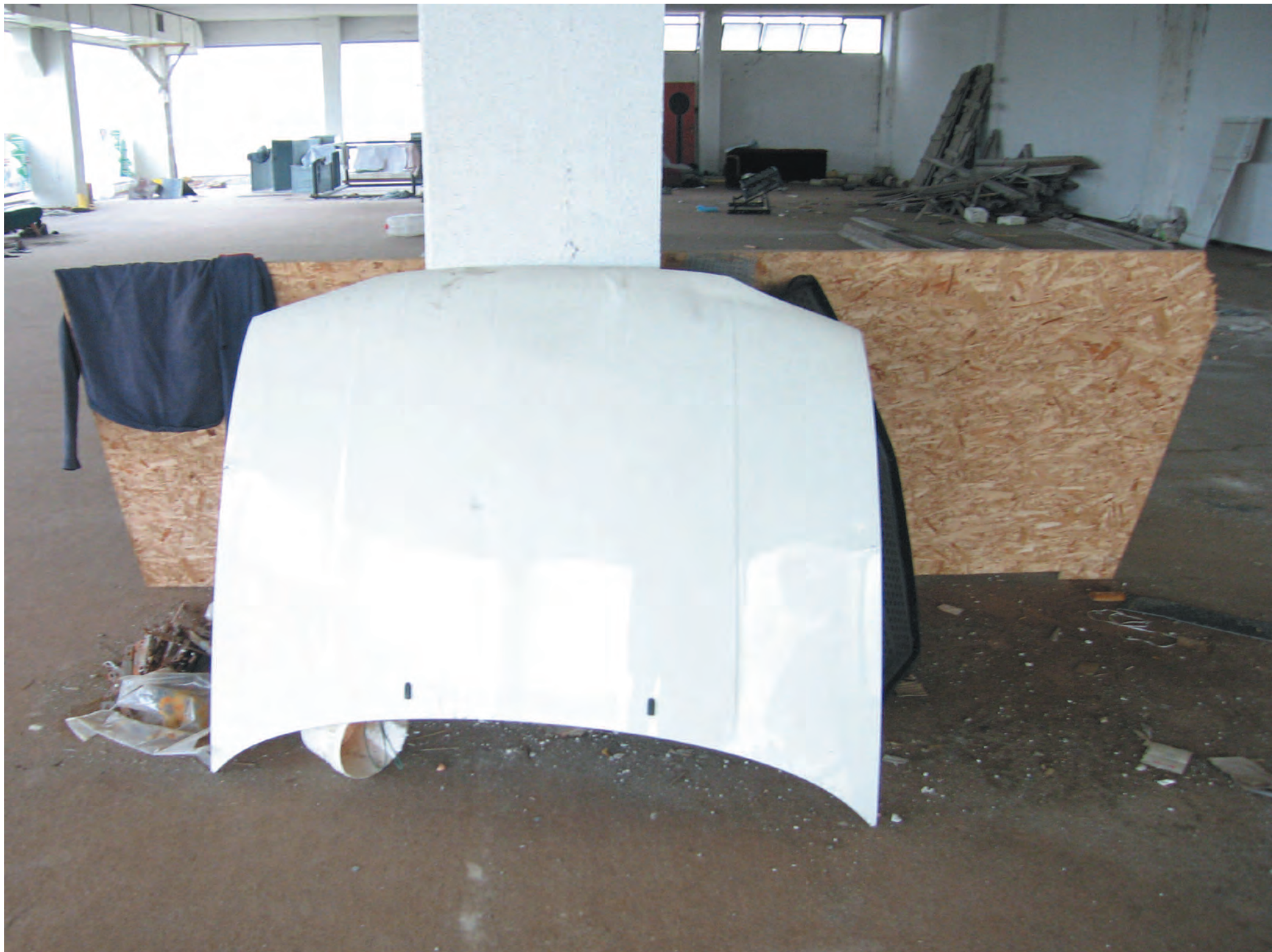
London, May 2006

¹ Certain aspects of Asher's practice seem relevant here such as the 'logical' or symbolic inversion of an explicit or implicitly institutional condition' see Allan Sekula Afterall, issue 1, 1999

