

Liminal and Other Spaces

Coexistent Perspectives (ADC7001)

(Lecture 4)

Liminal

Spaces

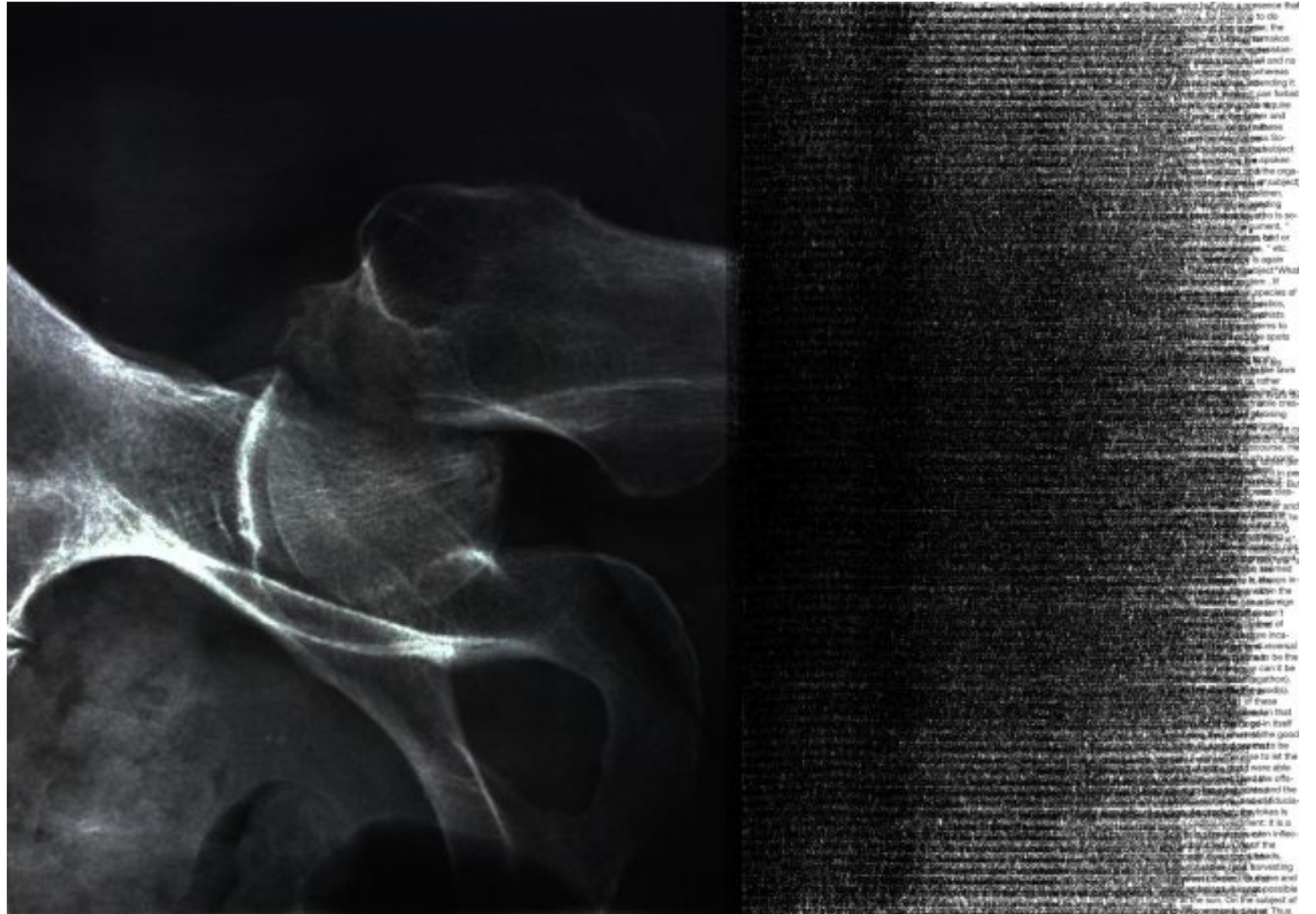
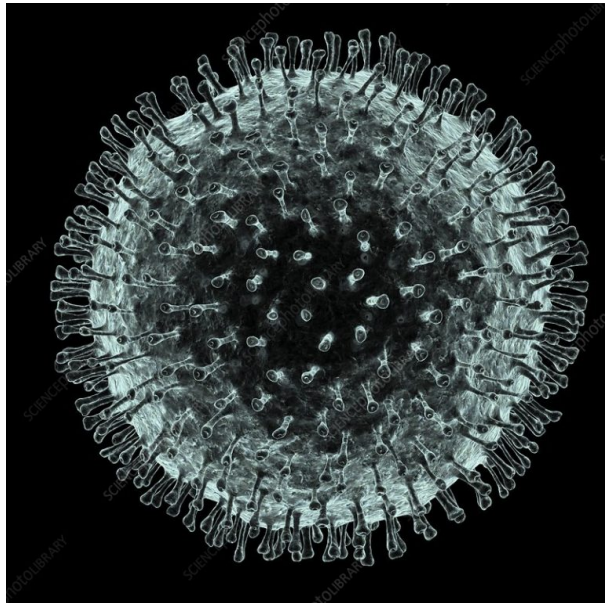


