DELEUZIAN CONCEPTS

IN RELATION TO

CONTEMPORARY ARTWORKS

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By

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ABSTRACT

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Viewer participation in contemporary art gets more and more important in a manner of speaking about presenting the artwork in contemporary world. The art audience is the one who experiences the artwork on a multi-dimensional reality, face-to-face, by using all his or her senses as possible as the artwork enables one to do so. On the other hand, to think about an artwork is to think of it as a rhizome, as a line-of-flight and finally as a deterritorializing force that forms percepts and affects which mediate and create the compositions themselves, according to Deleuze. The property of "flow" in interactive artworks –either digital or not, let these works be a part of composition of becoming. The aim of this study is to investigate late twentieth and early 21st century's interactive artworks without any modern hierarchical frameworks that inhibit "becoming" and the "flow" of the artistic composition. It will present the contribution of Deleuzian concepts over the viewer participation in the works of art by looking through the production of multiplicities.

KEYWORDS: multiplicity, flow, line of flight, viewer engagement, viewer emancipation, participation, artwork, Gilles Deleuze

ÖZET

DELEUZE KAVRAMLARININ GÜNCEL SANAT ESERLERİYLE İLİŞKİSİ

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Tasarım Çalışmaları, MDes.

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Günümüz dünyasında sanat eserinin sunumunda izleyicinin katılımı güncel sanat eserlerinde daha da önem kazanır. Sanat eserini çok-boyutlu gerçeklikte; yüz yüze, karşı karşıya, bire bir tüm duyularıyla, sanat eserinin izin verdiğince deneyimleyen tek kişi sanat izleyicisidir. Diğer yandan, Deleuze'e göre, sanat eserini düşünmek; onu aynı zamanda bir *kökgövde*, *kaçış çizgisi* ve en nihayetinde kompozisyonların yaratımında aracı olan algıları ve etkileri biçimlendiren *yersizyurtsuzlaştıran bir kuvvet* olarak da düşünmektir. Dijital veya değil tüm etkileşimli sanat eserlerindeki *akıcılık* özelliği, bu eserlerin bir *oluş* içerisinde olmasını sağlar. Bu çalışmanın amacı, 20. yüzyılın son dönemi ve 21. yüzyılın başlarındaki etkileşimli sanat eserlerinin kompozisyonlarındaki bu oluş ve akıcılık özelliğini engelleyen modern ve hiyerarşik çerçevelerin dışında incelemesini yapmaktır. Aynı zamanda bu çalışma, çoklukların üretimine sanat eserleriyle bakarak, Deleuzeyen kavramların izleyicinin dahiliyetine olan katkılarını sunacaktır.

ANAHTAR KELİMELER: Çokluk, akıcılık, kaçış çizgisi, izleyici katılımı, izleyicinin özgürleşmesi, izleyicinin dahiliyeti, sanat eseri, Gilles Deleuze

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1. INTRODUCTION

This thesis is going to evolve around contemporary art criticism which is meant to be derived from or within the chosen concepts of Gilles Deleuze in context. The aim of this study is to be a reference point for reading the chosen non-conventional contemporary works of art and movements through the writings of Gilles Deleuze. Non-structural and un-framed heterogenic notion of the work of art and its criticism will be investigated by Deleuzian keywords. Outcome of the work is expected to be a contribution to contemporary art criticism, which does not use such terminology and vocabulary to figure out the non-structural form of contemporary art yet. Contribution of the viewer in terms of form, presentation and dissemination of the artwork supply this study densely, and it will show us the perpetual becoming and evolution of the work of art. The focus of the thesis will be mainly rhizomatic thinking in order to develop the multiplicities within the work of art; mingled individual genres, inter-medial art forms, art forms that do not require any definition or resist definitions. By the help of this attempt, deterritorializations of these works and their critique will *not* be done through traditional and conventional references on the work of art and art criticism. There has been done immense innovations on the genres and the aesthetic perception has deeply changed: Contemporary artists[1] began to pursue the multiplicity of genres and of course, the new media. Thus, consulting classical theory of art is definitely not going to resolve the contemporary works of art as such.

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[1] Especially the ones that are going to be presented in the case study section of this thesis.

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.

Marcel Duchamp, Creative Act, 1957

Since the beginning of recognition of power of the arts, many people - including most philosophers, had begun to think about what the very notion of art is about and the surrounding contexts around it. Plato was the first to claim that art is something about the social order (Berleant, 415). He thought that it is kind of a research to achieve a force of rationality within one's self. Besides, others, like Tolstoy for instance, claimed the presence of an ideal vision among the society. Or Plato again, when he presented art as an achievement of a social goal too, but this time to reach an ideal and transcendental notion.

However, in contrast to these early ideas, this thesis is going to focus on art and related frames by considering the artworks as uniquely contributed *becoming*s –which will be defined by Deleuze's terminology in following chapters. It is going to reflect the contribution of artists' free flourishing way of living and contributing to their works. As an example, Joseph Kosuth once had mentioned this formalistic criticism as being an analysis of the physical attributes of particular objects that happen to exist in morphological contexts (Art after Philosophy, p. 854). For him, adding more knowledge or fact to our understanding of the very nature of art is a better way whilst analyzing the work of art. That means within the conventional or formalist criticism, one can

often experience ignorance of the conceptual elements of the work of art, which is basically like missing the spirit of the work of art. Apart from the ideas about achievements, goals and et cetera, artworks do not have any distinct lines to be framed by some concepts all the time[2]. There cannot be any goals if one is talking uniquely and freely about an expression which is built upon a structure and, so, a dead end. Conceptual analysis of an artwork can always be derived from defining *something* but, most important part is that, it must depend on and *vary* with every single viewer. If not, the *one-way* theory will remain the same and the work will not be fertile, will not *become* some*thing*.

> When objects are presented within the context of art (and until recently objects have been used) they are as eligible for aesthetic consideration as are any objects in the world, and an aesthetic consideration of an object existing in the realm of art means that the object's existence or functioning in an art context is irrelevant to the aesthetic judgement.
>
> Joseph Kosuth, p. 854, "Art after Philosophy"

Achievements and goals might only be mentioned whilst talking about a design product and design research. This is exactly why contemporary art criticism is tangential with and / or excludes design and design research discourses. Basic distinctions on aesthetical issues are yet to be (un)fold in contemporary world. Once, Berleant exemplified this conflict as follows:

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[2] By artworks, one can understand and imagine all the works after the date that the Venus of Willendorf was produced. With all due respect to the art historians who resolved and developed criticism upon art works without strict frameworks, this study is going to reveal the contemporary ones in following chapters.

