

# ONE

## INTRODUCTION

---

### *The Prosthetic Space of Art*

Art does not reproduce the visible; rather, it makes visible.

—Paul Klee, *Schöpferische Konfession*

Gaps seem to give us somewhere to extend: space for our prosthetic devices.

—Marilyn Strathern, *Partial Connections*

I have often wondered about that canvas (Figure 1.1), that first canvas leaning against the wooden easel, the one that I stretched in the first, that beginning painting course in which I was enrolled years ago . . .

its 18" x 24" dimensions . . .

its pure, immaculate surface sealed with thick white gesso, reflecting bright light from an adjacent window, taut from drying and shrinking against the milled wooden bars upon which I had pulled and stapled its loose fabric . . .

its unbleached cotton duck, which upon drying and shrinking, and stretching, resonated the thunder of a kettledrum in response to the thump of my snapping finger . . .

its blank, empty space, suggesting a patch of skin from art history's body, loudly staring back daringly, returning my gaze . . .

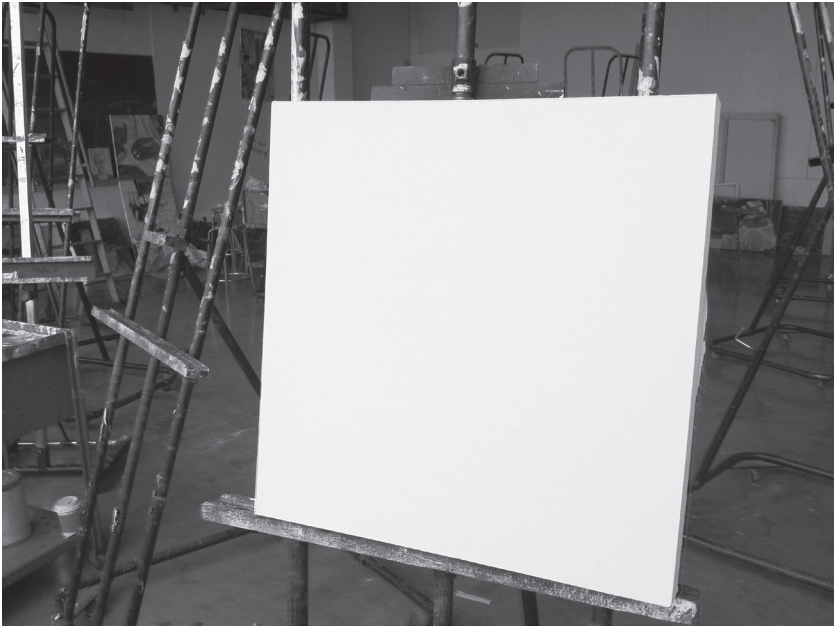


Figure 1.1. Stretched canvas, 2011 (Courtesy Charles Garoian).

that canvas, on easel and ready for painterly action . . .

its space a lacuna, intimidating while inviting my leap into its open gap . . .

the art classroom like that canvas, equally paradoxical, spatially available yet awesome and indifferent . . .

Thanks to my unknowing teacher who invited my participation in the painting lesson, who enabled and encouraged me . . .

to begin a process, a trajectory of work . . .

to extend beyond . . .

to reach outside the demarcated space, the bounded, rectilinear, pictorial edge of the surface while applying paint he said, his words suggesting the confidence of Francis of Assisi . . .

to “start by doing what’s necessary; then do what’s possible, and suddenly you are doing the impossible” . . .

to transgress the walls of the classroom . . .

to disrupt its academic and institutional confines he said, by imagining, exploring, and creating in ways similar to the playful making, working, and living on the raisin vineyard and farm of my emigrant parents he said . . .

where my spatial parameters extended well beyond my parents’ provisions of safety and home as I ventured out on foot or bicycle across and beyond Valentine Avenue and Whitesbridge Road . . .

or, as I floated away on inflated inner tubes with my brother, rafting the waters of Fresno County’s irrigation ditch bordering our property, hacking our way through its congested jungle of Johnson Grass . . .

to and from the County Dump where heaps of cultural refuse and detritus awaited curiosity, our insatiable desire to sift, to dig through its ruins, and scavenge what remained in that ancient tell . . .

ours was an archeological disposition to search, perhaps genetically and historically determined, an eagerness to find buried fragments, broken and discarded objects that comprised the Dump’s sedimentations . . .

a surfeit, an excess of visual and material culture that stirred the imagination (Figure 1.2), compelling our ambition as alchemists to turn lead into gold . . .

our bricoleur’s fancy improvising, jerry rigging incongruous images and ideas, adding and subtracting, attaching and detaching, gluing

...bi/cy>cles, t/oy+s, fu⊕ℝN/l=türe,  
**auto<MO>tive**, bo/o/*ks*, mag//a:zines,  
 t:o:ls, LET=ters, w/oo/d, steØel, PA-  
 ↓per, card^boa/rd, clo{thes, ro:>**pe...**

Figure 1.2. . . . bi/cy>cles,t/oy+s, 2011 (Courtesy Charles Garoian).

and nailing, leaning and propping, in order to extend and expand their presumed functions *prosthethically*, linking the present with the past, the familiar with the strange, to see and understand the one through the other, back and forth, and again . . .