² Knut is interested in the way that Andre defined the 'site' and the 'site-specific work'. He has also said "scatter –pieces", in which Andre takes perfectly ordinary refuse and organises it, were very important for me. There are also early wooden constructions that Andre executed using a saw – in the awareness that it makes more sense to let the material's inherent, unadulterated quality have its effect than to manipulate it" page 7 Knut Henrik Henriksen Architectual Doubts, Published by Nationalgalerie im Hamburger Bahnhof, Museum für Gegenwart, Berlin, 2004

³ See Miwon Kwon's One Place After Another: Site-Specific Art and Locational Identity (MIT Press,2002)

⁴ See Georgio Agamben Man without Content, Stanford Univ. Press, 1999, Theodore Adorno Aesthetic Theory, Stanford Univ. Press (1997)



Dimora.0144
2006

Dimora.0145
2006

Dimora.0144
2006

Anne Tallentire

Images courtesy the artist and Biblioteca
Panizzi, Reggio Emilia

Motion Path: a bibliography

Recently shown at the De La Warr Pavilion, [Motion Path](#) is a twelve screen video work, shot in four of Erich Mendelsohn's major public buildings; the Schocken Department store building in Chemnitz, The Metal Workers' Union (GM) Building in Berlin, the B'nai Amoona Synagogue in St. Louis, USA, (now the Centre of Contemporary Arts) and the De La Warr Pavilion itself, in Bexhill on Sea, England. Starting from the position of seeing Mendelsohn's emblematic and spectacular glass staircases as enormous light modulators, the artists (Graham Ellard and Stephen Johnstone) have used both specially designed and other more ad hoc camera devices to emphasise the prismatic effects produced by the always mobile spectator of Mendelsohn's architecture. Referring back to the architectural films made by Lazlo Moholy Nagy and Pierre Chenal, for whom the roving camera was imagined as the ideal medium for rendering the dynamism of modern architecture, [Motion Path](#) emphasises transparency, parallax, simultaneity, multiple and constantly changing views and restlessness in order to produce an experience of the buildings as a set of changing relationships between vistas, voids, solids, reflections and apertures.

Each location has been filmed using a repertoire of specific camera moves that register the effects of parallax and trace the extraordinary sinuousness of Mendelsohn's modernist architecture. In effect the buildings provide a kind of shooting script as the camera's motion is guided by the serpentine fluidity of handrails, the spiralling movement of glass encased stairwells, and multiple and shifting sightlines provided by canopies and walkways. The resulting video footage is edited across twelve screens, synchronised to produce a fluid filmic space in which the architecture of the building is re-drawn through the gliding, continuous movement of the camera. The work explores the possibilities of a form of 'table-top' video sculpture, part architectural model, part video installation. It further develops the artists' thirteen-year interest in immersive environments, film and architecture, video projection and architectural space, and their current concerns with the conventions by which architecture is represented, and constructed, in film. The following extracts of text form part of the context of ideas, references and interests to the work - some contributing to the premise of the project, some discovered only when the piece was near completion.

Erich Mendelsohn's [America: An Architect's Picture Book](#), from 1926 focuses on the precise appearance of individual structures. A leading German architect of the interwar period Mendelsohn was less interested in covering the totality of the modern city than in disseminating captivating visual information. In a review of the book, El Lissitsky writes, "a first leafing through its pages thrills us like a dramatic film. Before our eyes move pictures that are absolutely unique. In order to understand some of the photographs you must lift the book over your head and rotate it. The architect shows us America not from a distance but from within, as he leads us into the canyon of its streets".

Mitchell Schwarzer, [Zoomscape: Architecture in Motion and Media](#)
New York: Princeton Architectural Press, 2004.