We are often unable to decide where a development belongs - whether, for example, environments are sculpture or architecture; assemblages paintings or sculptures; happenings and performance art theater, painting, or an entirely new art form synthesizing elements of theater, sculpture, dance, painting and music. ..., for we are no longer able to draw the line between design, decoration, and illustration and fine art, or between musical sound and noise.

(1992, p. 416)

As indicated in the quotation above, there are integrations and inter-supplementations between all kinds of aesthetic forms at the moment. Our aesthetic confusion should be fed multiply, remain (the) becoming on-and-on and, moreover, it must give a clue to art criticism that the very source of confusion is contemporary art itself. There are lots of indexes within the notion of contemporary art. Because contemporary art brings people to a functional relation that holds between all the participants in the experience of art: The creative *artist*[3], the *audience*[4], the *art object* –which is in the process of becoming all the time, and / or the *performer*. Plus, it reaffirms the connections and intersections between this experience and, the experience*s* and concerns of people outside the world of art –before being a viewer experiencing the work of art. On the other hand, keeping in mind that design is about defining a problem and solving it whilst thinking about the consequences; then it can be considered as a one way action. Albeit being contributed to common life; it is proper to understand design as being only unidirectional. Design and its research present data about a problem. The product has

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[3] Or the author

[4] Or the beholder, participant, viewer.

always an end at the very moment it is presented to the viewer within design context and assume a utilitarian function. Just because any product has functions that are presented by instructions, it is engaged by the user with the same frequencies without any variations until its expiration time.

Likewise, Berleant mentioned in *The Philosophy of the Visual Arts*, that the new art – contemporary art, must present data about past art with more varied and fertile philosophical theories on art; rather than using traditional principles of discourse, it must have a special art-philosophy to be defined. So, in this manner, the philosophical context is more heterogeneous in contemporary art. It does not have a strict theoretical framework because it does not aim to have a voice on a problem like a design process. Furthermore, according to Baudrillard, contemporary art *becomes* in organs without bodies, flows, molecules, fractals -rather than being of face, glances, human figures or bodies; it *becomes* in every single human sense (2005, 92). If one leaves the pessimistic subjective definition out; most crucial part of Baudrillard's comments on the conspiracy of art is that our relationship with the work of art is on the level of contamination and contagion: one plugs in, *becomes*, absorbs, and immerses him or herself just like in *flows* or networks. That is why beneficial part of this thesis will be to deconstruct the mostly known methods of art criticism upon contemporary art and present a critique with Gilles Deleuze's rhizomatic concepts, which will help to enlighten the readers in a contemporary contribution with an endless improvement; that is a *production* in other terms.

Lastly, this thesis is going to evolve around the work of art and movements like Performance Art, Fluxus, Aktions and the New Media; which contain interplays, multiple genres, inter-actions and diversifications, which are between becomings and becoming themselves in a way. That means the reader will discover different genre of

works that are created by the very same artist[5]. All forms are combined: In addition to the plastic arts, Baudrillard also mentions photography, video, installations and the interactive screens (2005, 94). These art forms contain the act of emancipation, participation and engagement of the viewers, audience etc. *Becomings* among these and the total notion of interactive art –either digital or not; leads one to an interdisciplinary curiosity, which is beneficial for the reader because Gilles Deleuze is already between disciplines and his contexts will lead the reader through the study. Interactive property derives from the acts of the audience in this sense. The works of art let the viewer(s) or the audience to interact with them: They encourage participation, to be engaged with artworks and be emancipated.

If the keywords of this study need to be clarified, *participation* as a word defines the act of taking part and having a share with something. Viewers in an Aktion or a happening participate as musicians, for example as in works of John Cage[6]. The term *emancipation*, on the other hand, is going to be used as a metaphor in this study. Emancipation is basically letting one free him or herself from the restrictions of any action. In previous decades emancipation was being used for the slaves or women who are freed, gained some rights, opportunities that the free men held. So, in this case, the audience and the viewers are the ones who are being set free. Freed audience means that the viewers[7] of contemporary art act very differently than the viewers of 20th century and earlier works of art. They act not as passively, they contribute and claim a role *into* the work of art. Lastly, *engagement* of the audience is all about the actions that they actually perform and have a role during the presentation of the work of art. Engagement is not only a part of just enjoying the work of art but also participating and contributing

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[5] The reason for this will be mentioned in the 3rd chapter.

[6] Detailed information will be given under the related section.

[7] Or the witnesses.

within it too, just like other above mentioned terms. During the engagement, audience may influence the action as in any other interactive work of art. This very influence of all mentioned actions is the key to the "becoming" and the property of the "evolving" of the contemporary works of art.

The reader is kindly invited to keep in mind and be aware of reading this study *not* as a treatise on the history of art. This study can ideally be one of the plateaus of Deleuze and Guattari, as in varied attempts that have been made by many people from varied professions. It can be many things, but should not be labeled and respected as a document on art criticism. Inspiration of writing this piece derived from both my art and design background and the ambition towards linking the works of art with the concepts which Deleuze and Guattari provided.

2. CHOSEN CONCEPTS OF GILLES DELEUZE IN CONTEXT

> Creating concepts is no less difficult than creating new visual or aural combinations, or creating scientific functions. What we have to recognize is that the interplay between the different lines isn't a matter of one monitoring or reflecting other. A discipline that set out to follow a creative movement coming from outside would itself relinquish any creative role.
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> (G.D., 1995, p. 125)

Gilles Deleuze is known with his existential and mostly phenomenological philosophy and with being an anti-rationalist. He was against any classifications, and he was always active, different and rebellious. (Droit, p. 357). He was a philosopher of differences; *differences* as differences (Bogue, 2). The inspiration guided him rapidly as the certainty involved in history of philosophy made him escape -and surprisingly exist in all directions. Philosophy of differences soon guided him to encounter and create various ways of thinking, such as singular points / momentary moments, metastable / intermingling states and nomadic distributions of things. By undermining the linearity of rational thinking and knowledge, Deleuzian thinking provokes *aconceptual* concepts, multiplicities, de-centered / *acentered* notions on existing structures. Deleuze's key concepts may be absorbed through all subjects of human kind, which is because keen themes of his philosophy are all about "production of multiplicities." Because he was questioning the thought of the things and events that are in action, things and events that always move. Then, the production process is the main tool of motivation to create,

found, represent and most importantly in *becoming* –something- in Deleuzian theory. In contradiction to modern philosophy and thoughts of binary oppositions, Deleuze's inspiration is mostly onto what happens *in between*. Contemporary thought for him is no longer an origin as the starting point, but a sort of "putting-into-orbit "(1995, p. 121). The key to be included in contemporary world and its stream is to get into something, instead of being the origin of any effort –i.e. "taking up in the motion of a big wave whilst surfing" in Deleuze's own words.