Such drifting of the imagination and facility with the hand, playful work, research for making meaning, coincided with our parents' fractured lives, their telling of persecutions and atrocities experienced as children, surviving the Armenian Genocide, forced from their homeland . . .

their exodus and displacement among a worldwide Diaspora . . .

their refuge and search for new beginnings and possibilities in America . . .

their newly adopted country, where memories of past oppressive regimes and representations of space could be transformed through the lived representational spaces of the raisin vineyard and farm—their new Armenia . . .

That, that is where my art teacher encouraged me to go on that day, to the space of memory and cultural history, that which I received from my parents, and to the unknown spaces beyond the haven of our vineyard, home, where I migrated as a child . . .

the County irrigation ditch, and the Dump where Mr. Lindsey was the tender, Mr. Bonnini's dairy, Zareh Balasanian's onion patch, across Valentine Avenue, on Whitesbridge Road, and the other emancipating, lived spaces of my youth, to re-member, re-configure them in relationship, one with the other, one through the other, to conflate them with the space of the art classroom where I was standing before that easel . . .

the space of that canvas . . .

the space of my body with paintbrush in hand, to explore, experiment, and improvise, to make possible their impossible associations, connections, and relationships . . .

the conceptual leaps from one cultural space to the other . . .

. . . the contingent and ephemeral, yet profound interconnections between their complex and contradictory spaces, the empty canvas, the art classroom, the vineyard, the irrigation ditch, the dump, the dairy, Armenia, and the others . . .

The creative impulse for difference, the curiosity and desire for seeing and understanding the world and others differently, in new and compassionate ways through art research and practice, was first introduced to me by that painting teacher, who suggested that the unknowing, fear, and anxiety that I experienced before the empty space of that canvas constituted opportunities for transformation; *if I dared to take a risk . . .*

to reach impetuously beyond my limiting assumptions of self, art, and schooling . . .

to begin a process of work where the materiality of the body and the materiality of the world interconnect and achieve a coextensive and interdependent relationship, and where their cultural spaces inform and challenge each other in order for new and immanent, furtive and fugitive spaces of knowing and understanding to emerge . . .

Pertaining to such materiality and embodiment, two decades later I was reading art historian Ursula Meyer's book *Conceptual Art* (1972, 34–41) in which she describes artist Robert Barry's *Inert Gas Series* (1969).<sup>1</sup> The single photograph that Meyer uses to represent Barry's series is a scene of the Mohave Desert in California containing what appear to be tumbleweed and sage grass in the foreground and a distant mountain range in the background. Curiously, she describes Barry's intended subject matter as other than the desert scene that actually appears in the photograph: two cubic feet of the inert gas helium (HE) that the artist released into the atmosphere from a metal cylinder while standing in front of the camera, then quickly moving out of view, its visual field, before its shutter was released.

Notwithstanding that the materiality of inert gas was nowhere to be seen in the photograph, what puzzled me most was Barry's adjoining text: "Indefinite Expansion." While contemplating his image/text disjunction, my inability to find any tangible, material evidence of indefinite expansion within the frame of the photograph roused curiosity that delayed any quick understanding or explanation on my part. Such delay provided opportunities for lingering on Barry's juxtaposition: in-between what was readily evident in his Mojave Desert scene; knowledge provided by Meyer that he had

released helium into the atmosphere in front of the camera; and its indefinite expansion thereafter.

Contextual movements occurred during my lingering between and among Barry's disjunctive concepts; slippages of understanding and mis-understanding from which emerged a realization that the photograph of the supposed inert gas, its visual representation of an invisible lived action, the fact of its gaseous materiality expanding indefinitely, suggested the possibility that I had embodied and was actually living and breathing the Helium while viewing its photographic representation almost a decade after its release into the atmosphere; that I am breathing it in during this writing three decades later; that others will breathe it during subsequent readings of this volume; and beyond.

Hence, the presence of the Helium, and its indefinite expansion, actually and virtually existed and continues to exist in its absence, in my mind's eye and my imagination; that ambiguous generative space of my body that Barry aroused with his *Inert Gas Series*. As in my embodiment of Barry's enigmatic artwork, the aforementioned liminal and contingent spaces of my empty canvas, the art classroom, the vineyard, the County Dump, the dairy, and the others of my youth, enabled complex and contradictory experiences and understandings of differential materiality. The expansion and extension of my cultural space interconnecting with those of others indefinitely, represents the premise of this book: *The prosthetic space of art*.

In each of its chapters, I will argue that the research and practice of art does not merely reproduce spaces but creates them just as artist Paul Klee's (1920) maxim suggests in the first epigraph at the beginning of this chapter . . . that is, artists create and open spaces into which existing knowledge can extend, interrelate, coexist, and where new ideas and relationships can emerge prosthetically as suggested by anthropologist Marilyn Strathern (1991, 115) in the second epigraph. However, before I introduce the chapters in this volume, in what follows I examine and discuss philosopher Henri Lefebvre's (1991) conceptualization of social space within which to contextualize and distinguish the particularities of the prosthetic space of art: its liminal, contingent, and ephemeral operations.