liminal spaces

Beyond Pharmakon

liminality

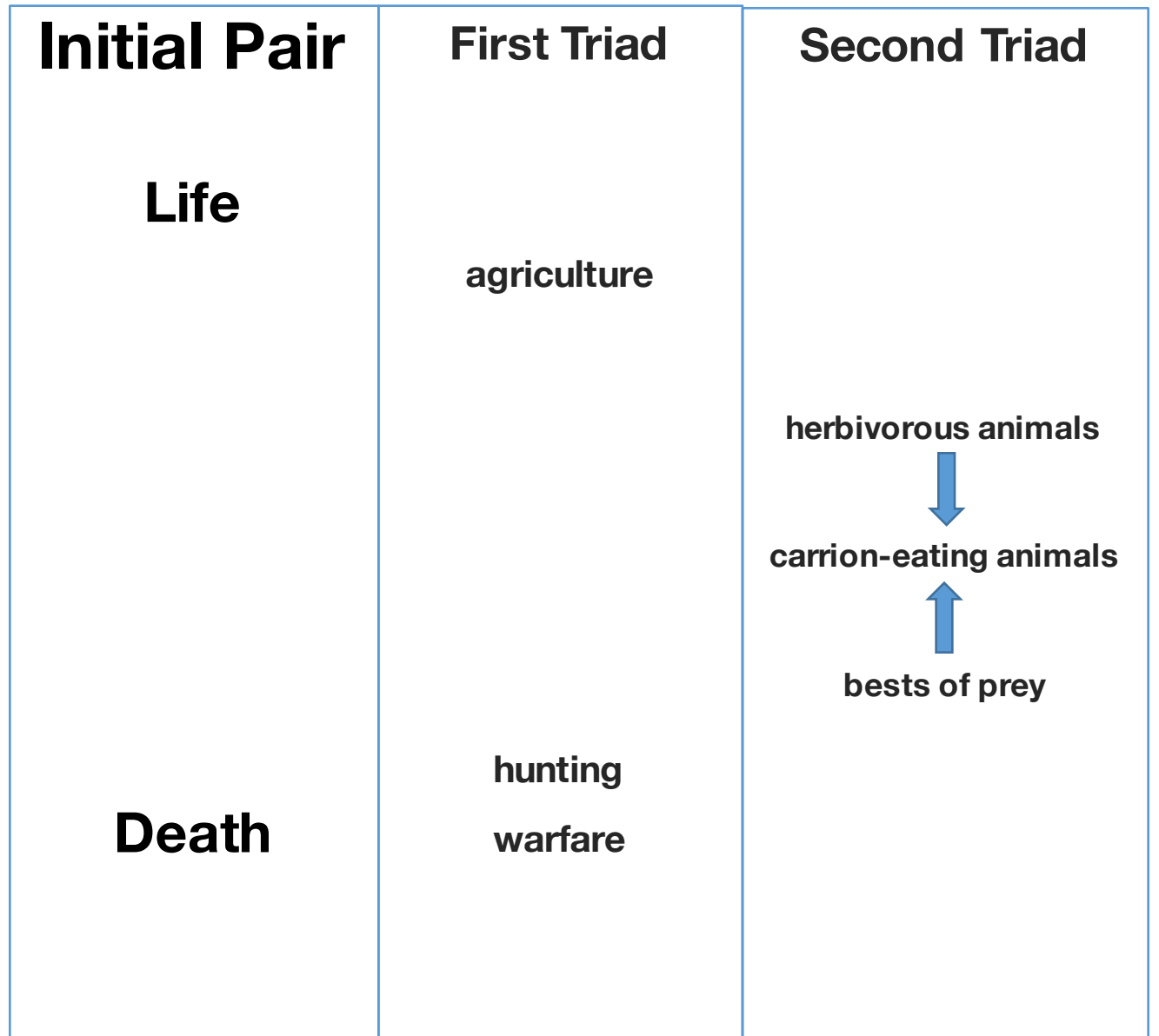
in the time of Covid



Jacques Derrida, *Plato's Pharmacy in Dissemination* trans. Barbara Johnson (London: The Athlone Press, 1981)

Rites of Passage

the **Law of the Excluded Middle**
is not operational in mythical thought.



Betwixt and Between:

