



Entre-images

C A M E R A

A SLIDE INSTALLATION

by

IAN DE GRUCHY

Camera is an interplay of images involving the spectator where the image has a subjective/objective duality.

The installation employs an optical device (projectors) in a light-proof room, where the walls are exposed to complex juxtapositions and super-impositions of image and where the shadows of the viewers create a secondary play held within the slide play.

The work is not based on a traditional narrative but instead allows the viewer to derive meanings and interpretations. The effect at times is disjunctive, 'cut-up'; and at others connective, holistic in nature. It brings together large states that exist in this projected ether, and that play on ideas which are emotive, atmospheric, graphic, structuralist, dreamlike and humorous.

The projection does not rely on the wall being the screen and thus on the projection being framed within the wall. Rather the projection alludes to the architecture of the space while creating a mural which is being continually changed and transformed.

The sense of image has been strongly influenced by the projected sets which I have recently created for theatre and performance: *Mahony Masques* with *Going Through Stages*, *No Hope No Reason* and *Eating Earth from Home* by Jude Walton and Danceworks performances *Human to Human* and *Public Lives Private Space*. In these I have freed myself from the conventional and formal constraints of 'photography', using the camera as a tool for developing experimental film and projection techniques.

Ian De Gruchy

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IAN DE GRUCHY: CAMERA¹

PETER KING

At one moment in *The Fold: Leibniz and the Baroque*, Gilles Deleuze proposes a Baroque house as one allegory for Leibnizian (Baroque) space.² That is to say, he proposes one state of the house in one moment of the house's passage through space and time and book; in the terms of his and Félix Guattari's *A Thousand Plateaus*, Deleuze-Becoming-Leibniz proposes, infolds, A BAROQUE HOUSE TO BECOME LEIBNIZIAN (BAROQUE) SPACE.³ At the one moment of *The Fold*, it is a house of two floors or stages: below, 'common rooms', 'pierced with windows', 'several small openings' that are, in the allegory, 'the five senses'; above, a closed dark private room, 'decorated only with a stretched canvas', 'a drapery', 'diversified by folds'.⁴ In the allegory: 'there are souls down below, sensitive, animal', surrounded by and enveloped in 'the pleats of matter', 'outer material pleats'; there are also 'souls upstairs, reasonable ones, who have ascended to the other level', there are 'folds in the soul', inner, animated, spontaneous folds'.⁵ But no stairway traverses the two floors: as a stairway or Lullian ladder traverses, descending and ascending, 'the infinite number of floors' of the Neoplatonic tradition that distinguished three - not as Deleuze argues, two - worlds in which the infinite number of floors is arranged by and within characteristics and combinatories, achieved, and eventually 'lost in the upper order of the One'.⁶ The two floors of the house are 'separated by a fold that echoes itself, arching from the two sides'.⁷ This is the domestic Baroque architecture of the Baroque one world: 'the transformation of the cosmos into a "mundus"'.⁸ In this Baroque house, the dark upper room is of course a camera obscura, but not the camera obscura, which in the seventeenth and eighteenth centuries was used as a model for human vision and 'for representing the relation of a perceiver and the position of a knowing subject to an external world'.⁹ No small hole pierces a wall, no light passes in, no inverted image appears on the wall opposite. This camera obscura is a camera *conclusa*, shut off and up, it is not permeable for light.¹⁰ It is, however, permeable for spatial and motor inflections in operation on the lower floor: the 'blind and closed' room 'resonat[es]' with 'vibrations and oscillations' that are triggered by, and

are, at least, indexes of, the inflections and inflectings of space and matter within and composing the common, public floor; the upper floor inflects and is inflected 'as if it were a musical salon translating the visible movements below into sounds up above'.¹¹ At another, later, almost ultimate moment in Deleuze's text, the two floors 'begin to fuse'.¹² The spaces, 'the organisation of the home and its nature', unfold and refold in and into an 'event', 'a concert' announced for performance 'tonight' in another moment in the text, a performance of the Leibnizian concertation, the 'New System' - *Système nouvelle de la Nature et de la communication des substances* - as 'The New Harmony', the name of Deleuze's last chapter.¹³