In theorizing and advocating for a science of space Lefebvre claims that social space precedes, prescribes, and proscribes the body's activity. In other words, we are always already in it. The interpretation and understanding of social space only follows later, after its production. It was "produced before being read; nor was it produced in order to be read and grasped, but rather in order to be lived by people with bodies and lives in their own particular urban [suburban and rural] context" (143). According to Lefebvre, the production of space is constituted by an interconnected, interdependent, dialectical relationship among a triad of *perceived*, *conceived*, and *lived* social

spaces. With this spatial triad, he focuses on a priori attributes and properties of social space, rather than what has been interpreted, produced, and exists within it. Perceived space is constituted by

the *spatial practice* of a society [as it] secretes that society's space; it propounds and presupposes it, in a dialectical interaction; it produces it slowly and surely as it masters and appropriates it. From the analytic standpoint, the spatial practice of a society is revealed through the deciphering of its [perceived] space. (Lefebvre 1991, 38)

Accordingly, the *spatial practice of art* developed dialectically through an organic and incremental process of social necessity and advocacy. Its span of history secreted over time through the emulation of natural processes and the sifting and deciphering of everyday practice and routine; its value and purpose accrued according to the situations, locations, and spatial circumstances of the society from which it emerged. Considering the coexistence of its disparate characteristics, spatial practice is paradoxically cohesive, yet logically incoherent due to its differing social formulations and disjunctive associations. Aesthetician Herbert Read (1955) writes that the spatial practice and origins of art, its prehistory, may have initiated out of necessity as nomadic Paleolithic cave painters discovered, memorized, and mimicked processes of image production to orient and ensure their success in hunting, gathering, and their procreative practices for species survival while interacting with and emulating the unpredictable rhythms and processes of nature. As such, natural space preceded, prescribed, and proscribed cave painters' spatial practices of image making on the *found* walls and shelters of caves, which then preceded, prescribed, and proscribed the *prepared* spaces of Neolithic life. In other words, as the sedentary, social practices of Neolithic agriculture and animal husbandry cohered through study and the modification of nature's rhythms so were symbolic images created and designated in the form of architectural demarcations of space, the prepared, painted, and inscribed spaces of walls and pottery rather than upon the rock wall formations of caves. Such correlations between cohesive, yet logically incoherent spatial practices that emerge out of the practice of everyday life are evident throughout the history of Western civilization.

As spatial practices shift from disparate and idiosyncratic social circumstances in which they are perceived, their assimilation and codification are constituted as *conceived spaces*, which Lefebvre defines as

*Representations of space*: conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as of a certain type of artist with a scientific bent—all of whom

identify what is lived and what is perceived with what is conceived . . . this is the dominant space in any society (or mode of production). (Lefebvre 1991, 38–39)

Representations of space in art are constituted by intellectualized, codified spatial parameters and properties. In Western art history, for example, intellectualized spaces of art were developed and advocated by the artisan guilds, the Church, and the wealthy patrons of the Middle Ages and the Renaissance; the art academies of the seventeenth and eighteenth centuries; and artists' styles, gallerists' exhibition spaces, critics' reviews, historians' methodologies, museologists' collections, educators' curricula, and the practices of other art specialists since the nineteenth century. The social spaces that were conceived during these historical moments determined and transmitted the dominant academic, institutional, and corporate understandings and taste of Western European society. Lefebvre cites Classical perspective as an example where "representations of space have at times combined ideology and knowledge within (social-spatial) practice" (1991, 45). Similarly, the complex and contradictory characteristics of Modernist art and film as revealed through collage, montage, and assemblage are examples of how these genres disjunctive, ideological representations of space, while shifting from the spatial representations of the past, combined with the ideological forces and practices of industrialization and mechanized society.

Given that Lefebvre's concept of spatial practice is experienced and learned perceptually, and his representations of space are academically, institutionally, and/or corporately conceived, the third in his triad, "representational spaces," introduces the indeterminacy, contingency, and ephemerality of *lived* experiences in the production of social spaces.

*Representational space*: space as directly *lived* through its associated images and symbols and hence the space of "inhabitants" and "users," but also of some artists and perhaps of those, such as a few writers and philosophers, who *describe* and aspire to do no more than describe. This is the dominated—and hence passively experienced—space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects. Thus representational spaces may be said, though again with certain exceptions to tend towards more or less coherent systems of non-verbal symbols and signs. (Lefebvre 1991, 38–39)

While Lefebvre calls for the interconnection and dialectical consideration of his spatial triad, it is the "directional, situational, or relational" possibilities of representational space, its "essentially qualitative, fluid, and dynamic"



characteristics that dominates his formulations about socio-spatial production (42). The representational is the lived, emergent space of the body, of imagination, of dreams, and the ambiguities of play and improvisation. It is a liminal, in-between space where disjunctive images and ideas coexist contiguously and interact dialectically while resisting intellectual closure and conrescence. It is an open, passively experienced space of art production; a lived space of creative and intellectual possibility in contrast with the presumptive associations of conceived spatial representations.