Exploring the Passage of Liminal Space

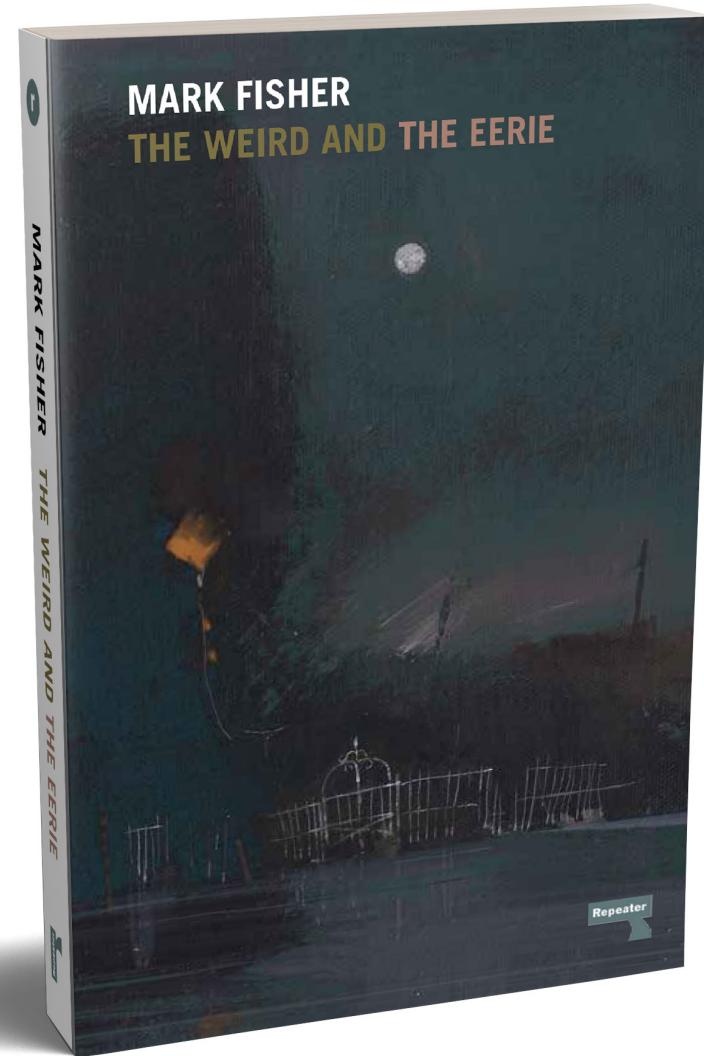


The Weird and the Eerie

Mark Fisher

The **concept of fate** is weird in that it implies twisted forms of time and causality that are alien to ordinary perception, but it is also eerie in that it raises questions about agency: who or what is the entity that has woven fate?

—Mark Fisher, *The Weird and the Eerie*



the weird...

the weird: a mode of perception through which we sense that
there is *something* where there should be nothing.

Fisher suggests that the quality of the weird as manifesting “*that which does not belong*” is a sign that we (as readers) are in the presence of the new — “*that concepts and frameworks we have previously employed are now obsolete.*”

“*that which does not belong*”

The door was always a threshold, leading beyond the pleasure principle and into the weird.”

...and the eerie

the eerie as

a failure of presence
and
a failure of absence

the feeling of the eerie is very different from that of the weird.

The simplest way to get to this difference is by thinking about the (highly metaphysically freighted) opposition — perhaps it is the most fundamental opposition of all — **between presence and absence.**

As we have seen, **the weird is constituted by a presence — the presence of *that which does not belong.***

In some cases of the weird (those with which Lovecraft was obsessed) **the weird is marked by an exorbitant presence,** a teeming which exceeds our capacity to represent it.

The eerie, by contrast, is **constituted by a *failure of absence* or by a *failure of presence.*** The sensation of the eerie occurs either when there is something present where there should be nothing, or is there is nothing present when there should be something.

Rebecca Horn



Rebecca Horn, Berlin - Übungen in neun Stücken: Mit beiden Händen gleichzeitig die Wände berühren, 1974 - 1975, 16 mm (digitized), color, sound. Rebecca Horn Collection. © 2019: Rebecca Horn/ ProLitteris, Zurich.



the fold

“There's no inside except as a **folding** of the outside...”