Across the San Francisco bay in Richmond California, Bruce Baillie films another city street in the 1966 short [Castro Street](#). Baillie states his goal: "to use a street as a basic form rather than a narrative or any kind of storyline.. Baillie's [Castro Street](#) is an energetic melange of rolling, crossing and floating images.. Baillie shows us Castro Street as we might see it when walking or as it might be viewed from a train or car - but all at the same time. The ten-minute film brims with images that would usually be experienced over days or weeks.. He combines vehicular tracking shots, panning and fast montage. He uses mattes that almost seamlessly align different images, textures and colours in a single frame. The city street and its diverse features become pieces in a recombinatory graphic experiment.

Mitchell Schwarzer, [Zoomscape: Architecture in Motion and Media](#)
New York: Princeton Architectural Press, 2004.

...The camera now pans over an initial view of the property, from an opening in the wall, along the Midi landscape, further past an opening in the house, covering 360 degrees and more...

Karl Sierek, [Architecture and Film in the Work of Corbusier, Mies, Mallat](#), lecture at the Frije University of Amsterdam, April 2001

...The fondness at this time for multiplying free-standing Classical colonnades inside buildings, as well as outside buildings, may also be explained by the new delight in parallax. Boullée's most grandiose projects were to show many variations on this theme, but it had been exploited as early as 1757 by Soufflot in his great church of Ste. Geneviève... Soufflot had noticed that in the cathedral of Notre Dame, "the spectator, as he advances, and as he moves away, distinguishes in the distance a thousand objects, at one moment found, at another lost again, offering him delightful spectacles." He therefore attempted to produce the same effect inside the Ste. Geneviève.

Peter Collins, [Changing Ideals in Modern Architecture 1750-1950](#) in Yve Alain Bois, *A Picturesque Stroll Around Clara-Clara* [October](#), 29 Summer, 1984.

When Wölfflin discusses Barouque interiors, his descriptions are almost indistinguishable from Gideion's description of the Space-Time experience of the Villa Savoie. 'We move round them,' he writes, 'because in the intersections new pictures constantly arise. The goal cannot lie in a final revelation of the intersected form - that is not desired - but in the perception, from as many sides as possible, of the potentially existing views.'

Peter Collins, [Changing Ideals in Modern Architecture 1750-1950](#)
Faber and Faber, 1965.

Architecture d'aujourd'hui 1930
Directed by Pierre Chenal
Script Pierre Chenal and Le Corbusier
Subtitles by Le Corbusier
Music by Albert Jeanneret
Produced by the review Architecture d'aujourd'hui.
35mm, b&w, time 18 min.
Archives: Filmuseum (Amsterdam), Centre National de la Cinematographie (Paris), MoMA (New York), GTA (Zürich), Cinematheque Suisse (Losanne).
© Foundation Le Corbusier

www.planum.net/archive/main/m-mov-chenal

The department store company which most consistently concentrated on how its buildings were designed was Schocken. And they hired a brilliant architect to do it for them. Erich Mendelsohn. His smooth often slightly curving façades with bands of lighting by night created a distinctive corporate identity within the space of a very few years. It still makes an impact even though the department store has long since been forgotten. Mendelsohn also integrated lettering in his conception as he had seen it done in American department stores. This made his department stores and other projects of a similar nature genuine media buildings because not only were media elements incorporated in the design but the buildings themselves were eminently suited to use by and for the media. It goes without saying that picture postcards were an integral part of this bold venture into corporate design. They were sold at reasonable prices at all stationary checkouts. The composition of the photographs - planned down to the last detail by the architect, a photographer in his own right, and then photographed again once they were completed - seems simple and tranquil but is still fraught with exciting tensions. The curve of the line of the façade is emphasized in both photographs and buildings; photographs have quite frequently been taken by day and by night from the same point of station, that of a person standing on the ground, to considerably underscore the dynamic of the façade.

Kirsten Baumann and Rolf Schnasse, [Modern Greetings: Photographed Architecture on Picture Postcards 1919-1939](#) Stuttgart: Arnoldische Art Publishers, 2004.