Inasmuch as it constitutes the site of subjectivity, Lefebvre locates his triadic spatial dialectic in the body. Its membership and participation in spatial practice is presupposed by its perceptual capacity to learn and function within the everyday circumstances of the outside world. The body is conceived as a constructed and sedimented representation of space “derive[d] from accumulated scientific knowledge [about its material, physiological and aesthetic characteristics, and] disseminated with an admixture of ideology” (Lefebvre 1991, 40). Inversely, the representational space of the body is constituted by the complexities, peculiarities, and “illusory immediacy” of its memory and cultural history (40) in dialectical relationship with the present; “our time . . . this most essential part of lived experience . . . [which] is no longer visible to us, no longer intelligible . . . cannot be constructed . . . it is consumed, exhausted, and . . . it leaves no traces” (95). The interstices of Lefebvre’s dialectical triad, its in-between spaces, are where poetry and art originate. Its “lethal zone,” a “mixed space”<sup>2</sup> is where slippages between and among rarified meanings and understandings

escape the embrace of lived experience, to detach itself [*sic*] from the fleshy body . . . [to] facilitate metaphorization—the transport, as it were, of the physical body outside of itself. This operation, inextricably magical and rational, sets up a strange interplay between (verbal) disembodiment and (empirical) re-embodiment, between uprooting and reimplantation, between spatialization in an abstract expanse and localization in a determinate expanse. (Lefebvre 1991, 203)

Lefebvre’s conception of the representational space of the body, its reciprocal, rhythmic oscillation of disembodiment offset by re-embodiment<sup>3</sup> corresponds with the prosthetic space of art research and practice discussed in this book; within its liminality and contingency, where disparate, disjunctive images and ideas extend one to and through the other and in doing so suggest and inspire new and renewed possibilities for interpretation and understanding social space.<sup>4</sup> Unfettered and open, a prosthetic space of creative production, I argue, is where slippages of meaning and understanding

between and among perceived and conceived images and ideas, and the ambiguities of lived experiences, postpone a reliance on assumptions and presuppositions to create an interstitial, reflexive delay<sup>5</sup> in the body. This embodied time and space of delay is where reciprocal, rhythmic repetitions of difference occur; where familiar and strange, new and old, self and other, private and public, provide opportunities to linger on and contemplate juxtaposition, and resist a rush to metaphoric closure.<sup>6</sup>

The reflexive oscillation and lingering of delay is intentional and apparent in artist Brian Franklin's *Fermata* (2008–09), which consists of a series of video loops and installations of athletes prior to bursting into action. A pause on a musical “note, chord, or rest that is sustained at the performer’s discretion for a duration longer than the indicated time value” (Evangelista 2009), *fermata* in Franklin’s work challenges viewers’ enthrall, fixation, and consumption of spectacle, and in doing so, offers a delayed time and space within which to expose, examine, and critique the hypervelocity and schizophrenia of mass mediated images and ideologies. *Fermata* suggests metonymic adjunction rather than metaphoric conjunction; a contiguity of forms whose disjunctions and slippages resist synthesis and generalized representations. Franklin describes the paradox of *fermata* in his series as athletes’ “moment of stillness and preparation right before a burst of climactic energy causes the scene to slip between stuttering tension incapable of release and soothing, yet mundane repetition” (Franklin, online). Delaware Center for the Contemporary Arts curator Carina Evangelista characterizes the “stuttering tension” in the Franklin’s video loops in similar ways:

Adjusting their foothold, buttressing their muscular pitch, and steeling both psychological and physical will, these moments are the preamble—taut with all that is invested in the pursuit of perfection—to full-throttle force. Expecting exquisite coordination, grace, speed, and exactness, we hold our breath. And as spectators, we share in the “fermata” of the moment. The video triptych played simultaneously on a loop renders the interminable suspension into a kind of purgatorial black hole of tense, unconsummated propulsion. (Evangelista 2009)

In one video projection entitled *Fermata: Jesse Owens, 2009* (Figure 1.3), Franklin has appropriated and looped a very brief segment of footage from Leni Riefenstahl’s Nazi propaganda film *Olympiad* (1938) so that it pauses attention on U.S. Olympian Jesse Owens in a starting position just prior to taking off and in anticipation of the historic 100-meter sprint to victory, which earned him one of four gold medals at the 1936 Olympics

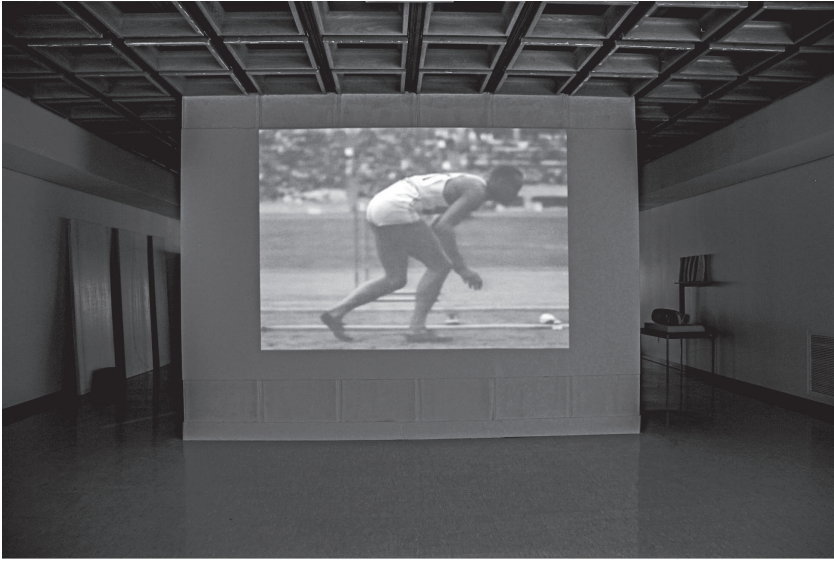


Figure 1.3. Brian Franklin, *Fermata: Jesse Owens*, 2009.

in Germany. While recognition of Riefenstahl's footage in Franklin's installation is immediate based on the film's modernist ubiquity and renown, the continuous and repetitive movement of Owens's endless rocking back and forth at the starting line of the race creates visual and conceptual pause that evokes tension, suspense, and anticipation in viewers.