If there is a definition for the function of Deleuze, says Droit, it is creating concepts and producing thoughts (p. 359). Reality does not lie somewhere waiting to be discovered, the ambition of the human beings for creating reality depends on it. The quotation in the beginning of this chapter summarizes the systematic, hence non-structuralist way of thinking. Creating new concepts is not the absolute aim of philosophy. Set of concepts has to relate circumstances rather than essences (1995, p. 32). That brings the urgency of creating and inventing rather than turning up ready-made. As can be seen, Deleuze is always passionate about being alive; being in progress and process, taking shapes and so on. With Guattari, he had tried to investigate the linkages between the *plateaus* and their mutations in *A Thousand Plateaus*. ATP[8] is a book that has no object (D&G, p. 4). The book mainly focuses on the unique actions rather than the existence of anything. The authors develop an approach to surprising experiences to the concrete periods (or durations) rather than abstract ones. According to the authors, the word *plateau* metaphorically means a combination which tries to build an intensive state of thought with disparate elements. That is why one cannot speak of homogeneity. Each plateau represents a section –a chapter of the book about the concepts of Deleuze and Guattari. The book is not constituted upon chronology, to give an instant example. Plateau as the term is derived from an essay by Gregory Bateson on Balinese culture

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[8] Abbreviation for the book: *A Thousand Plateaus.*

(D&G, p. xiv). Bateson has indicated that the plateau is the pitch where the activities' implications of any situation or state can be brought. Supposedly, the thought of Deleuze and Guattari mainly *becomes* on an open system, without blockages and restrictions. This system is woven around interdisciplinary contexts, which are presented by *non-arborescent* lines; which leads the reader to "*rhizomic structure*" (this thesis' theoretical framework).

Going further on *A Thousand Plateaus,* Emerling claims in "Theory for Art History", that Deleuze and Guattari presented their work as a book of non-authority, non-tradition, non-hierarchy. However, one may say that the priority of Deleuzian concepts is upon multiplicities and on their origin, a polyvalent concept; which is called the *rhizomatic[9] structure* mentioned before. Not *becoming* hierarchically and not building the thoughts on barriers and territories are some of the primary targets of rhizomatic thinking.

Rhizomatic thinking leads one to dispense with the ancient thought of linear unity of knowledge. Linear unity of knowledge had developed itself since the beginning of history of science and thought. According to Foucault, the emergence and the great expectations about providing pure reasoning and providing evidence of a state of mind lead us to this empirical thought (1992, p. x). The deep search for analysis of all human related subjects and their consequences were the very reasons for empirical thinking. However, the progress of these discoveries and formulations of problems were obstacles to reveal the *positive unconscious of knowledge -* in Foucault's words.

In this part of the chapter, notion of the breaking barriers and following non-structuralist path(s) will be the guide for the readers to catch the peculiarity and importance of classical thought's obstructions in every single discourse; which can be

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[9] Both rhizomatic and rhizomic may be used in terminology, it is a matter of preference or priority. Not to let the reader be lost in the conceptual structure of the reading, only the term ''rhizomatic'' is going to be used.

any topic on science, politics, language and et cetera. As can be understood, linear unity of knowledge was the main obstacle for developing, growing and becoming in thinking. Foucault's diagnosis on structuralist thinking affirms the eluding action of structuralism. Even the aim here is not all about deconstructing structuralism, the obvious essence of resisting and disturbing one-directional growth of former philosophical levels were not enough to dissolve the divisions and frontiers of discourses. Foucault's phrase *positive unconsciousness of knowledge* was the first philosophical strike upon the systematized considerations till today. His work, *Les Mots et Les Choses* (The Order of Things, 1966) presents this strike with the reflections of changes among routine empirical thinking. The rigorous insistence on using the word 'change' makes it clearer while mentioning the transactions in the large scope of the discourses. For Foucault, changes did not occur on the same level within a particular science -whilst on the parallel; new concepts were building up, new propositions were produced in linguistics, new facts isolated and so on (1992, p. xiii). These new things did not follow the same route; but according to Foucault, they developed new fields of study which were unfortunately mostly invisible at the beginning:

> It seemed to me, therefore, that all these changes should not be treated at the same level, or be made to culminate at a single point, as is sometimes done, or be attributed to the genius of an individual, or a new collective spirit, or even to the *fecundity* of a single discovery; that it would be better to respect such *differences,* even to try to grasp them in their specificity. (1992, p. xiii)

As can be seen, the first light in respect to combinations, transactions, variability and multiplicities was shed by Foucault. That brings us to non-beneficial side effect of

linearity of knowledge then. Producing and becoming (something) whilst being off the frame(s) of systematic regularities are the key actions towards exploring scientific discourses, neither from the perspective of the viewers who are speaking, nor from the point of view of the formal structures of what they are saying, but from the point of view of the rules that come to the scene (D&G, 1992, p. xiv). In other words, phenomenological approach leads the way to find the varied possibilities to reach the transcendental explanations and consciousness, with different levels and methods – without being systematized, taking a role in a flow of concepts and context.

The concept of *multiplicity* and multiplicities are brought to stage by Deleuze and Guattari in order to break these mentioned formal structures. Multiplicity is created to help escape dialectics and abstract oppositions, succeeding in conceiving the multiple in pure state, ceasing to treat it as a numerical fragment of a lost unity or totality or as the organic element of unity and totality (ibid, p. 32). Multiplicities consist of too many properties within their intermingling types[10]. There are suitable adjectives to define and paint a certain picture of multiplicities. A multiplicity can be extensive, divisible, molar, unifiable, totalizable, organizable; conscious or preconscious; libidinal, unconscious, molecular, intensive and so on. Multiplicities are assemblages that contain the set of statements corresponding to a *complex*. Deleuze mentioned that the unconscious "produces" as though it is a kind of mechanism that produces other mechanisms, just like in a multiplicity –or it is alright to say that multiplicity is a mechanism (Guattari, 2007)[11]. In addition, Deleuze and Guattari also preferred to refer to multiplicity by the lines and dimensions it encompasses in 'intension', rather than by referring to it by the elements that compose it in 'extension' or by the characteristics

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[10] For Deleuze and Guattari, there are arborescent and rhizomatic multiplicities, macro and micro multiplicities; molecular machines and molar machines and so on.

[11] This unconscious thing related to the creativity is going to be released within Chapter 3.

that compose it in 'comprehension' (ibid, p. 245). Being momentary is another property of multiplicities. Not having a central borderline enables a multiplicity to have an enveloping line that constitutes all the lines and dimensions of a multiplicity at a given moment and this makes the multiplicity change its nature – and become. A multiplicity has to change its nature[12] in order to lose or gain dimension. All the heterogeneous elements compose a multiplicity of becoming. In that manner, multiplicities are always continually transforming themselves into each other, crossing over into each other.