Ian de Gruchy's projection installation, *Camera*, is a performance that, in folding, unfolding, refolding, fuses and sunders the two floors: it is at one moment a concert in which accords and overtones - the upper floor resonating with the durations and melodies of the lower - are audible (visible); at another moment it is an 'interior conversation' in which the floors speak but do not hear, or two interior monologues in which speech and sound are silent, there is no space, no air to vibrate or inflect. The concert depends on, and is performed in, a 'materiality' of air, a light space that is eliminated by the 'materiality of objects': the interior operations (conversation, monologues) depend on, and are performed in, the materiality of objects, a *filled* space.¹⁴ The interior conversation and monologues consist of a set of interior operations on the possible, the filled cosmos of possible worlds (confluences, invaginations, concretions, realisations of resemblances in which the two floors are similar - in that they are both filled - and as things, are sundered). The concert comprises a set of in-between operations on the virtual, the light, mobile world of virtual action (influences, penetrations, mobilisations, actualisations of distributions in which the two floors are different but are in accord - they maintain their own foldings into either pleats or folds, matter or souls).¹⁵ As an Art of Memory, one function only of the installation, *Camera* remembers Hell (Sartre's *Huis Clos* translated as *In Camera*) and Heaven, a function of the medieval and renaissance Art: 'And we must assiduously

remember the invisible joys of Paradise and the eternal torments of Hell'.¹⁶

Frances Yates describes Giordano Bruno not as just a memory artist, whose art is recollection, but as 'the Magus of Memory', whose art is power, transformation, the formation and organisation of 'the psyche through the imagination'.¹⁷ In a sense, *Camera* is an index of that project. Bruno's first work on memory, *De umbris idearum* (1582) ('On the Shadows of Ideas'), uses, as Yates argues, images of the classical art of memory together with images of his own invention. Bruno places his images on the combinatory wheels of the Art of Ramon Lull, a revolving art of ciphers, imageless, abstract, and thus 'occultises' the classical art and Lullism.¹⁸ This occultising is an attempt to make images and combinations 'which will act as conveyors of cosmic powers into the psyche'.¹⁹ The 'conveying' implies a behaviour, a fashioning, an action, an active force. De Gruchy places his images, some classical, some conjured, on the revolving wheels of projectors. The performance space is occulted - if not occultised - by the door that shuts it up and off, by some projected images the materiality of which fills the walls (and makes an opaque surface), and by the viewers - pierced with windows, the five senses - whose bodies prevent the passage of light and infold, and are infolded by, the unfolded, unfolding projected images. The projectors fold the images down from the carousels in front of their lights. The viewers and walls have windows, the images, projected upon them. The projections catch, and are caught by, the viewers, fold, and are folded by, them together with the images into moments of the screen of a camera obscura proposed by Leibniz (himself a memory artist, would-be, virtual author of 'a new system', an *Ars reminiscendi* or Mnemonica, an *Ars Characteristica* or Symbolica, an *Ars Combinatoria* or Lulliana, a Cabala of the Wise, a Magia Naturalis'). '[...T]here is a screen in this dark room to receive the species and [...] it is not