Philosopher Gilles Deleuze (1994) argues that repetitive movement such as in *Fermata: Jesse Owens* should not be confused with the act of repeating for purposes of memorization, but the creation of a performative space within which "repetition is woven from one distinctive point [of difference] to another, including the differences within [the space] itself" (Deleuze 1994, 10). Similar to the lethal and mixed dialectics of Lefebvre's spatial triad, Deleuze characterizes the performative apparatus of repetition as "terrible power":

We experience pure forces, dynamic lines in space which act without intermediary upon the spirit, and link it directly with nature and history, with a language which speaks before words, with gestures which develop before organized bodies, with masks before faces, with specters and phantoms before characters. (Deleuze 1994, 10)

The interminable and unconsummated forces that Evangelista describes about Franklin's repetitive video loops constitute the terrible power of *Fermata: Jesse Owens*, which allows for multiple readings, critiques, and disarticulations of Riefenstahl's spectacle of Nazi grandiosity, Adolf Hitler's hosting of the 1936 Olympics to extol Aryan superiority, and the Nazi propaganda machine that depicted African ethnicity as inferior. Pausing on the start of Owens's run also enables a double reading of "race"; namely, the object of the runner's participation in the track and field event on the one hand, and on the other, his racial identity as a non-Aryan, African American athlete, who, ironically, humiliated Hitler and Nazi hegemony while a citizen and member of an oppressed race back home in the United States.

Franklin's fermata of Jesse Owens's run also suggests correspondences with the pedagogical peculiarities of *currere*, a concept derived from its Latin origins and developed for educational purposes by educators William Pinar and Madeline Grumet (1976, 68–69). *Currere* blurs the boundaries between curriculum and pedagogy, teachers and students, so that they are mutually constituted. It refers to the *running* of a course; that is, the emancipation of learners to *run with* and assume responsibility for their own education and re-education through a self-reflexive process that connects their personal lived experiences with multiple, self-constituting learning opportunities that challenge the academic determinism of schools. Accordingly, Franklin's fermata series presents opportunities for *currere*; for engaging, running with, and disarticulating the sedimented pedagogies, ideologies, and representations of space, so that "thinking and doing come together in the transformative processes of art" research and practice (Eliasson 2010, 309).

The self-reflexive, self-constituting space of *currere* also corresponds with the compelling representational spaces created by artist Tim Roda, whose autobiographical photographs are inspired by memories of growing up in a working-class Italian immigrant family in rural Pennsylvania, and where his grandfather and father built their family home and garage using found and recycled materials, and where they slaughtered chickens and cows to put food on the table. Similar to Lefebvre's notion of spatial practice, the ethos of that originary, atavistic impulse is evident in Roda's harvest and bricolage<sup>7</sup> of eviscerated, disparate fragments of visual and material culture: paper, wood, tape, clay, mirrors, lamps, among other cultural detritus from his everyday environment. His approach to storytelling with a mix of disparate materials is improvisational and in keeping with his personal history. Like the eidetic imagery of Paleolithic cave dwellers,<sup>8</sup> there is urgency and transparency in his assemblage process as if to visualize and restore unity, presence, and liveness to memories and a cultural history that have past; to restore and unify within view of the camera what has been broken up and lost to modernity and our contemporary world of commodity fetishism,

planned obsolescence, and mass mediated spectacle. Roda describes the function of his camera accordingly: “to record one moment in time that hovers between memories and constructed commentaries, yet is a documentation of ‘real time’ events for me, my wife, Allison, and son, Ethan” (online).

Indeed, Roda and his son and wife are directly involved in the creative process, as if to continue a tradition passed on by his grandfather and father in working to hold the family together and to restore its unity in the abstract, homogeneous space of contemporary society. While Tim, Evan, and Allison, all three participate in the creative process; she is usually the one outside the picture frame making pictorial adjustments and releasing the shutter of the camera. While father and son most often perform in front of the camera, Tim is the one who usually constructs and stages the tableau, always referring to the image in the viewfinder of the camera as his guidepost. Before Allison releases the shutter and fixes the composition in time, all three have had input into its final composition during discussions at family meals, which are usually held in the space of the installation. While most of the ideas and images are lifted from Tim’s eccentric childhood, Allison and Evan bring their own experiences to constructing and reconstructing their family history. While Allison is represented in some



Figure 1.4. Tim Roda, *Untitled #27*, 2004, silver gelatin photograph on fiber matt paper, 22" x 28" (Courtesy Daniel Cooney Fine Art, New York, NY).

photographs, focus, nevertheless, is most often on the relationship between Tim and Ethan, father and son, and the shared history of their relationship.

That relationship is evident in Roda's *Untitled #27*, 2008 (Figure 1.4). Whereas the photograph is obviously staged, every aspect of its disjunctive composition seems improvised including the positioning of father and son. A makeshift table, consisting of an 8' plywood plank and supported by three sawhorses, runs across the width and bisects the photograph. Lamps are clipped on improvised armatures or loosely suspended from the ceiling with their cords dangling freely in space. What appear to be a backpack and some sort of tubular instrument are both hanging from nails on the back wall. The wall itself is entirely tacked with lengths of black paper, and in the area just behind the lamp that is suspended at the top center of the photograph, the black wall is roughly hand-painted white as if to emphasize and animate the radiating and reflecting glow of its light. It is within the noir of this Rauschenbergian combine<sup>9</sup> that we find Tim, in the top half of the photograph, dressed solely in black underwear and sitting at one end of the long plywood plank looking back at the camera with prosthetic legs formed crudely of clay stretching and protracting to the other end of the plank. Evan, standing in the foreground and bottom half of the photograph, looks up at his father as if in wonderment.