"Transparency", "space-time", "simultaneity", "interpretation", "superimpositions", "ambivalence": in the literature of architecture these words, and others like them, are often used as synonyms. We are familiar with their use and rarely seek to analyze their application. To attempt to make efficient critical instruments of such approximate definitions is perhaps pedantic. Nevertheless, in this article pedantry will be risked in an attempt to expose the levels of meaning with which the concept of transparency has become endowed. According to the dictionary definition, the quality, or state, of being transparent is both a material condition - that of being pervious to light and air - and the result of an intellectual imperative, of our inherent demand for that which should be easily detected, perfectly evident, and free of dissimulation. Thus the adjective transparent, by defining a purely physical significance, by functioning as a critical honorific, and in being dignified with far from disagreeable moral overtones, becomes a word which from the first is richly loaded with possibilities of both meaning and misunderstanding.

Colin Rowe and Robert Slutsky, [Transparency: Literal And Phenomenal \(1969\) in Mathematics of the Ideal Villa and Other Essays](#)
Cambridge Mass and London MIT Press, 1982.

In the 1920s, as Vidler points out, the art historian Elle Faure recognized the potential of a close affiliation of film and architecture. In [The Art of Cineplastics](#), Faure states that architecture should cease to be art of immobility.. Instead, he challenges architects to set their designs in motion, to develop what he calls "cineplastics" the dynamic and spiritual basis for building and city making. Cineplastics can be understood as a kind of merger between architecture and film, in which film would transcend plot, and architecture would be more than static object. Faure's cineplastics envisions film as a visual symphony of moving architecture, a sensual journal created from form, amid buildings and landscapes. To Faure, film, alone among the arts, is "plastic drama in action, occupying time through its own movement and carrying with it its own space". The space of the film, its surfaces and forms, and even its human characters are, in a sense, its architecture. Faure exhorts architects "to build edifices that are made and broken down and remade ceaselessly - by imperceptible passages of time and modelling that are in themselves architecture at every moment", and thus to release architecture into shifting assemblages of cinematic motion.

Mitchell Schwarzer, [Zoomscape: Architecture in Motion and Media](#)
New York:Princeton Architectural Press, 2004.

In "Architecture d'aujourd'hui" which Pierre Chenal made for Corbusier in 1931, the architect can't hurry through his house fast enough. We see him drive up in his car to the villa in Garches. He gets out and hurries inside. Then after just a few sweeping vertical and horizontal camera shots of the facade, he has already left the rooms in the direction of the roof terrace. After finally coming to rest, he looks to the horizon. This introductory gesture of striding and pushing through the enclosed ensemble influences the whole film. There are confused views, landscape windows, circular movements, jumping from window to window...

Alessandre Redivo, [Three Films by Chenal to Show Modern Architecture and Propagandise a New Architecture Magazine](#)
www.planum.net/archive/main/m-mov-chenal

The new concept of space in modern architecture therefore proclaims and affirms time as a fourth dimension in a way that was quite unprecedented. The experience suggested by this architecture has a space-time character: it is not determined by the static qualities of a fixed space but by an uninterrupted play of simultaneous experiences of varying (spatial) character - experiences that, traditionally speaking, could only be perceived one after the other. The typical features of modern architecture, then, are simultaneity, dynamism, transparency, and many-sidedness; it is a play of interpenetration and a suggestive flexibility.

Jean La Marche, [The Familiar and the Unfamiliar in Twentieth Century Architecture](#) Chicago : University of Illinois, 2003.

In the 1920s, the promenade was most clearly evident in such architectural elements as the ramp in the Villa Savoye. As a ramp ascends it penetrates the horizontal plate of the each floor and provides the principal means of movement from entry on the first floor to the "picture window", the last picturesque moment on the roof and the conclusion of the promenade. Le

Corbusier's more complex and "topographic" experiences, as Colin Rowe calls them, were those in the Maison La Roche and the Vila Stein at Garches.