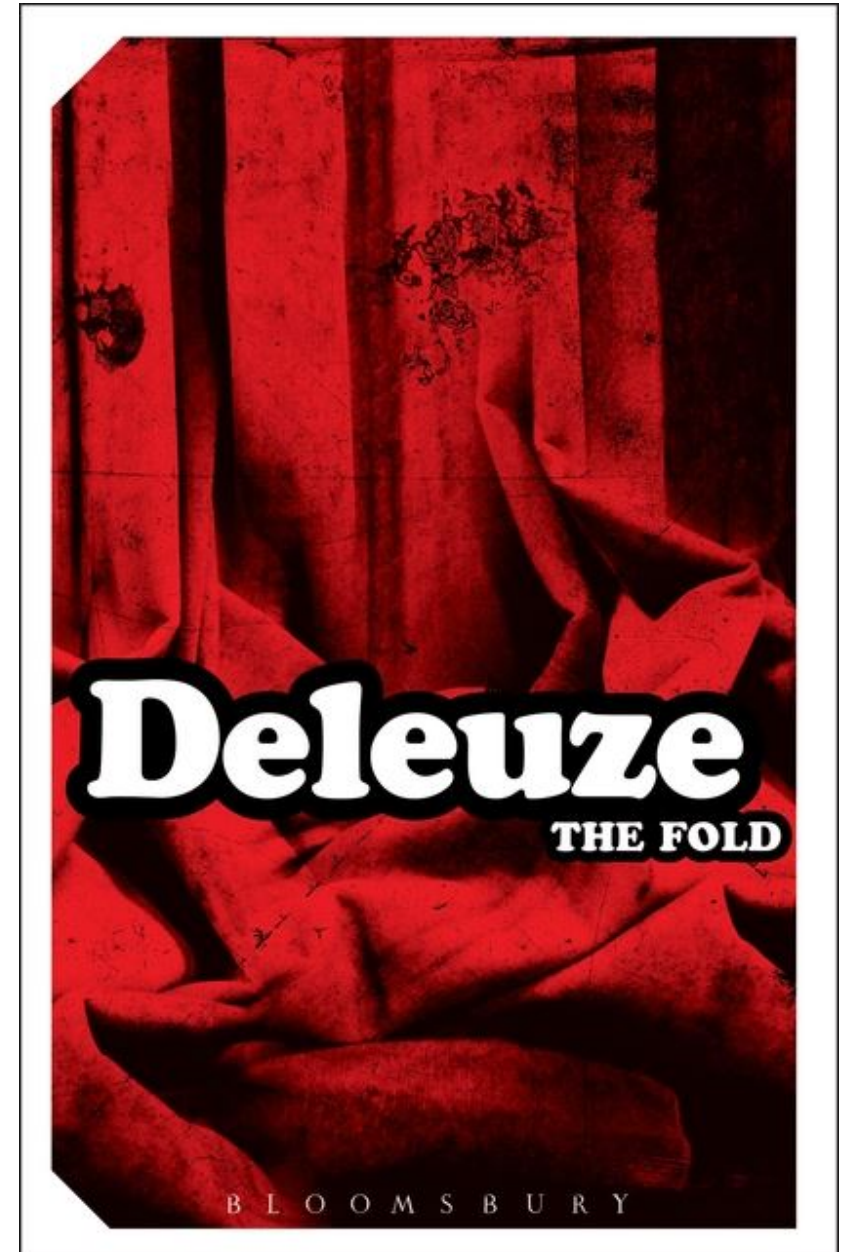
Mark Fisher



Either it is the fold of the infinite, or
the constant folds [replis] of finitude
which curve the outside and
constitute the inside.

— Gilles Deleuze —

AZ QUOTES



The eeriness of the English countryside



‘There was something in that landscape that plainly terrified me.’

Ben Wheatley’s film *A Field In England* (2013)

Pastoral Interlude

“A visit to the countryside,”