While the photograph's bifurcation suggests a generational divide between son and father, a familial tie extends by the trajectory of their gaze, and triangulates with Allison positioned behind the camera. In other words, the son's line of sight is directed toward the father, whose line of sight is aimed at the mother, whose line of sight, through the viewfinder of the camera, returns to the son. And, as viewers looking upon the scene, we too are implicated and conjoined with the Roda family. Within and among the spatial disparity of the photograph, it is the stretched, clay material of Tim's exposed prosthetic legs that draws, pauses, and extends our attention. In giving pause, they correspond with the biblical proverb *feet of clay*, a "fundamental weakness"<sup>10</sup> in the body, which in the case of Roda's work suggests a vulnerability and willingness to expose himself and protract his body into the flurried composition of the photograph and the complex relationships of family.

Like Lefebvre's social space, Roda's performative photographs precede, prescribe, and proscribe symbolic interpretations and understandings, which nevertheless will follow. In doing so, the ambiguities and incompleteness in his work, while inspired by his personal memory, offer a differential space where viewers can interconnect and perform their own memories and subjectivities. According to Pinar (n.d), "The significance of subjectivity [in this way] is not a solipsistic retreat from the public sphere . . . the significance of subjectivity is that it is inseparable from the social" (11). Apropos *currere*, performances of subjectivity and constructions of family history derived



from personal memory, as in Roda's photographs, run with and challenge academic, institutional, and corporate representations of social space, and in doing so, they are simultaneously autobiographical and political. Hence, as the time and space of delay in art research and practice enables the performative running of *currere*, it emancipates subjectivity from normative, homogeneous conceptions of space, thus allowing it to stretch and extend beyond social and cultural sedimentations toward difference, and to reconsider them dialectically with furtive and fugitive lived experiences in a fluid and dynamic relationship. In doing so, possibilities exist of "disarticulating their constitutive elements, with the aim of establishing a different power configuration" (Mouffe 2010). Such slippages and movement toward and among disparate images and ideas within the emergent space of lived experience enables creative and intellectual anomalies that question and rub against the grain of paradigmatic representations of conceived space.<sup>11</sup>

As disparate, anomalous productions cohere into a critical mass, according to science historian and philosopher Thomas Kuhn (1970, 82), a "crisis" of knowledge occurs that shifts the spatial paradigm. This shift, which corresponds with the *history* of space, Lefebvre's fourth implication of spatial production, "is not to be confused either with the causal chain of 'historical' (i.e. dated) events, or with a sequence . . . [but] passage from one mode of production to another . . . [where] each mode of production has its own particular space . . . [and] the shift from one mode to another must entail the production of a new space" (46–47). Lefebvre's caution not to confuse historical passages of space with a chronology or sequence of events, suggests a contiguity of disjunctive spaces, old and new, familiar and strange, whose differences and particularities coexist and are extendable and connectible one to and through the other prosthetically. Rather than linear and universal, Lefebvre's conception of historical space is differential. Its coexistent and coextensive modes resist reductionism, codification, and immutability, and bring about interminable newness by restoring and unifying their differences and peculiarities. Accordingly, artists such as Franklin and Roda resist "produce[ing] a discourse and a reality adequate to the code" of historical representations of space (Lefebvre 1991, 47) by creating fluid and dynamic differential spaces through their research and practice of art, where existing metaphors and assumptions of art practice, and canons of art history, are delayed allowing for eccentric oscillations and interplay between what is known and what is yet unknown and their empirical reembodyment. Such prosthetic interconnections, distortions, displacements, and mutual interactions within the representational space of art make creative and political agency possible within social space.

Apropos his commitment to exact a science of space, which precedes codified social formations, Lefebvre elaborates on historical space and

distinguishes between its “absolute,” “abstract,” and “differential” attributes. “*Absolute space* [of history] was made up of fragments of nature located at sites which were chosen for their intrinsic qualities (cave, mountaintop, spring, river), but whose very consecration ended up by stripping them of their natural characteristics and uniqueness” (Lefebvre 1991, 48). As natural phenomena were discovered and essentialized as symbols, rites, and other magical properties during this primitive stage of social space, they were transferred and incorporated in religious and political practices accumulated and evolved as the absolute “bedrock of historical space and the basis of [and imperative for] representational spaces” (48). While absolute space retained many of the attributes of nature from which it originated, its eventual production and accumulation “smashed naturalness forever and upon its ruins established the space of accumulation . . . (knowledge, technology, money, precious objects, works of art and symbols)” (49). With the dependency on absolute space shattered, and accumulation established as the new social order, the production of space attained independence from natural life sustaining processes, giving rise to abstract forms of spatial production most commonly associated with the logic of corporate capitalism and its commodification of the individual body and the social body.

