

Poetic Corners: From Modernist Spaces to Homecomings

Cornered Rooms

Water side Project Space

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The Poetics of Jet Lag

Elia Ntaousani

Geographical and celestial spaces being almost fully mapped, “there is no terra incognitae any more”, to quote Nicolas Bourriaud, “the last one is history; the last continent to be discovered is time”. Except that nothing seems nowadays to be as solid as a continent anymore. For the computer-science professor and theatre critic Adrian Mihalache, what we have to explore is actually the cyber space-time continuum that we are in; one that is conceived not as “a void waiting to be filled, but as an aggregation of places that are multimedia architectures resulting from the blend of space and time”. *Jet Lag* (1998) is a multimedia theater work of the architects Diller + Scofidio in collaboration with The Builders Association: rooted on real events, the performance intersects two true stories of the early ‘70s all by complicating notions of time and space through contemporary technologies. Whereas the yachtsman Crowhurst constructs his travelogue of an unsuccessful circumnavigation by faking ‘real space’, “a terrain that, for him, lacks all coordinates” (Nick Kaye), Krasnoff’s non-stop travelling between New York and Amsterdam is subject to a ‘deferred time’ (Paul Virilio) and to an ever-elusive place produced “in the boredom of the airport space, which is neither *here* nor *there*” (Diller + Scofidio). Both protagonists are cornered: they experience physical and mental dislocation as they cross (or fail to cross) time zones, constantly moving back and forth or living between airport lounges and imaginary sea ports. Taking place halfway between stage and screen, the 80minutes piece serves therefore as an excellent example of blending not only time and space, but also travelling and inhabiting, displacement and entrapment, materiality and abstraction, the real and the virtual – last but not least, the fear and the desire of the gaze.

Elia Ntaousani is an architect and philosopher. She is particularly interested in the global / mondial debate, in the concepts of altermodernity and hyperculturality, in gender discourse and in cultural mobilities. Ntaousani’s current research at the London Consortium, which she will discuss in the seminar, seeks to explore the contemporary synesthesia of Homecoming in current state of increasingly interpenetrating societies and to open up a dialogue between homeland and homepage, alterity and foreignness.

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***Turning a Tight
Place: Interior Angles in Beckett and Buster***

Alice Gavin

What do you get when you put Samuel Beckett and Buster Keaton together in a tight place? What do you get when you put the twentieth century's two greatest tragic-comedians of topography – of architectural snags and geometrical absurdities – together in a four-cornered frame? On the one hand we have Beckett, son of a quantity surveyor and himself a meticulous measurer of the endless labours of being, the irrevocable permutations – 'to and fro' – of things. On the other we have Buster, slapstick star of the silent movies that Beckett so loved, cinema's funniest 'sour puss', and, according to the French philosopher Gilles Deleuze, the 'Dadaist architect *par excellence*'. In double act, Buster and Beckett make a movie that plots that very Beckettian impulse to escape all perception – to put a stop to the noisome nuisance that is being – but which also calls for a 'comic and unreal' climate and for movements and re-orientations that 'invite' the audience's 'laughter'. This movie is *Film*, and it is investigating the critical angles that *Film* maps - from the 'angle of immunity' that the camera must observe, to the four interior angles of the room Buster's character retreats to - that this presentation will proceed to a reading of Beckett and Buster's combined angle on interiority - on being inside, but also on inside-being.

Alice Gavin is a PhD candidate at the London Consortium (Birkbeck, University of London). She holds a BA (Hons) in Modern History and English from the University of Oxford and an MA in European Culture from University College London. Consistently multi-disciplinary, her research revolves around the intersection of consciousness, narrative, and architectural space in modernism and elsewhere. Her published articles

include a reading of Samuel Beckett's Film in Critical Quarterly.

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Dub-Notes - to Refrain (from Condition)

Elizabeth Guthrie

The poet and PhD student Elizabeth Guthrie will perform "Dub-Notes - to Refrain (from Condition)", a superimposition of the psyche upon the liminal landscapes of a space. Dislocation and relocation are indication of voice in syncopation with place, a relationship between the voice which is viewer and the space which is performed. The spaces amongst the landscapes of the theater of commodity and communication are linked and voice imposed upon and through form.

Elizabeth Guthrie is living and writing in London. Having arrived from the U.S. where she earned her MFA from the Jack Kerouac School of Disembodied Poetics at Naropa University, she is now in her second year of research of a practice-based phd in English at Royal Holloway, University of London. Her phd concerns text and performance and involves the liminal spaces of the actual and the text-based performance. Currently her work addresses Gertrude Stein's observations of landscape and poetry in text and performance as they relate with pieces such as "Dub-Notes - To Refrain from Condition". Her creative work has appeared in various journals, presses, reading series and performances including The Anaphoric Variety Show Show (It), Desperate for Love, Crossing the Line, onedit, Requited, Black Lodge Press, Slumgullion Press, Livestock Editions, Bimbo Jim, Hot Whiskey Press, Bombay Gin and Pinstripe Fedora.

Gertrude Stein's essay entitled "Plays" from her collection entitled *Writings and Lectures 1911-1945*

Peter Quartermain's book of criticism entitled *Disjunctive Poetics: from Gertrude Stein to Louis Zukofsky to Susan Howe*

Walter Benjamin's unfinished work entitled *Arcade Projects*

<http://www.wbenjamin.org/passageways.html>

Against Architecture The Writings of Georges Bataille edited by Denis Hollier

<http://mitpress.mit.edu/catalog/item/default.asp?tid=9163&ttype=2>

John Cage's book *Silence - Lectures and Writings*

The work entitled *Roland Bathes - Rethinking Architecture: A Reader in Cultural Theory* by Neil Leach

Vito Acconci's work in language and architecture as found on his studio site <http://www.acconci.com/>

and explored in the interview

http://artforum.com/video/id=26584&mode=large&page_id=0

Stephan Trüby is an architect, theoretician and curator who studied architecture at the AA School, London. He is Head of the Master of Advanced Studies Program in Scenography at the Zurich University of the Arts. From 2007-2009 he was Professor of Architecture at Karlsruhe University of Arts and Design (HfG). Amongst his most important publications are *architektur_theorie.doc: Essays since 1960* (with Gerd de Bruyn, Birkhäuser, 2003), *5 Codes: Architecture, Paranoia and Risk in Times of Terror* (ed. by Igmade, Birkhäuser, 2006), *Exit-Architecture: Design between War and Peace* (Springer, 2008), *The World of Madelon Vriesendorp* (with Shumon Basar, AA Publications, 2008) and *Hertzianism: Electromagnetism in Architecture, Design and Art* (Fink, 2009). He is founder of the architecture firm Exit Ltd. and Editorial Consultant of ARCH+.

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