> Since its variations and dimensions are immanent to it, it amounts to the same thing to say that each multiplicity is already composed of heterogeneous terms in symbiosis, and that a multiplicity is continually transforming itself to a string of other multiplicities, according to its thresholds and doors (*D&G, 1992*, p.249).

By nature, Foucault was a structuralist. In other words -maybe with the exact words- he was interested in *the order of things.* He believed that nature is itself a trace of every single thing we experience during life. There are no such things as leaps or empty spaces between things according to him, everything is adjacent. Foucault uses a quote from Charles Bonnet, who claims that there are no leaps in nature too. He continues to question whether there was an empty space between any two beings, what reason would there be for proceeding from the one to the other. Claiming that there is no separation of any being; one being cannot be above and below the others (Foucault, p. 160). An example to this introductory overview of nature's intermingling might be given by Michel Adanson as quoted by Foucault. Adanson basically writes about the

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[12] Which is the becoming itself.

chance which brought a confused mingling of beings together; such as gold. Gold is mixed with another metal, with stone, with earth. As violet grows side by side with an oak, or as plants grow in the deep waters too (Foucault, 161). The holistic idea is that the mixture / intermingling property / multiplicities are indeed so general and so multifarious that they appear to be one of nature's laws.

2. 1. RHIZOMATIC THINKING AND LINE OF FLIGHT THEORY

For Deleuze, as mentioned in the main chapter, philosophy is neither thinking nor a communication. It is the very notion of creating concepts, or basically a *creation* (Droit, p.369). He always defends the continuous-creation of fresh new concepts. These new concepts can only be derived from the actions and *becoming* –which is going to be defined in the following paragraphs. *Becoming* is the main part of this chapter as it is derived from the line of flight in every single action. It is a mistake to think of the Deleuzian thought as if there is a need to move these concepts to a specific coordination within the space. Hence, everything is in an action without caring to give any notice that they are.

When it comes to the *rhizome*, it is a term for the network of beings or elements. It has been initially referred to as defining a specific form of object of thought, apart from its biological meaning. Deleuze's thought of *practicing* the variables and differences gave birth to the very concept of rhizome. Whilst Foucault was encountering nature's hierarchy, he had grouped ways of thinking beginning from the earth's origin and its evolution in biological terms. At a certain point, he claims that the last destination on morphology of thinking is a structure which Hermann invented. Hermann's aim was to

constitute "… a three dimensional model composed of threads, all starting from a common point of origin, separating from one another, 'spreading out through a very great number of lateral branches' , then coming together again" (Foucault, 163). Although defining the structure by literal means, Hermann has come close to draw a rough picture of rhizome among other philosophers, which Foucault presented in the Order of Things. The reason to start with Foucault here is to point out the unintended though partially structuralist thinking method which is the origin for rhizomatic thinking.

With its percept of polyvalence, rhizomatic thinking is the origin of heterogeneity of ambivalent thoughts, acts, sayings, creations and so on. Any point of a rhizome can be connected to any other, and must be connected (D&G, 1992). As mentioned above, there cannot be any structural ground whilst talking about the rhizome. There are no points or positions in a rhizome, which may be found in a structure, tree or root. So, if the origin of thoughts has no fixed points; then it has non-consistent variables. These variables lead one to think about the "thing" which destroys the territoriality of any rhizome –which is non-sense because there are no territories within a rhizome.

Rhizome is addressed as the very nature of multiplicities and their elements by Deleuze and Guattari. Regarding the multiplicities, each single element ceaselessly varies and alters its distance in relation to other elements. And these distances are meant to be indivisible, in other words, they are not divisible below and above a certain threshold, they cannot increase or diminish without their elements changing in nature (D&G, p.31).

All rhizomes have to connect each and any other, which is why all rhizomes have an abstract line; a connector, a natural bounder which can be about any subject: It is the

common existentiality of every other rhizome; the *line-of-flight[13]*. Deleuze and Guattari refer to the relationship between rhizome and line of flight as follows:

> A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines. ... There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome. These lines tie back to one another.
>
> A Thousand Plateaus, p.9

One cannot see any dominant element which rules or authorizes these abstract concepts. Rhizome's heterogeneous becoming –not being, makes its deterritorialization as if it is *interbeing*, as if it is between things: It origin(ate)s itself without a start and an end, as if it is always in a *flow.*

While exploring Kafka's rhizomatic writing machine through Deleuze and Guattari, Ronald Bogue defines the line of flight as an overdetermined expression which, besides bearing the sense of *line of least resistance*, *a point of leakage* and *diverging-line*; a term for real or imaginary lines which converge on the vanishing-point in a perspective drawing (Bogue, 110). Insisting on Deleuze and Guattari's focus as being far from conventional, Bogue indicates that rhizomes are non-hierarchical, horizontal multiplicities which cannot be subsumed within a unified structure, whose components form random, unregulated networks in which any element may be linked or connected with some other element in any time (Bogue, 107). One, hereby, might disagree with Bogue about the rhizome and its horizontality. Deleuze or Guattari have never indicated that rhizome is either horizontal or vertical. According to their theory, it is a

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[13] *Ligne de fuite* (Fr.)

moving network full of line of flights; which connect momentarily and have random multiplicities within. Although it is exactly right to say that rhizomes have nothing to do with hierarchy and arborescence, specifying their three dimensional property would be enough to draw a rough picture. Rendering a rhizome with a moving identity -as itself, makes it the very connection of multiplicities of movement, which is a transforming thing: a becoming state of this connection that lines of flight have then. If one defines gradually; a line of flight always takes off from a rhizome, a rhizome always consists of multiplicities. Accordingly, an evolving and transforming action is always on its way to become something, or the contents of rhizome always have somewhere to go in order to *become* something.

2. 2. ART AND BECOMING

"They have seen something in life that is too much for anyone, too much for themselves."

Deleuze and Guattari, *What Is Philosophy?,* p. 172

Damian Sutton quoted this sentence in his book titled "Deleuze Refreamed" in order to emphasize the immanence of the art within the flows of artworks. Questioning the philosophical existence of the art, Sutton found out that art is not precisely philosophy; however, it has the capacity to create and shape the concepts that are handled by philosophy (Sutton, 65). Art proposes shapes and figures to these problems which philosophy offers or presents. And it does so by the help of percepts and affects that Deleuze and Guattari presented as sensations whilst experiencing the work of art.

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Percepts are the pure sensations in art that are articulated by the *manipulation of materials into language and expression* and, affects are the *employment of language and shared cultural meaning* (Sutton & Martin-Jones). Together they build a *bloc of sensation*, which is individual and specific upon the viewer / audience. Plus, there is a possibility of a becoming of intersection between the percepts and the affects. However, they may *become* regardless of the artists' initial efforts or aims built upon their works of art.