uniform but is diversified by folds representing items of innate knowledge; and, what is more, [...] this screen or membrane, being under tension, has a kind of elasticity or active force, and indeed [...] it acts (or reacts) in ways which are adapted both to past folds and to new ones'.²⁰ The 'ways' of 'elasticity or active force' are a habitat, 'salons', 'manners'.²¹ The transformation proposed and performed by *Camera* is one proposed by Deleuze at one other moment: 'We go from matter to manner': 'Material matter makes up the bottom but folded forms are styles or manners': a texture is a fold: 'Matter that reveals its texture becomes raw material, just as form that reveals its folds becomes force'.²² This is perhaps the Mannerism of Giovan Paolo Lomazzo's *L'Idée del tempio della pittura* (1590), a memory temple, in which Michelangelo, Raphael, and Titian are ascribed *maniere*, styles, that forcibly wreak, project, transformations on and within subjects and objects, viewers of their arts.²³ Views and viewers correspond, fuse. In de Gruchy's performance, distinct *maniere* could be assigned to and performed by: velocities of appearance and disappearance; image content and substance (water [in drops, ripples, and waves], clouds, trees, urban elements, grids, texts); colours; voids; saturations; perforations; penetrations; opacities; and brilliances. The *maniere* are communicant and communicating substances. In the index that is *Camera*, the two floors, the concert and the interior conversation and monologues, virtual, possible, actual, and real, the classical, Lullian, and Brunian Arts are folded and folding in a Mannerism that as an event includes and projects the world 'in every subject as a basis from which each one extracts the manners that correspond to its point of view'.²⁴ What is on view is not a cosmos but is a 'homing', a 'housing', the formation and organisation of the (neo-Baroque) home and house and its nature: species (in all senses) and habitat.

¹ This essay attempts to trace the vicissitudes of a radius travelling from the outer circumference to the centre of a Brunian memory system arranged in revolving concentric circles. As it traverses the outer circles it continues on line to its destination. Approaching the centre, the 'powerhouse' of the system, it gets caught up, tangled, folded, in the revolving images. Its path becomes and reflects the result of concatenations, refractions, combinations, and velocities within and between image complexes. The vicissitudes of the serpent in the animation *Allegro Non Troppo* become just as tangled and folded.

² Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. and foreword Tom Conley (Minneapolis: University of Minnesota Press, 1993), pp. 3-5.

³ Conley, in his foreword, comments on Deleuze's habit (or habitat) of achieving 'an absolute identity' with, or if not achieving quite that, 'identifying' with 'philosophers of the past - not always the most renowned - in order to confront political and ethical issues of the present'; in Deleuze, pp. xii-xiii. On 'Becoming' see Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, (Minneapolis: University of Minnesota Press, 1987), pp. 233-309.

⁴ Deleuze, pp. 3-5.

⁵ Deleuze, pp. 4, 13.

⁶ Deleuze, p. 29. The three worlds of the Neoplatonic tradition are: the elemental world of terrestrial existence in which 'natural magic' applies; the celestial world of the stars and planets in which 'mathematical magic' applies; and the supercelestial world of angelic spirits in which 'ceremonial magic' applies. See Frances A. Yates, *The Occult Philosophy in the Elizabethan Age* (London: Ark Paperbacks, 1983), pp. 44-45. Deleuze exhibits a kind of Neoplatonic imagining in his analysis of the three kinds of points: 'the physical point', which may correspond to and be derived from 'natural magic'; 'the mathematical point', to and from mathematical magic; and 'the metaphysical point', to and from 'ceremonial magic'. See Deleuze, p. 23.

⁷ Deleuze, p. 29.

⁸ Deleuze, p. 29.

⁹ Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, Massachusetts: The MIT Press, 1990), p. 27.

¹⁰ Cf. Eugène Minkowski's analyses of light and dark spaces in which 'the ego is permeable' for darkness while it is not so for light'; cited in Roger Caillois, 'Mimicry and Legendary Psychasthenia', trans. John Shepley, in Annette Michelson, Rosalind Krauss, Douglas Crimp, and Joan Copjec eds., *October: The First Decade* (Cambridge, Massachusetts: The MIT Press, 1987), p. 72.

¹¹ Deleuze, p. 4. On 'the Index' as vestige, trace, footprint, see Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Massachusetts: The MIT Press, 1985), pp. 196-209.

¹² Deleuze, p. 135.

¹³ Deleuze, pp. 80, 121. See also Yates on Marin Mersenne and his *Harmonie*

Universelle (1636) as a reaction against Francesco Giorgi's *De Harmonia Mundi* (1525); Yates, *Ideas and Ideals in the North European Renaissance: Collected Essays*, vol. 3 (London: Routledge & Kegan Paul, 1984), p. 243. Note also that Mersenne manipulates a cosmos, not a world.