Jean La Marche, [The Familiar and the Unfamiliar in Twentieth Century Architecture](#) Chicago: University of Illinois, 2003.

Arab architecture gives us a precious lesson. It is appreciated by walking, on foot: it is by walking, by moving, that one sees the order of the architecture developing. It is a principle contrary to that of baroque architecture, which is conceived on paper, around a fixed theoretical point. I prefer the lesson of Arab architecture. In this house it's a question of a real architectural promenade, offering constantly changing views, unexpected, sometimes astonishing. The point of view of modern architecture is never fixed, as in baroque architecture, or as in the model of vision of the camera obscura, but always in motion, as in a film or in a city. Crowds, shoppers in a department store, railroad travellers, and the inhabitants of Le Corbusier's houses have in common with movie viewers that they cannot fix (arrest) the image. Like the movie viewer that Benjamin describes ("no sooner has his eye grasped a scene than it is already changed"), they inhabit a space that is neither inside nor outside, public nor private (in the traditional understanding of these terms). It is a space that is not made of walls but of images. Images as walls. Or as Le Corbusier puts it, "walls of light". That is, the walls that define the space are no longer solid walls punctuated by small windows but have been dematerialized, thinned down with new building technologies and replaced by extended windows, lines of glass whose views now define the space. The walls that are not transparent now float in the space of the house rather than produce it.

Beatriz Colomina, [Privacy and Publicity: Modern Architecture as Mass Media](#) Cambridge Mass and London MIT Press, 1996.

Repton, responding to Price: "the spot from whence the view is taken is in a fixed state the painter, but the gardener surveys his scenery while in motion. Now it was the discovery of the play of parallax that made them specify the terms of the contradiction (static optical view/peripatetic view) Furthermore, it is in connection with architecture, the perception of architecture, that it appears most acutely in their texts: "Avoid a straight avenue directed upon a dwelling-house; better for an oblique approach is a waving line.. In a direct approach, the first appearance is continued to the end..In an oblique approach, the interposed objects put the house seemingly in motion; it moves with the passenger... seen successively in different directions, [it] assumes at each step a new figure".

Peter Collins, [Changing Ideals in Modern Architecture 1750-1950](#)
Faber and Faber, 1965.