Properties of percepts and affects depend upon variable criteria. Nicolas Baurriaud's definition of art treats it as a construction of concepts by the help of percepts and affects, aimed at knowledge of the world (Relational Aesthetics, p. 101). This is why Bourriaud's ideas are in opposition to Deleuze and Guattari's. Bourriaud claims that there should be more necessary definitions and arrangements upon the concepts of *percept* and *affect* in order not to limit the art work and perceive it fully. For him, there is an existence of differing planes of knowledge which creates a paradigm accordingly. Bourriaud presents the aesthetics as a paradigm, which is a flexible agency (p.95). He releases the work of art's *being in an endless progress* and claims that the only thing that matters is this being. In addition to this, one can say that this property of being in progress makes the works of art release the author from controlling the way the audience will react at the moment of witnessing the work. Just like in painting and literature, Bourriaud puts forward the idea that the areas within which the task of each concrete performance is to evolve, innovate and stimulate forward-looking perspectives are also not claimed by guaranteed theoretical foundations or the authority of a group, school, etc (p. 96). So in a Deleuzoguattarian way, the art is about forming, inventing and manufacturing concepts as mentioned above.

> Formalist criticism is no more than an analysis of the physical attributes of particular objects that happen to exist in a morphological context. But this doesn't add any knowledge (or facts) to our understanding of the nature or function of art. And neither does it comment on whether or not the objects analyzed are even works of art, in that formalist critics always bypass the conceptual element in works of art. Exactly why they don't comment on the conceptual element in works of art is precisely because formalist art is only art by virtue of its resemblance to earlier works of art. It's a mindless art.
>
> Joseph Kosuth, p. 855, "Art after Philosophy"

Being in progress, the work of art can never be called a "passively representative image," according to Guattari as well. Bourriaud summarized this dictum by referring the works of art as products (p. 99). Beholder is the creative linkage of this product then. He or she just releases his or her own mysteries within the mind whilst experiencing the artwork. A line-of-flight occurs without any notice, and it becomes another rhizomatic multiplicity within the minds of the beholders at this very moment of experience then. There will always be a difference between the plans of the artist / author and the resulting effect of the work of art. In fact, this should be the key to the immanence of the artists upon the becoming phase of their creative roles. Then, co-authors[14] are the ones who make an artwork an artwork. Artists are not aware of what kind of becoming they have caused in the audience's minds, and they can never be able to be aware of such a thing. Because the lines of flight are inevitable, there is always one line flying from a multiplicity and create another multiplicity. Witnessing it might be a bit difficult, however, it might be enjoyable to watch the audience and witness

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[14] All those plugged-in to the works of art are the art beholders as participators and audience.

their reactions to the works of art. One can say that this property of "flow" is the main character in all types of contemporary art. Metaphorically, Bourriaud visualizes it by referring to the unpredictable reactions of the audience as the *creators of new vanishing points* (p.100). For him, every single beholder has his or her own ingredients of subjectivity upon the work of art. That is why one can call the moments of experiencing as *becoming lines of flight*. To summarize, Baurriaud is right to the bone that art does not depend on a specific category of human activity, there is always a becoming and evolving act whilst participating and gazing at the work of art. Contemporary art [15] has the same character: Instead of treating or perceiving the works of art as stagnant traditional masterpieces, one should experience them as works or products in progress and continuum.

Momentarily speaking, in the condition of becoming there is always a line of flight that exists in any system, structure, object etc. Basically, becoming is the movement by which the line frees itself from a point. As indicated in the previous chapter, the rhizome as the opposite of arborescence, breaks itself away from the arborescence, which means that it is in the phase of becoming. And this can only be done by the help of the line of flight, which one can call a transversal line that moves away in order to deterritorialize and become.

> A line of becoming is not defined by points that it connects, or by points that compose it; on the contrary, it passes *between* points, it comes up *through the middle*, it runs perpendicular to the points first perceived, transversally to the localizable relation to distant or contiguous points.
>
> A Thousand Plateaus, p.293

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[15] One can refer to contemporary art as art of the present day, as Bourriaud does. But, here in this thesis, it mostly refers to works realized in the period between the Fluxus movement and the present.

Collaboration with Guattari made Deleuze diversified in terms of the variety of the subjects he had been studying. The shift throughout his works and statements are subtle. Consequently, to him, there were no fixed and sedentary boundaries on a territory, but nomadic tribes and thoughts occupy a space to the extent of their capabilities and then move on (Bogue, 10). This brings one face to face with a multiplicity. A thing, a being, a territory can never be the same. They always go through metamorphosis; non-stop. A territory can never be still, it evolves around so many things and drifts, changes its structure, *become* something. Each thing, each tribe, each being becomes more itself more than the other. In short, a multiplicity can never be the same multiplicity. This act of the process, the outcome, the evolution or the deviation is un-predictable. Between each territory, between each multiplicity; there is a continous becoming: a drifting flux, a chance of divagation, parallel migrations, clandestine interactions and so on (Bogue, 11)

In relation to art, Deleuze did indicate some examples of objects of thought from the paintings of Paul Klee and Claude Monet. He suggests that the line and the colors always exist in the painting and do not have an origin; they stay right there somewhere in the middle. Speaking about the abstractness of depth and the perspective corporation within a painting, Deleuze uses a quotation which states that Kandinsky did not paint things; he rather painted *between* things (D&G, p. 298). Lines of flight as perspective lines are far from representing depth; they invent the possibility of such a representation at a given moment. In terms of depth-of-the-work, a painting works differently, when compared to photographs. The camera obscura captures one's mimic and expression momentarily, mediates it through paper or a surface. However, unlike the camera obscura, paintings do not only resemble the depth and perspective of the space and objects. Painters themselves become and evolve whilst painting on the

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canvas. Perspective and depth are the reterritorialization of lines of flight, which are the mediators to carry the painting further. Reterritorialization is not the opposite of deterritorialization (Buchanan, 144). One can raise the other spontaneously, but they cannot be a binary pair. Lines of flight within a painting give birth to creative lines, various perspectives, floating; and they are truly abstract with all their creative functions. To summarize, within a painting, breaking free from a moment is only done by what is in the middle of the painting and the canvas, the moment of creation or the initial brush stroke. Certain lines of flight exist only for the moment of the capture then.