¹⁴ Caillois, p. 72.

¹⁵ 'But the coupling of the virtual-actual does not resolve the problem. There exists a second, very different coupling of the possible-real. For example, god chooses one world among an infinity of possible worlds; the other worlds also have their actuality in monads that are conveying them, Adam who does not sin or Sextus who does not rape Lucretia. Therefore there exists an actual that remains possible, and that is not forcibly real. The actual does not constitute the real; it must itself be realised [...] The world is a virtuality that is actualised monads or souls, but also a possibility that must be realised in matter or bodies. [...] The process of actualisation operates through distribution, while the process of realisation operates by resemblance. This raises an especially delicate point. For if the world is taken as a double process - of actualisation in monads and of realisation in bodies - then in what does itself consist? How can we define it as what is actualised and is realised? We find ourselves before events ...' Deleuze, pp. 104-105.

¹⁶ Boncompagno da Signa, *Rhetorica Novissima* (1235); cited in Yates, *The Art of Memory* (London: Routledge & Kegan Paul, 1966), p. 71.

¹⁷ Yates, *The Art of Memory*, pp. 290, 297.

¹⁸ Yates, *The Art of Memory*, p. 208. Ramon Lull (1235?-1316) invented, or was vouchsafed within a vision, a combinatory art that generally revolved the attributes, names, or 'Dignities' of God, coded BCDEFGHIK (A is the ineffable absolute) on concentric wheels, 'thus obtaining all possible combinations of them'. In revolutions and combinations performing and examining the elemental and celestial worlds letters coding the four elements and the four elemental essences - hot, cold, dry, moist - are brought into conjunction with BCDEFGHIK. The art examines the relationships and powers of all that is coded, ascending and descending throughout the universe. For a brief account see Yates, *The Occult Philosophy*, pp. 9-15.

¹⁹ Yates, *The Art of Memory*, p. 290.

²⁰ Yates, *The Art of Memory*, p. 370. G. W. Leibniz, *New Essays on Human Understanding* (1765), trans. Peter Remnant and Jonathan Bennett (Cambridge: Cambridge University Press, 1981), p. 144. 'Species' here means a seeing, a sight, appearance, shape.

²¹ Deleuze, p. 35.

²² Deleuze, p. 35.

²³ Michelangelo is assigned a powerful, stern Saturnian *maniera*, Raphael a soft Venus *maniera*; Yates, *Collected Essays*, vol. 3, p. 198.

²⁴ Deleuze, p. 53.

Ian de Gruchy

Born 11/11/52
1976 Diploma of Fine Art, (Sculpture), South Australian School of Art

PROJECTIONS

- 1981 *Travelling Slide Show*, Australian Centre for Photography, Sydney
- 1982 *Double Vision*, slide event, Experimental Art Foundation, Adelaide
- Random Slide Show*, Artists' Week, Adelaide Festival, Adelaide
- Light Mural*, Photographic Industries Council Exhibition, Centre Point, Sydney
- 1983 *Lyrical A and B, "In Time It Will Self Erase"*, Danceteria, New York
- Energy = Mass*, Pyramid Club, New York
- 1984 *Politext*, slide performance, The Kitchen, New York
- Subtext, Urban Detail*, 8 B.C. Club, New York
- Subculture, Subtext*, Mazzo Club, Amsterdam
- 1985 *Random Anthropology #1, #2, #3*, large projected installations on the ceilings of The Limelight Club in New York and Chicago
- 1986 *Enough is Enough*, as part of SPIVS project, Experimental Art Foundation, Adelaide
- 1988 Adelaide Festival Projections. Outdoor projections on the Adelaide festival Centre building (in collaboration with Krzysztof Wodiczko) and interior projections for the Fezbar
- 1991 Lounge Projection, Melbourne
- 1992 State Library of Victoria projection as part of "fin de siecle?" opening, RMIT and the Melbourne International Festival of the Arts
- Presented "Urban Text - I destroy the enemy" and "Through the Centre" as part of a performance evening 'Luxurious' organised by MIMA (Modern Image Makers Association), Melbourne