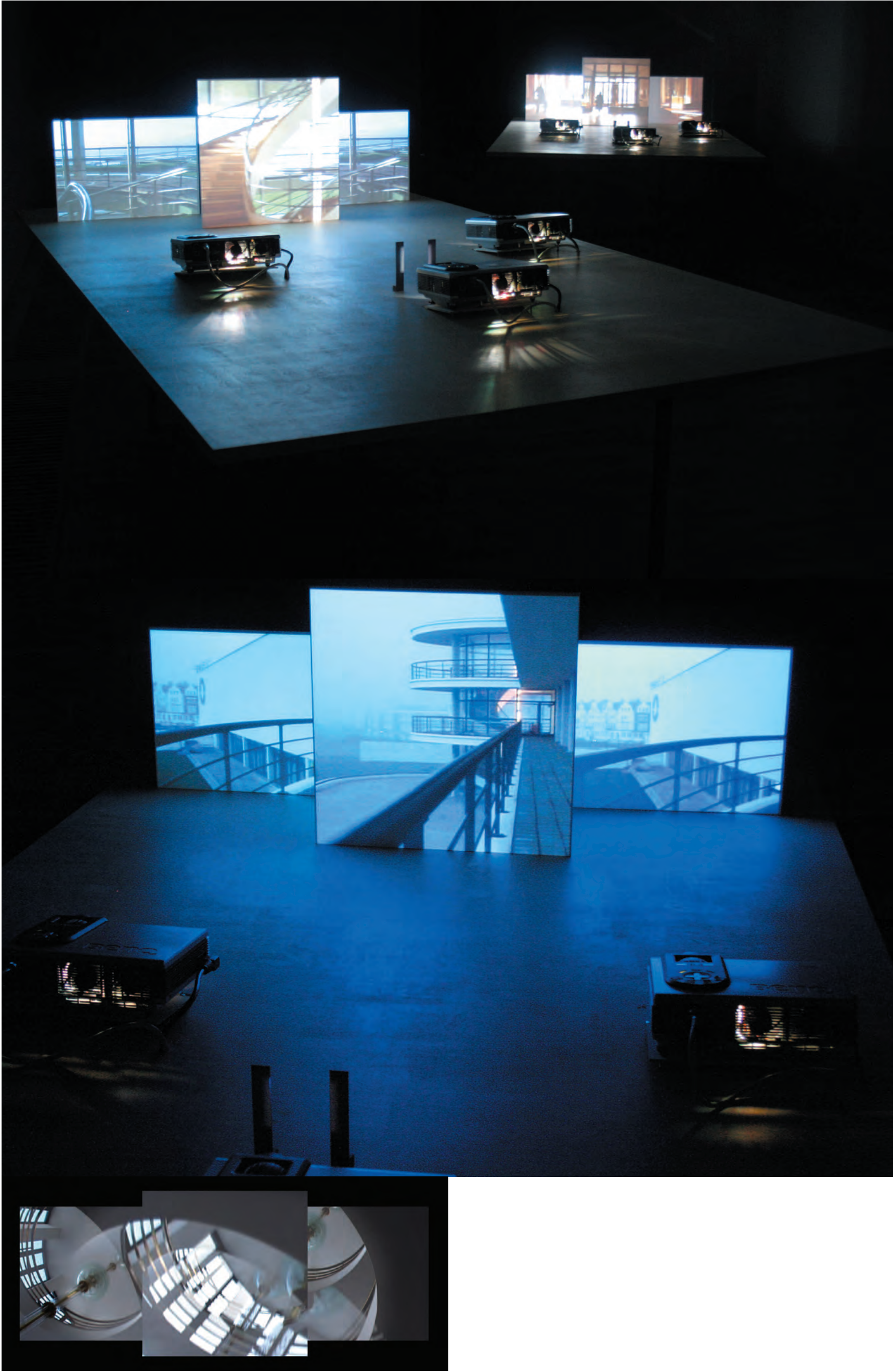
A version of this text was first published to accompany the exhibition of [Motion Path](#) at the De La Warr Pavilion, Bexhill, England. 8 April to 2 July 2006. [www.dlwp.com](#)

This first staging of the work was commissioned by the De La Warr Pavilion. The artists wish to thank Alan Haydon and Celia Davies for their commitment to the project.

[Motion Path](#) has been funded by Arts Council England with the support of Film London.

Additional support from the International Fine Art Research Centre, Central Saint Martins College of Art and Design and the Department of Visual Arts, Goldsmiths College.

Graham Ellard and Stephen Johnstone



Motion Path, Graham Ellard and Stephen Johnstone, De La Warr Pavilion, April 2006

Photography: Adam Lloyd Monaghan

Tables Shelters Stratifications

A tremendous storm blows along the coast. She is made almost blind to her surroundings, as it becomes impossible to keep her eyes focused on the landmark she is aiming at... The De La Warr Pavilion by the architect Erich Mendelsohn at Bexhill at Sea, a location posing its straight yet widening body of Modernist architecture directly at the sea – a viewpoint and, at the same time, a point for viewing. Mendelson found that transforming a view into a set of relations and actions a way of affirming/taking part in a change of forces (of politics, of art). Shifting parameters. He migrated from East Germany to the UK and later to the States. The violence of migration suggested a sense of stepping aside in perspective. A few months ago Graham Ellard told her about his and Stephen Johnstone's recent project on Mendelsohn, in a brief, fleeting encounter somewhere on the stairs, where one accidentally meets, and passes one another. This movement of bodies and moving gazes, triggered by a certain 'setting', recalls Modernist principles embodied in their use of a strict formal logic of forms/constructions. These – in fact – are part of the movement where what becomes perceived is not the given form but the relationship between positions one takes. Graham and Stephen's resulting project – an installation of four table-top video sculptures – is also a setting where the concrete parts operate as a limit. The space they represent is limited physically. The limit converts the space of the film into a film as architecture. The effect on her, visiting Graham and Stephen's work situated in the location of its actual source, evokes moments of transience and noise, the noise of compressed, varying views. The sea has its noise too.