> Becoming is a rhizome, not a classificatory or genealogical tree. Becoming is certainly no imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing a filiation or producing through filiation. Becoming is a verb with a consistency all its own, it does not reduce to, or lead back to, "appearing", "being", "equaling" or "producing".
>
> (D&G, p.239)

Mentioning the theory of territory will be appropriate at this point. Territoriality is not a spatial concept; it is about the people and their extensional relations, rather than the issues of location. In this manner, if one thinks about the very moment one experiences the work of art; a painting, a sculpture, or a photograph; during the seconds the viewer gazes at the work of art, he or she would find him or herself experiencing certain deterritorializations too. Within a second maybe, the viewer is likely to engage the ideas of thousand different things, just like finding ourselves in *A Thousand Plateaus*. Deterritorialization can be thought of as a one-shot event, whereas it is also an on-going, continuous process without anything to be caused (Buchanan, 145). Nothing

may cause a deterritorialization because this act derives from the work of art's nature itself. It is senseless to mention and underline a derivation of deterritorialization; even before uttering the words there will be new lines of flight deterritorialized.

Becoming in art is brought to the fore by the continual and insistent change within the social life then. It always existed, not yet spoken about though. Deleuze's works made his readers be more aware of this continual change, as Sutton mentions (Sutton, 124). In fact, works of art address the great changes in the situations (Sutton, 125). The main issue is to recognize the non-spoken existence of the *bloc of sensations* that a work of art lets one[16] to feel.

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[16] The viewer, audience, participant and such.

3. THE WORK OF ART IN ITS DELEUZIAN RESOLUTIONS

The cases and works to be studied in this thesis basically focus on contemporary art since 1960's. Because of the sudden and fundamental changes in society in this era, the art – *intermedial* contemporary art reflects a cult concept within itself. As mentioned earlier in the introduction, contemporary art became much more different than the conventional art form: because it had no place in the traditional discourses of art, it was largely ignored (ZKM, 7)[17]. However, it has gained the public interest suddenly and unexpectedly, and, became and remained popular with its extreme unusual limits. It is obvious that the very principle of the contemporary works of art can be read as encouraging the public to approach the spirit of contemporary art and its chaotic expansion of genres, categories and multiplicity of forms of communication. The people who are mentioned in this context can be called beholders, viewers, participants, the audience and such. Because contemporary art as such leads one to emancipation, to engage with and participate in the work; the designations referring to the experiencing public may be variable.

When one hears the word *audience,* he or she can relate the term with the passive role of the spectators in theater or cinema. However most of the contemporary and convenient definitions of "audience" should lead one to imagine a crowd of people experiencing a performance[18] which will release them from the passive role and act

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[17] ZKM is the abbreviation for *Zentrum für Kunst und Medientechnologie* Karlsruhe (Center for Art and Media Technologies), which is the pioneer of cultural institutions that focus on new media works throughout the world. It is consisted of independent curators and design institutes. In this study, the reader will encounter several times with this abbreviation.

[18] These performances can be musical, theatrical or both.

within this performance by time. In this case the audience view the work as long as they wish and then set themselves free in order to *activate* the work in a certain way. So the passivity for both the audience and the work ends at that point, speaking for this scenario. Becoming takes the stage, whereas before, it was hidden in the minds of the audience.

The word *viewer* on the other hand, can be treated equally with *beholder*. Beholders and viewers in older times were the ones who experienced the passivity and the stance that a work of art had created. Needless to say the lack of interaction and communication causes this presence of passiveness. For the contemporary world of art, viewer and beholder would be referred to as the people who are passively experiencing the works. Just like in Yves Klein's nude-painting performances; viewers only watch and enjoy these performances.

The most efficient word in the case of interactive contemporary works is, obviously, the *participant*. It reflects the individual action of *plugging-in* to the work of art that visually pushes the start button of becoming[19]. As the works of art are gaining more meaning when they are active by the co-authorizing and feedback of the participants, this participation happens to be the main principle of the interaction. *Plugging-in* theory is basically about the act of being involved in the activation of the works. Participants include the viewers, beholders, audience, but at the top of this list there is the "users": The activators, who catalyze the evolution of the work of art and let it become something else. Rather than the other designations, reader will encounter the word "participant" frequently in this study.

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[19] It visually does so because as any viewer experiences the work, the becoming has already started

... Here, the viewer can (indeed, must) choose *his own points of view, his own connections, his own directions*, and can detect, behind each individual configuration, other possible forms that coexist while excluding one another in an ongoing relationship of mutual exclusion and implication.

Umberto Eco (1989, p. 86)

This chapter aims to reveal the heterogenic and un-framed essence of the intermedial contemporary art forms within certain chosen movements. Several writers and /or critics in art history frame contemporary art as listed in chapters below, on the other hand, some do not. According to Eco as quoted in *The Open Work,* the field of the contemporary art deconstructs the 'form' as a grave, in opposition to the formalism of classical art. Contemporary art –which Eco refers to as *informal art*, has the flexible version of intermedial forms which allows the viewer many possibilities (Eco, 855). It presents the form with many possibilities to let the plugged-in participant have his or her own multiplicities. Chosen movements are the keystones of the contemporary art's evolution through time for approximately the last fifty years. An artist may be investigated under different genres – sub-chapters, *because this study is about the contemporary works of art, not the contemporary artists individually*. Labeling the artists with only one genre is not quite suitable for the discussion at hand. Even though labeling is not welcomed, chapters of genres have a list of artists, so that the reader can match the name and the non-belonging works of art together. Chosen works of art are the ones which take place in sources surveying the recent history of art. *Most importantly, the main point to underline in this thesis will not be the individual works of*

art: The role of the active and passive situations of the beholders and the ramifications of these situations are the so-called metaphoric mirrors, upon which the chosen contemporary artworks reveal their reciprocal identity.

As the prospective works of art have a multiplicity of genres within themselves, the artists also evolve like these works through time. Till today, there have been developments of new technologies, contents and forms of reception. Just as in the very essence of the contemporary art, artists are in a state of flux: Contributions upon the art forms may change due to variable parameters, which show that the lines-of-flights are the nature of this genre. Contemporary art genre has a provisional working title (ZKM, 7). Indeterminacy and the chance factor in the interaction between the viewer and the artist is the main concept that lies beneath the works of art. All the genres that are going to be highlighted, namely Fluxus, performance art, media art, actions, happenings have the same subtitles in that manner. This leads one to think that being provisional and evolving has something to do with Deleuzian concepts. That is why this chapter is going to present the works and their Deleuzian resolutions. All the discourses from now on is going to present an *open work* in principle because of the state of flux and its clear existence in intermedial contemporary art forms. Most importantly, the reader must always remind him or herself that the originality of a work of art[20] is always directly related with the processes or the usage of the audience.

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[20] *Interactive* work of art

3.   1. THE PASSIVE AUDIENCE AND ITS ROLE

Perhaps the basic idea is this: the unconscious is "productive."