she wrote in the caption to
one image, “is always
accompanied by a **feeling of
unease, dread.**”



An image from Ingrid Pollard's *Pastoral Interlude* series. Photograph: ingridpollard.com

Eerie Archaeology

Listening for the Enemy



Sound Mirrors (1999)

Tacita Dean

On Vanishing Land

A-Side



“nerve ganglion of capitalism”

B-Side



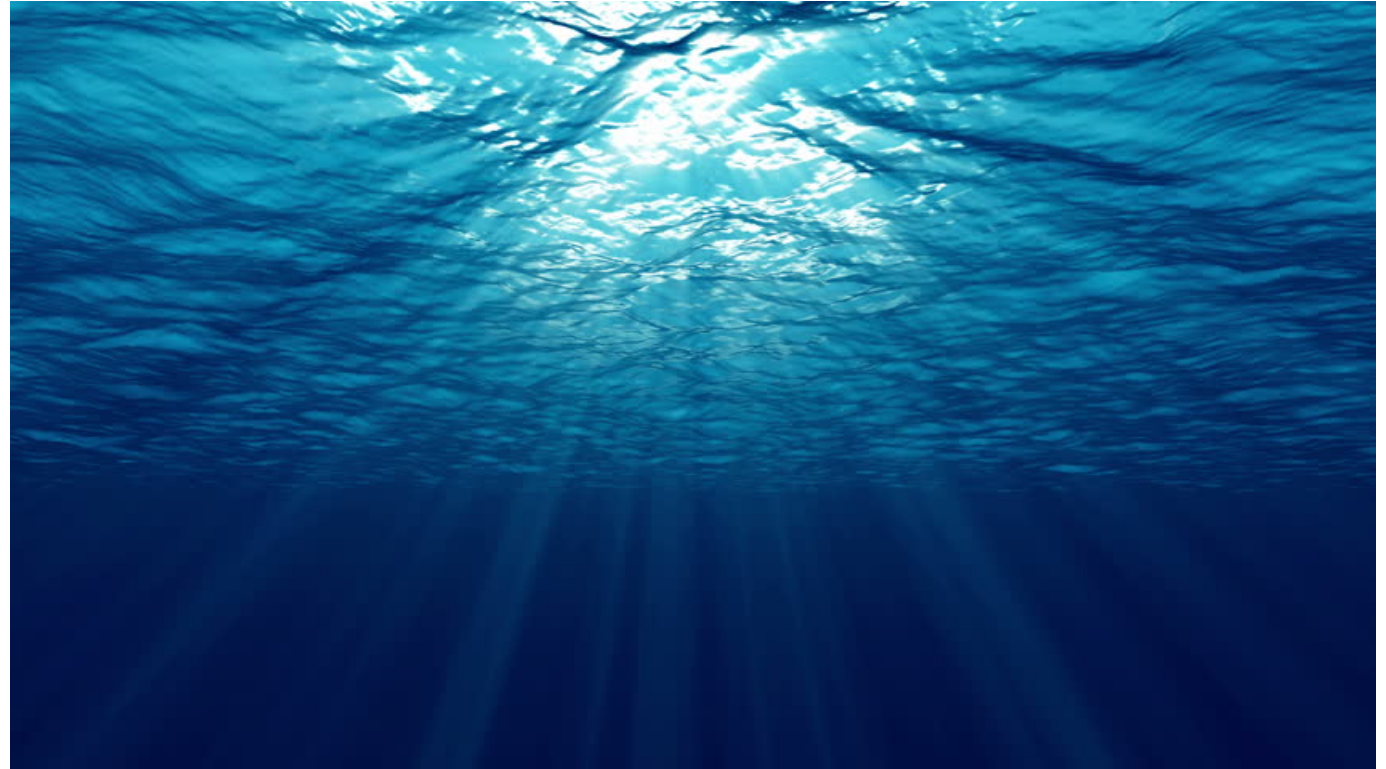
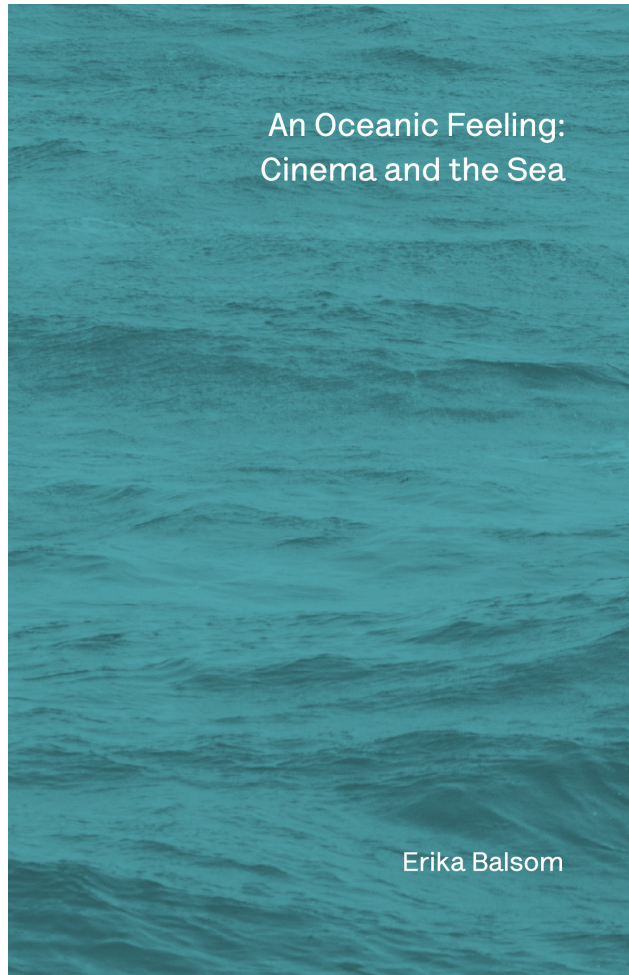