The *abstract space* of history is the space of homogeneity; it is space that consumes and colonizes local social practices and differences, and reconstitutes them into commodities for a global market. Its mass mediated, informational management systems and networks usurp social space, and replace productive and reproductive subjectivity with the false consciousness of consumption and commodity fetishism. It is a nostalgic realm dominated by master narratives, socially and historically constructed metaphors and codes, derived and distributed from academic, institutional, and corporate centers of production, wealth, and power; it thrives at the expense of nature and lived experience. Abstract space is bureaucratic and self-perpetuating, and it “endeavours to mould the spaces it dominates,” according to Lefebvre (1991, 49).<sup>12</sup> Its hegemony coincides “neither with the abstraction of the sign, nor with that of the concept, it operates *negatively* . . . [and it] relates negatively to that which perceives and underpins it—namely, the historical and religio-political spheres” (50). Such negative abstraction is evident as artists’ creative productions, subjectivities, and representational spaces are appropriated, commodified, and transformed into globalized strategies, brandings, and representations of space by the art market.<sup>13</sup>

Lefebvre identifies the inverse of negativity in abstract space, which “functions *positively* vis-à-vis its own implications: technology, applied sciences, and knowledge bound to power” (Lefebvre 1991, 50). Ironically, this positive function positions the subjectivity of academic, institutional, and corporate power, namely, its ability to extract natural and human resources



for its own creative intentions and strategies for profit gain. Such imperious positivity constitutes “an apparent subject, an impersonal pseudo-subject, the abstract ‘one’ of modern social space . . . [an] awesome reductionistic force vis-à-vis ‘lived’ experience” (51). Accordingly, the body’s impersonal desire and pseudo-subjectivity becomes apparent as lived experience and production of space is diminished, eradicated, supplanted, and bound to the pseudo-subjectivity and desire of academic, institutional, and corporate power. The positivity of abstract space is evident in the pseudo-altruism of post-Fordist appropriations of differentiated lived experiences, and its manufacture and commodification of purported democratic institutions. In his characterization of counterfeit choices offered vis-à-vis institutional ingenuity, art critic Tim Griffen writes: “Increasingly, we encounter a desire for more democratic institutions, and yet the participatory moments we are offered are choreographed very specifically, providing us with examples of democracy as quantities rather than of singularities” (Griffen 2010, 335). Within this quantified, pseudo-democratic space, the singularities of the body, its subjectivity is choreographed by power and perpetuated as false consciousness, desire, and compulsion to consume, which according to political theorist Chantal Mouffe (2010, 327) constitutes a form of participation that “commercializes and depoliticizes” social space. Hence, the voracious engine of abstract historical space operates negatively as it consumes and crushes differences and peculiarities of local, lived productions of space, and positively as it extorts and consumes knowledge to maintain and advance its position of social power. In doing so, it impedes the body’s ability “to challenge either the dominant system’s imperious architecture or its deployment of signs,” and specific to adolescent bodies, “it is only by way of revolt that they have any prospect of recovering the world of differences—the natural, the sensory/sensual, sexuality and pleasure” (Lefebvre 1991, 50).

Notwithstanding its demoralizing force and consumption of lived experience, Lefebvre identifies the possibility of intellectual and creative agency within abstract space based on its insatiable need to feed and reinvent itself by generating new spaces of capital. To advance its dominant positioning, abstract space operates negatively by continuing to appropriate and colonize heterogeneous, lived productions of space, and positively by shuffling and reshuffling them with its existing operations of space. Ironically, as these fluid and dynamic operations of abstract space disengage to reconstitute, extend, and expand its reach of power, interstitial peculiarities emerge mixed and lethal, representational spaces that coincidentally materialize a *differential* space of opportunity and agency.

[D]espite—or rather because of—its negativity, abstract space carries within itself the seeds of a new kind of space . . . [a] “differential

space,” because inasmuch as abstract space tends toward homogeneity, towards the elimination of existing differences or peculiarities, a new space cannot be born (produced) unless it accentuates differences. It [differential space] will also restore unity to what abstract space breaks up—to the functions, elements and moments of social practice. It will put an end to those localizations[,] which shatter the integrity of the individual body, the social body, the corpus of human needs, and the corpus of knowledge. (Lefebvre 1991, 52)

Whereas dissociated social fragments of abstract space are held in hostage by dominant, homogeneous ideologies, the social disjunctions of differential space restore and unify differences and peculiarities. Accordingly, the reconstruction and restoration of unity within differential space corresponds with the interconnections, distortions, displacements, and mutual interactions that constitute research and practice within the prosthetic space of art. Differential space is the space of possibility where prostheses can operate.<sup>14</sup> In other words, it is by way of differential possibilities, the seeds within abstract space, and its craving for extracting newness from social differences and peculiarities, for generating and regenerating new informational, technological, and mass mediated systems and networks to ensure profit gain, that the prosthesis of art research and practice comes into play. Rather than withdrawing from and deserting the homogeneity of abstract space, differential, prosthetic operations of art activate, reactivate, and advocate from within as underground interventions<sup>15</sup> that challenge and transform its hegemonic order (Mouffe 2010, 326).