Gilles Deleuze, *Chaosmosis,* Felix Guattari, p. 53

Acting passively among an audience may naturally lead one to think as if the "activeness" is a must. However, this is not the case whilst talking about passiveness. Passivity is acting without senses – just as in touching, smelling, and tasting. It is just the witnessing of some action going on in the scene. Mostly by only having a role of a spectator, the actions to be seen are called *performances* of all kind. By passively witnessing, the audience faces a kind of emancipation towards the most conceptual and formal ideas in forms of gestures and expressions that are not derived from the conventional art forms. Mediator for this derivation is the performer or the performing group.

Performance means the presentation of music, dance, poetry, theater, architecture[21], video, narration, painting or the combination of all mentioned types performed or appealed in front of a group of people or a crowd. The place of the act can either be a formal public space as a museum, a gallery or a theater stage or an alternative space as a street corner or a café (Goldberg, p. 8). The performance may take a few minutes or days and there may not be a script to be followed. But of course there are possibilities of well-planned, structured or designed performances that have been thought for days

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[21] Roselee Goldberg once referred the performance art as an architectural form to let it emancipate from the associated labels. (Performance Art: From Futurism to the Present, p.9)

or months. Through an in-depth reading of contemporary art, one may find out sooner or later that art critics have been prone to portray performance art in a more detailed manner compared to the other genres. This is most likely because the definition of each performance depends only upon the performer or the artist. Artists from several genres –like Cubists or Minimalists, have turned to *performance* as a way of indicating new directions: So the performance art may be called avant avant-garde since it is an open-ended medium with endless variables (Goldberg, p. 7,9). This uncertainty is due to the fact that there were no definitions of Happenings and Fluxus in terms of official manifestoes and programs held. Trying to define Performance Art with certain, easy and precise words or frames would defy its very nature.

On the other hand speaking of *active artist versus passive* audience, according to Allan Kaprow, Happenings are action collages which are completed and perceived within different time periods and places; and these actions have no fixed meaning for the artist (Sanat Dünyamız, p. 71). These art practices are all associated with the spontaneous forms which occur by the varying participation of the audience: Improvisations. These improvisations created different scenarios and made the performance a one-time event. The artists under this title can be listed as Vito Acconci, Laurie Anderson, Eleanor Antin, Anna Banana, Chris Burden, Eric Bogosian, Mike Parr, Scott Burton, Robert Wilson, Rebecca Horn, Suzanne Lacy, Tom Marioni, Tim Miller and yet others. The presentation of the performance art is basically a one-time demonstration of the artist's idea or concept, either spontaneous or planned. These demonstrations can be pantomimes, short theater plays, dance or music on a stage, sometimes with several props and furniture. One can get the basic intention of the Performance Artists from the hey-days of the genre, by investigating the easy-access of the art world of the public and its interest to it. There is an open-ended nature within this genre which lets its passive audience witness the variety of endless intermingling art forms. Like any other

contemporary art form which passive and active relationships are underlined, performance art also has duration of developing and becoming. One can neither start from only one certain point nor conclude the topic of this genre with a definite conclusion. Because the audience is continuously evolving, they are either passive or active.

> Since its variations and dimensions are immanent to it, it amounts to the same thing to say that each multiplicity is already composed of heterogeneous terms in symbiosis, and that a multiplicity is continually transforming itself to a string of other multiplicities, according to its thresholds and doors.

> (D&G, p.249)

As mentioned here by Deleuze and Guattari; lines of flight lead anything or anyone to variable multiplicities, they open new doors. Between each territory of the multiplicities, there is a continuous becoming. A multiplicity can never be the same multiplicity. There is an evolving action that goes on and on, a *flux,* in other terms. Before associating ourselves freely with the art forms that have passive audience, there might be found lots of examples to lines of flight within Performance Artists' works. The "Following Piece" by Vito Acconci in 1969, might shed light to such actions **(Fig. 1)**. This piece is one of the artist's earlier works, which is introspective in comparison to his other works, as Goldberg indicates (1988, p. 156). Basic idea is choosing a person who passes-by in the street or any location by chance. Till this chosen person disappears and enters a private place like a home or an office, where Acconci could not enter, the artist follows him or her. People were unaware of the situation so it was invisible or in other terms; people were passively included to the work of art. This act

could take a few minutes or a few hours, the parameter is that the followed reaches the destination where he or she is inside –it can be a car, a restaurant.

Figure 1 . *Following Piece* by Vito Acconci, 1969

Another example from Vito Acconci is the "Proximity Piece" (1970) which is quite like the previously mentioned work. Here, Acconci wandered in *Software* exhibition at the Jewish Museum in New York for 52 days and tracked the people by invading their personal spaces whilst staring at a painting or an artwork. Acconci documented the action with photographs: So one can claim that there is a two way gaze in this piece, that the visitors were not aware they are part of another work of art –Acconci's.

Both examples shed light on the fact that the line of flight becomes another multiplicity when the chase is over by going private. When the art historian Anne Wagner tries to find the answers to the questions like "*How might the artist intersect with a public*?" and "*Would the public itself find the artist perhaps*?" she mentiones that the mutual dependence is the logic of this tracking game of Acconci's (2000, p. 63). Being blind to this role as the followed object is the ignorance itself within the artwork, albeit not-

being a viewer. Besides this unilateral targeted action of Acconci, Wagner also indicated that the affect upon the audience is "*to summon you into the present moment, as an audienmede[22], and sometimes, under selected circumstances, to make you all too conscious of the fact*" (2000, p. 69). So, in any case, the performances are double or more sided, where the performer and the viewers are locked ephemerally in Wagner's terms.

> Spectatorship is not the passivity that has to be turned into activity. It is our normal situation. We learn and teach, we act and know as spectators who link what they see with what they have seen and told, done and dreamt. There is not privileged medium as there is no privileged starting point.

<div align="right">Jaqcues Ranciére, Emancipated Spectator (2004)</div>

Ranciére argues that the opposition of "active" and "passive" is riddled with presuppositions about looking and knowing, watching and acting, appearance and reality. This is because the binary opposition of active / passive always ends up dividing a population into those with capacity on one side, and those with incapacity on the other. He drew a new perspective through the knowledge about the spectatorship this way.

Unlike the works of art by Vito Acconci which mainly reflects the *unawareness of the participant,* passivity may occur in the negative side of this awareness. Visitors may become participants in such a way that they complete the work of art. In fact, as mentioned in many ways before, contemporary artists after 1960s aimed at the idea of

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[22] Audio made.