the “nerve ganglion of capitalism”



Oceanic Feeling

The Littoral and the Liminal



A psychological equilibrium of the mind's structures was attainable, even though the balance could be tipped easily by the violent oppositional forces that he detected in himself. The “**monstrous**” and “**abnormal**” excesses of his temperament were restrained by conscious activity, specifically the duties which he imposed by means of work and moral discipline. In his *interior voyage*, he realized that the opposing forces that divided man could explode any moment, that the repressions of instinctual impulses might overwhelm the psyche. Equilibrium was at best precarious.

Judith Westerveld

Liminality in Contemporary Art
(after William Kendridge)



The sounds and traces of the land slowly disappear into the dark mass of the water

immanence

“...out of this world, we cannot fall. We are once and for all within it”

Hannibal (1835), Christian Grabbe

The Order of Things

Michel Foucault

Michel Foucault turns to the **ocean**..

..in search of a metaphor for the end of philosophical humanism, looking forward to the day when the concept of ...

"man would be erased, like a face drawn in sand at the edge of the sea."

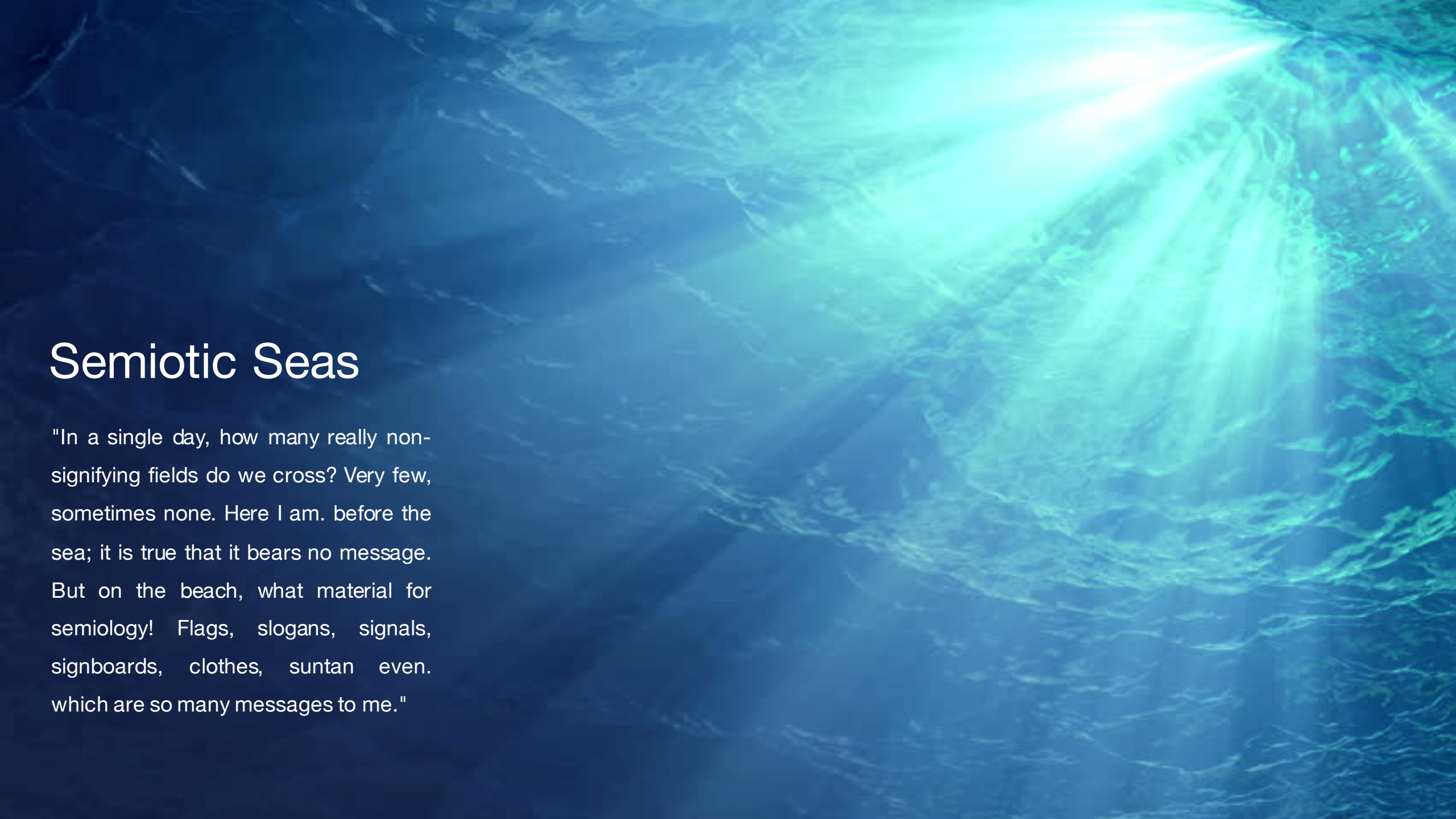
beneath
the deep blue
sea

"in its geophysical, historical, and imaginative properties the ocean instead provides a new epistemology - a new dimension - for thinking about surfaces, depths, and the extra-terrestrial dimensions of planetary resources and relations."

Hester Blum, "Introduction: Oceanic Studies," *Atlantic Studies* 10, no. 2 (2013): 151.

Oceanic Feeling

what if the ocean does not
divide us, but connects us?
What politics, what ethics,
would follow?

The background of the slide is a photograph of an underwater scene. Sunlight rays are visible, filtering down from the surface, creating a shimmering effect on the water. The water is a deep blue color, and the overall atmosphere is serene and mysterious.

Semiotic Seas

"In a single day, how many really non-signifying fields do we cross? Very few, sometimes none. Here I am. before the sea; it is true that it bears no message. But on the beach, what material for semiology! Flags, slogans, signals, signboards, clothes, suntan even. which are so many messages to me."

the
lens-based
image is
oceanic

The lens-based image belongs
"inseparably to the external world,"
as the product of a triangular
encounter between **it, technology,**
and aesthetic intentionality.

“If there is really
something that is unimaginable
if you haven’t seen it,
it is the ocean.”

Gilles Deleuze



Voir la mer, (2011), Sophie Calle

At Sea (2007)

Peter Hutton



THE MALTINGS IN ASSOCIATION WITH BERWICK VISUAL ARTS PRESENTS A NEW SERIES OF ALTERNATIVE CINEMA

ASPECT

ARTISTS' FILM
DOCUMENTARY
FILM ESSAY
GUEST SPEAKERS
ARTIST TALKS
Q&A
WORKSHOPS
SPECIAL EVENTS

COME AND EXPERIENCE THE THRILL OF EXPLORATION AND DISCOVERY AS YOU BROADEN YOUR CINEMATIC HORIZONS

ASPECT screening #1:

THE FORGOTTEN SPACE

A film essay by Allan Sekula
& Noël Burch

WED 21 JAN 7.30PM

Henry Travers Studio

£5 / £3 | PG tbc

To rule the sea is to ruin the world.

This extraordinary film essay follows container cargo aboard ships, barges, trains and trucks, listening to workers, engineers, planners, politicians, and those marginalized by the global transport system - from displaced farmers and villagers in Holland and Belgium, and seafarers aboard mega-ships shuttling between Asia and Europe, to factory workers in China, whose low wages are the fragile key to the whole puzzle.

ASPECT is an Independent Cinema Office initiative funded by Arts Council England

the **maltings**
BERWICK-UPON-TWEED



ico



24-hour online booking
maltingsberwick.co.uk
Box Office 01289 330 999



The Forgotten Space (2013)

Allan Sekula & Noël Burch

Based on Sekula's earlier work *Fish Story* (1989–1995), the film seeks to understand and describe global capital in relation to the complex symbolic legacy of the sea. As the directors state:

“Our premise is that the sea remains the crucial space of globalization. Nowhere else is the disorientation, violence, and alienation of contemporary capitalism more manifest, but this truth is not self-evident, and must be approached as a puzzle, or mystery, a problem to be solved.”