SLIDE WORKS FOR THEATRE AND PERFORMANCE

- 1981 *Suburban Mysteries*, by Keith Gallash, Troupe Theatre, Adelaide
- 1982 *Selling Ourselves for Dinner*, by Chris Barnett, Adelaide Festival
- For a Dancer*, by Jeanie Lewis, Adelaide Festival
- 1983 *Alphabet City Parts 4 and 5*, with Tim Burns and Martha Walner and *Attack on the Americas* with Jay Johnson and Martha Walner as part of 'A Project Against Displacement' by PAD/D (Political Art Documentation/ Distribution) at Charas (Lower East Side Community Centre New York)
- 1984 *My Father Belonged To The FBI But I Was A Soviet Spy*, by David Zonzinsky, The Kitchen, New York
- 1986 *My Father And The Wars*, by Robbie McCauley, Henry Street Settlement, New York

1987 *Indian Blood*, by Robbie McCauley, The Kitchen, New York

1989 *Transgressions*, by Chris Barnett, Universal Theatre, Melbourne

1990 *Ulrike Mienhof Project*, by Chris Barnett, directed by Nico Lathouris, Universal Theatre, Melbourne

Six Episodes for/another(Time&Place) by Chris Barnett as part of 'Revaluations' at The Performance Space, Sydney

1991 *Public Lives, Private Space*, with Danceworks for the Melbourne International Festival for the Arts on the National Gallery of Victoria

No Hope, No Reason, devised by Jude Walton at Deutcher, Brunswick Street, Melbourne

1992 *Mahony Masques*, directed by Peter King, devised by Going Through Stages and Peter King, performed at Theatreworks, Melbourne

Eating Earth from Home, by Jude Walton at Australian Centre for Contemporary Art, Melbourne

EXHIBITIONS

- 1976 *Details*, installation, experimental Art Foundation, Adelaide
- 1977 *PROJECT 18 - Recent Art in South Australia*, group show, Art Gallery of New South Wales, Sydney
- Survey of Australian Photography*, group show, Hogarth Gallery, Sydney
- Framing Photographs*, solo show, South Australian Media Resource Centre, Adelaide
- 1978 *Masks*, Adelaide Festival Centre Gallery, Adelaide
- Artists' Book Show*, travelling group show, Australia and the United States, organised by the Experimental Art Foundation, Adelaide and Franklin Furnace, New York
- Freeways*, a sound collage/performance with Leigh Hobba, La Trobe University Sculpture Show, Melbourne
- 1979 *Cave Relocation #1*, part of sound sculpture by Leigh Hobba, Adelaide Festival Centre Gallery, Adelaide
- 1980 *Frame of Reference*, travelling Group Show, Ewing Gallery, Melbourne
- M.I.X.*, a multi-media performance/ installation, with Leigh Hobba for the Adelaide festival, Art Gallery of South Australia programme
- 1981 *Photographs*, solo show, Experimental Art Foundation, Adelaide
- Maude Vizzard Whollahan Purchase Award, group show, Art Gallery of South Australia
- 1982 *South Australian Paperwork*, travelling group show organised by the Art Gallery of South Australia, Adelaide
- Adelaide Wall Series*, Australian Centre for Photography
- 1983 *Subculture*, group show in the advertising spaces of the IRT subway trains, sponsored by Group Material, New York

A Gap Between, collaborative installation with Tim Burns, The Kitchen, New York

1984 *Not Just Any Pretty Picture*, group show, Political Art Documentation/ Distribution, P.S. 122, New York

1986 *Body Language*, group show, New York Institute of Technology, New York

AWARDS AND GRANTS

- 1975 Channel Ten Young Artists Awards
- 1976 Special Projects Grant, Visual Arts Board, Australia Council
- 1982 Individual Grant, Visual Arts Board, Australia Council
- 1983 Dyson Bequest, Art Gallery of New South Wales

COLLECTIONS

Art Gallery of South Australia
Queensland University Art Museum
Power Institute, Sydney

CATALOGUE

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