Finally arriving at a place in London she hasn't yet been. They meet in a modern flat, with its play of light and opened out spaces. Its layering of sections not dissimilar to her experience of the Pavilion – in a minimised version. Working trip. The photographs [Arena Industriale](#) are almost ready to be sent to Italy. The artist's signature is still missing. The text for the catalogue still has to be written. Anne Tallentire tells her about the making of this work which can be seen as a continuation and expansion of her former video work [Drift](#). She talks about the working conditions and limits in Reggio Emilia the momentum and performativity of a photographic shot, as some areas, some arenas in which the recording of material takes place, don't allow access. Prohibited zones. The artist performs in a fast gesture – equipped with a hand held camera, a prolongation of the body, gaze, actions; and with a prescribed set of rules: a particular distance to the object in focus. In contrast, the prints – "recordings of actions", Anne says – show stillness. The emptied industrial zones, residues of Italian politics in the 20s and 30s, carry traces of nomadic inhabitation. As if someone, by trying to temporarily take over an environment, has first arranged a shelter, placed things in a peculiar order. Occupying a space might always begin with a dialectics of order/ disorder, one's individual sense of ordering. The aesthetic transformation here is also a social transformation.

She knows that Knut Henrik Henriksen's practice too involves the question of social space as a space of inter-vention, practice, of de- and of re- territorialisation. She thinks of the curious power of the [Carte du pays de Tendre](#) of the seventeenth-century noblewoman Madelaine de Scudéry, an emotional map – based on her love affairs – rather than a geographical map. It served the Situationists well as a precedent of their idea of a "psychogeographic" mapping: a map's "figuration as narrative rather than as tool of universal knowledge". Gallery visit. Knut takes his objects (small scale-monuments, mass-produced materials) to the 'periphery' of the gallery space. A corner for example is used only in order to transform it into a vehicle for a spatial extension. In this space, she finds it difficult to identify a single point of attention, a clear marker, on which one can locate oneself. "I don't know. I constantly twist and turn around, in movement I perhaps grasp this work, this net". A lack of focus turns into search for completeness. Jigsaw-analogy. As a player, to complete the image means another version of building it, and another version. The lines in Knut's installation "cut the space" and build yet another one. Like an animation, she thinks, the continual erasure of figuration and completeness is also what constitutes the work. And only within a set of restrictions a potential for infinite constellations is revealed.

The character of the narrative refers to a number of literal and theoretical sources which shall be listed as follows:

In relation to Graham and Stephen's approach to architecture one might find it interesting to read Brian Massumi's writings on architecture, design and bodily experience, especially chapter 8 (Strange Horizon: Buildings, Biograms, and the Body Topologic) in [Parables of the Virtual: Movement, Affect, Sensation](#) (Durham & London: Duke University Press, 2002).

The writing on Anne's practice is inspired – amongst others – by Michel de Certeau, [The Practice of Everyday Life](#) (Berkeley, Los Angeles, London: University of California Press, 1984).

The impression Knut's work leaves evokes, as mentioned above, strategies developed by the Situationists and how these are transformed in our understanding of contemporary practices > [Guy Debord and the Situationist International. Texts and Documents](#), edited by Tom McDonough (Cambridge, Massachusetts & London: MIT Press, 2002). References to the [Carte de Tendre](#) and maps you find in [Architecture and Play](#) by Libero Andreotti, and [Situationist Space](#) by Tom McDonough

Sissu Tarka

: Double agents

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Designed by BC, MH (www.bcmh.co.uk)
Printed by Xtraprint

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ISSN 1746-6989