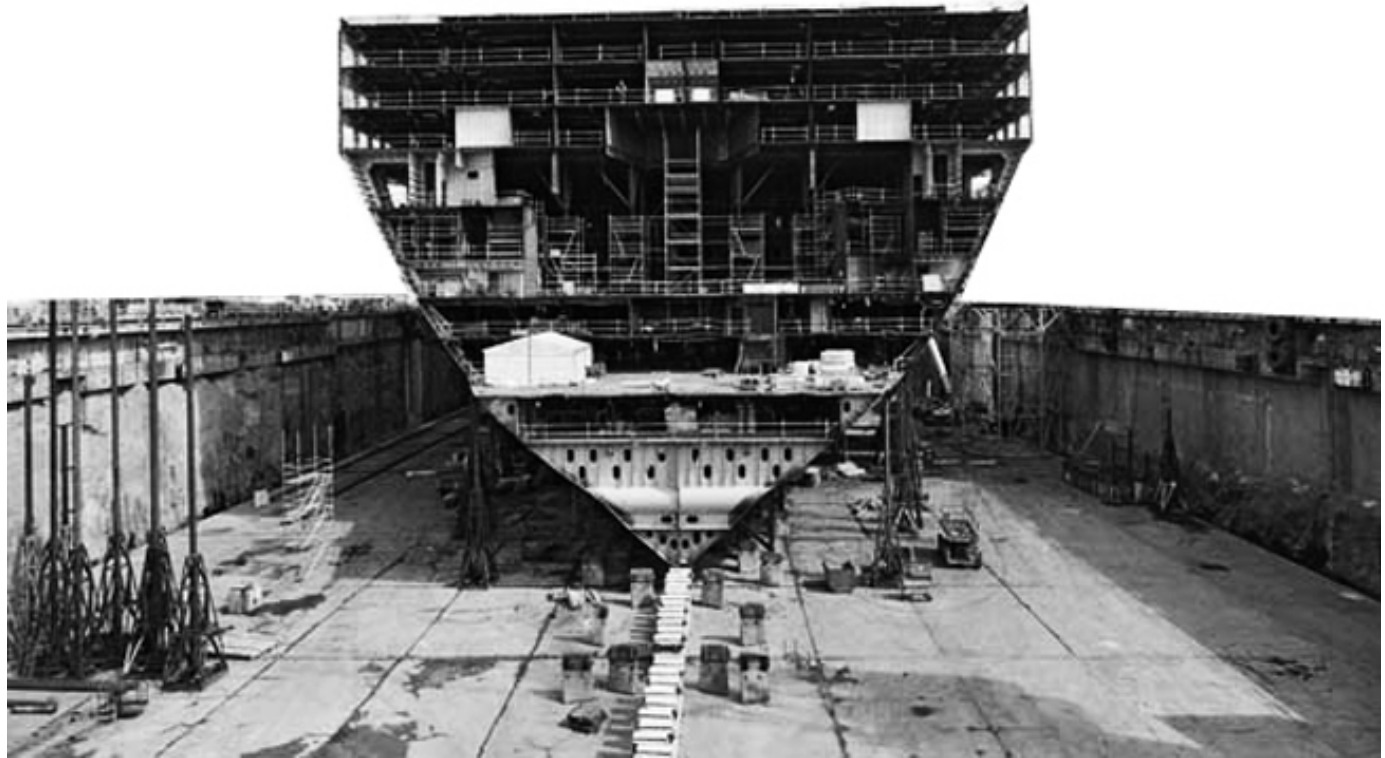




CSAV LAJA
SINGAPORE

IMO 9351048

heterotopias



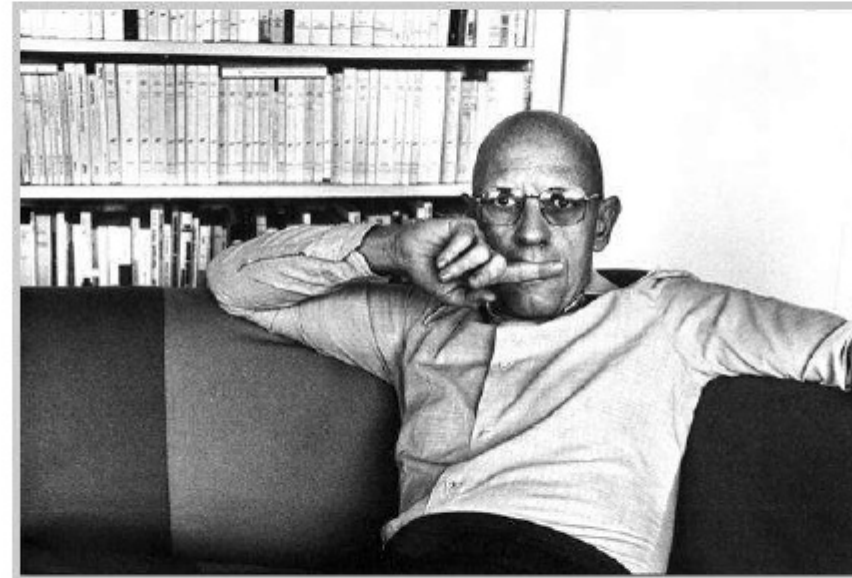
The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates.” -**Michel Foucault**

heterotopias

Of Other Spaces

Heterotopia is a concept elaborated by philosopher Michel Foucault to describe certain cultural, institutional and discursive spaces that are somehow 'other': disturbing, intense, incompatible, contradictory or transforming.

Heterotopias are worlds within worlds, mirroring and yet upsetting what is outside.