As the collection of chapters in this book will show, the prosthetic space of art is an emergent space where socially and historically constructed, dissociated, and uncritical images and ideas of abstract space are brought together in a contiguous relationship for a lingering on their juxtapositions. Within the delay of that differential space, the social fragmentations and sedimented practices of academic, institutional, and corporate power can be exposed, examined, and critiqued, and their unity reconstructed and restored prosthetically. Such engagement within regimes of power is constituted by strategies of critical citizenship, according to Mouffe, which are “absolutely crucial for envisioning democratic politics today. We must acknowledge that what is called ‘the social’ is the realm of sedimented political practices—practices that conceal the originary acts of their contingent political institution—but recognize as well that such moments of political institution can always be [reinhabited and] reactivated” (Mouffe 2010, 326). Thus, the complexities and contradictions of differential space disengage sedimented political practices, and open interstitial, pedagogical opportunities for critical citizenship and possibilities for social democracy

and, in doing so, break up the ideological hold of abstract space. Such transgressions and transformations of abstract space, its social canons and master narratives, through the creative play and improvisation of art research and practice recovers and restores the integrity of the individual body and the social body prosthetically.

In the second chapter of this volume, "Verge of Collapse: The Prosthesis of Art Research," I explore *prosthesis* as a metaphor of embodiment in art-based research to challenge the utopian myth of wholeness and normality in art and the human body. Bearing in mind the correspondences between amputated bodies and the cultural dislocations of art, I propose *prosthetic epistemology* and *prosthetic ontology* as embodied knowing and being in the world to challenge the disabling, oppressive prosthetics of mass mediation, and to enable the creative and political agency of fragmented, limbless bodies. I discuss the historical origins of "prosthesis," its use as a rhetorical augmentation of language and technological augmentation of amputated bodies, to suggest that the visual language of art disrupts and extends beyond the dialectical closure of *thesis*, *antithesis*, and *synthesis* through the divergent interconnectivity of *prosthesis*. Within the context of art education, prosthetic pedagogy is characterized as performances of subjectivity that intersect, critique, and extend beyond academic, institutional, and corporate assumptions and sedimentations to enable the creation of new and diverse understandings through art practice.

In the third chapter, "The Prosthetic Pedagogy of the Ignorant Schoolmaster," I discuss the prosthetic space of subjectivity and identity as architectural metaphors based on the body's re-memberings and re-presentations of fragments from private memory and cultural history. I argue that such performances of subjectivity challenge socially and historically constructed public assumptions that are inscribed on the body. The liminality and contingency of prosthetic *space* is characterized as providing children with opportunities to expose, examine, and critique rarified academic, logical, rational, bureaucratized, institutionalized, and commodified *places* of schooling through art-making activities, which enable them to attain creative and political agency as critical citizens in contemporary culture. Within the prosthetic space of art research and practice, children's exploratory, experimental, and improvisational performances of subjectivity constitute critical interventions in overly determined school curricula, thus enabling their creative and intellectual growth. In defending the necessity for the ambiguities and indeterminacies of art practice, I invoke cultural theorist Michel de Certeau's (1988) dialectic of places and spaces, and the pedagogical possibilities of philosopher Jacques Rancière's (1991) concept of the ignorant schoolmaster. To support my claims about the prosthesis of art research and practice, I discuss the emergent and generative characteristics

of cultural historian Alison Landsberg's concept of prosthetic memory. To complement theory with practice, I elaborate on the prosthetic pedagogy of art with a research project at the Universitat Autònoma de Barcelona, Spain, which involved emigrant children's autobiographical narratives in overcoming linguistic and cultural barriers as they responded to an exhibition of photographic essays at the Museu d'art contemporani de Barcelona.

Following the example of the Surrealists' parlor game *Exquisite Corpse*, chapter 4, "Precarious Leanings: The Prosthetic Research of Play in Art," contains four contiguous sections (folds) whose disjunctions and conjunctions challenge yet augment one another, which is characteristic of the play of images and ideas in art research and practice. I argue that the indeterminate slippages of meanings and understandings of *Exquisite Corpse* play are constituted by *prosthesis*, an emergent research process of exploration, experimentation, and improvisation that resists intellectual closure while supplementing and interconnecting disparate bodies of knowledge to one another. The visual and conceptual disjunctions and conjunctions that constitute the *Exquisite Corpse* process, like the play of prosthesis, open gaps, spaces of liminality where a multitude, an excess of meanings and understandings can be speculated and extended. While the chapter as a whole is collaged similar to *Exquisite Corpse*, one of its sections describes a specific curriculum for graduate students in art education to play at the folds, in-between personal memory and cultural history, art, theory, and pedagogy to conceptualize research metaphors based on the prosthetic play of *Exquisite Corpse*.

In "The Anxiety of Disequilibrium in the Museum," the fifth chapter of the book, I speculate about museums as liminal and contingent in nature, as prosthetic spaces of risk taking, spaces of intellectual tension, and creative anxiety. My purpose for evoking suspense and unease in this way is to stir questions about the privileging of art historical content in current museum education practices, and curiosity about the creative and intellectual possibilities that exist when learners' individual, private memories and cultural histories are allowed to intersect with the institutional, public memory and cultural histories of museum collections and exhibitions. My intention is not to confuse learning, but to complicate understandings about museum education, to argue that when the public memory of the museum is conjoined with the private memories of learners in prosthetic space, an anxiety of disequilibrium occurs at their border, an interstitial crisis of understanding, that allows for an immanent critique of their respective assumptions, and an interchange and augmentation of knowledge. Invoking the spatial concepts of philosophers Gilles Deleuze and Félix Guattari, I will discuss how prosthetic interconnections and slippages of understanding in-between museums' academic and institutional practices and learners' lived