Michel Foucault

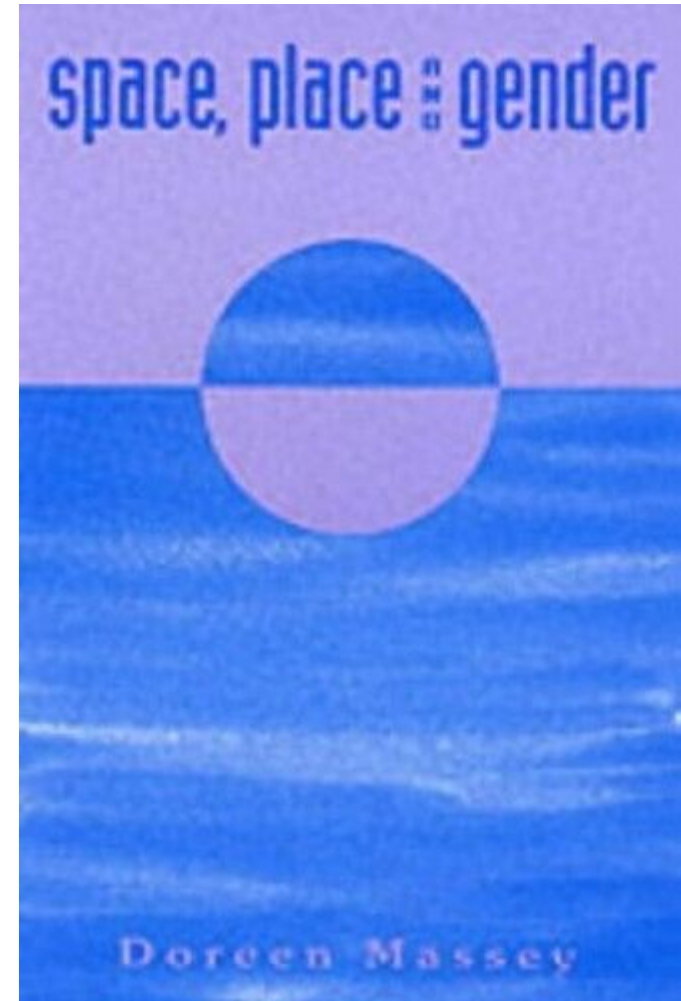
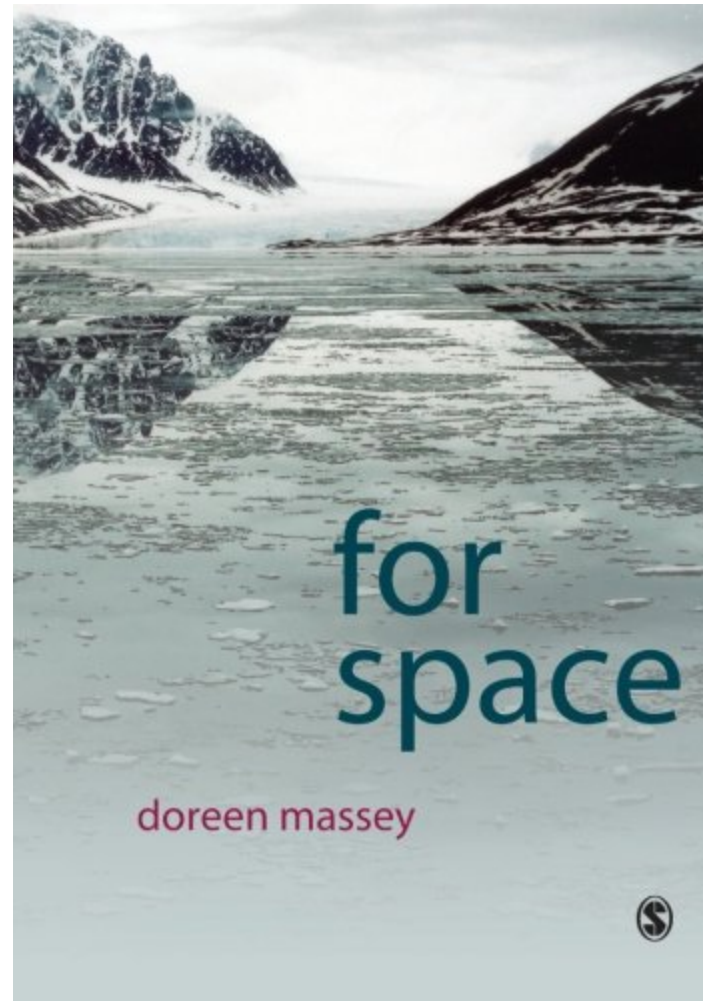
heterotopia and gardens

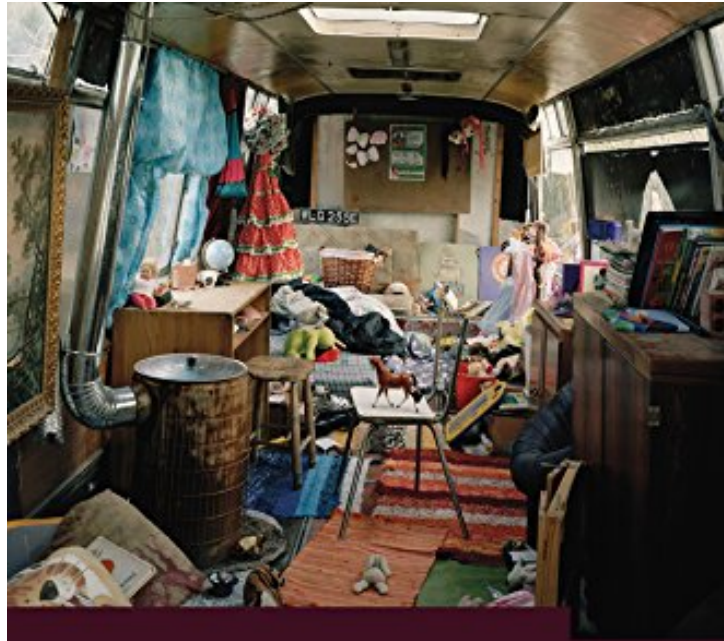
‘..... but perhaps the oldest example of these heterotopias, in the form of contradictory emplacements, is the garden’.



Derek Jarman's garden

doreen massey





PLACE

an introduction

SECOND EDITION

Tim Cresswell

WILEY Blackwell

SECOND EDITION

"Key Thinkers is the best encyclopaedic tool for human geographers
since the Dictionary of Human Geography".
STUART AITKEN, SAN DIEGO STATE UNIVERSITY

Edited by Phil Hubbard and Rob Kitchin

Key Thinkers on Space and Place