"*completion* by the visitor" intentionally or not. There can be found variable ways to do this completion. Peter Campus was one of these who created an aura with his installations that a visitor is very welcome to join the artwork, because without them, the work does not exist in a certain way. Or, in Deleuzian terms, *becoming* may not be activated through the visitor. "Door" by Campus reflect this thought of activating **(Fig. 2)**. Basically the *Door* lets the visitor inside an enclosed space where a video screening installation on the walls is going on, and make this visitor confront his or her own image. Tanya Zimbardo claims that the work provokes the questioning behaviour of ourselves with our image and the relationship between its absence and presence of it (Frieling, p. 125). The live-generated image in the video installation dissapears when the visitor enters the room. Here in the work, Campus emphasizes that one can never gain the same perspective of his or her own image as others do with our image.

Figure 2. *Door* by Peter Campus, 1975 (Closed-circuit color video installation)

Peter Campus has been complemented by his ability of using the video camera to draw viewers' attention directly to the field of the work, often folding the time of perception

onto the time of the video through its capacity for immediate transmission (Foster, Krauss, R., Bois, Buchloh, p. 655). Fricke mentions the style of producing works of art by Peter Campus was similar to Joan Jones'. He claims that they were more into the "question-ability" side of their personas (2005, p. 607). This questioning aura may be experienced by looking at the work titled *Mirror Piece II* **(Fig. 3)** by Joan Jones. Here the space is illusory with fragmented mirrors so the participants of the performance feel their continuous repositioning through the performance and question the notion of space. Fricke defines the performance by underlining the tension between the precision of the image -images of the participants flowing through the space by the help of the moving mirror, and the loss through the transit –ungraspibility of the constant-figure of the participants. In my opinion, here Jones unintentionally made the flux and/or flowing reflections which can be the main lines-of-flight that led one to question and think and/or feel more about the presence and absence –or any other negative positive imbalance that affects the participants who catches their images slightly for a moment[23].
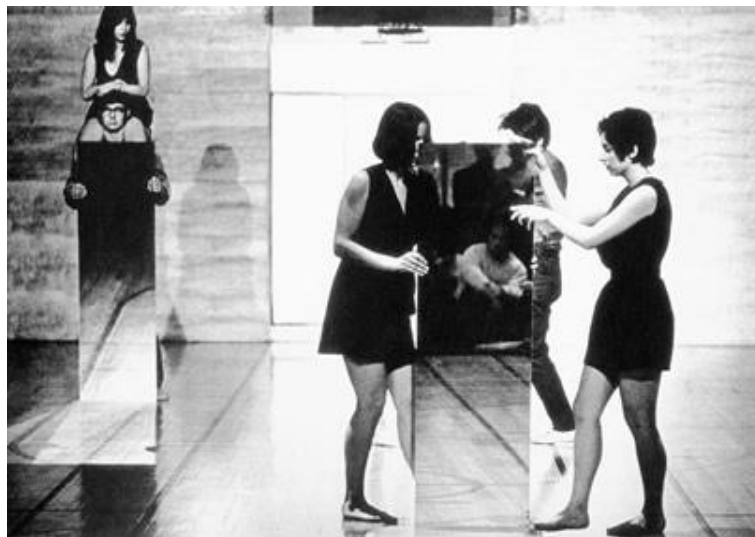
Figure 3. *Mirror Piece II* by Joan Jones, 1970

[23] As can be predicted, the word 'moment' cannot be defined in general terms, all participants have their own sense of time: Just like with their own *becoming*s.

Thinking about space-time and the physical behaviour of the human beings within a space included in a work of art, Dan Graham was one of the pioneers of the kind of experiences throughout the contemporary art world. Observation of the perception with participation was the main field of Graham's work. One of his performances titled *Performer/Audience/Mirror* is the well-known sample for this kind of reflected-determination **(Fig. 4)**. Here Graham faces the audience with a mirrored-wall on his back. This disposition of the audience let them to be aware of their presence whilst experiencing a performance: A self-conscious state on the audience in other words. The content of the performance is basically about Graham telling about the external features and behaviors of the audience to them, describing them what they look like (acting as a mirror per se), and then turning his back to the audience and facing the mirror whilst telling his own features plus the audience's image as reflected in the mirror. By these literal pictures that Graham tells, he moves away from the gap between the audience and himself and decreases the distance of contact by describing them about themselves: He encourages the audience by employing their own image. However, this seems like a repeating action every time he turns back and forth from the mirror. Hence, for Deleuze, repetition is considered to be the unconscious of representation (Howell, 1999). For Fricke, this piece emphasizes the commonly shared present moment, with delayed observations and instant visual perception (2005, p. 122). Howell's interpretation for this is that Dan Graham comes from the tradition that would break down illusions and present things as they already are (1999, p. 203). Although being passive, the completion of the work here is also achieved by the existence of the audience. In other words, the work of art is based on "having passive participants" so that it can be a whole.

Figure 4 . *Performer/Audience/Mirror* by Dan Graham, 1977

Graham summarizes the work with following words:

> "Through the use of the mirror, the audience is able to instantaneously perceive itself as a public mass – as a unity, offsetting its definition by the performer. The audience sees itself reflected by the mirror instantly, while the performer's comments are slightly delayed. First, a person in the audience sees himself "objectively" (perceived) by himself, next he hears himself described "objectively" (subjectively) in terms of the performer's perception."

3. 2. ARTIST-VIEWER INTERACTION: ACTIVE WORKS

As mentioned earlier in the section on passive audience; Fluxus, Happenings and Aktion(s)[24] do not have a certain definition to speak on like Performance works. These genres and / or movements are also open-ended terms because the style of the presentation of the works can be found in varied ways that one can call intermingling media. Practitioners of these genres mostly tried to distribute a more *open idea* of instruction in the artistic context (The Art of Participation, p. 39). This open idea will

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[24] Some may call them ''Actions'' but the word *Aktion* is derived from its German essense.

lead the reader through the lines-of-flight in many examples in this chapter, by gazing through the activeness of the participants, audience and / or visitors etc.

First to mention, the word *flux*[25] directly addresses the indeterminant, flowing and changing property of this genre and its etymologic derivation. It has its own resonance within itself as Hal Foster stated in 'Art Since 1900' (p. 456). Believing that *everything is in a flux and everything flows* basically reflects the thought of becoming and merging for lines-of-flight within every single action. To express the connotations of flow and fusion, George Maciunas initially named the emerging tendency as Fluxus. The media of Fluxus were mostly the mixture of mass media and the popular culture: Musical compositions and scores, street performances and shows, events, publications were amongst these wide range of media to act upon the popular culture. Fluxus artists were mainly concerned about the society and its future, rather than the effects of the works. Being loosely organized, as can be expected from the name *Fluxus*, the artists were also emphasizing the artificiality of the separation between life and art and trying to break this separation (Art in Theory since 1900-2000, p. 727). In other words they are a kind of avant-garde[26] because the underlying aim of the works and performances is to deconstruct the divide between the bourgeoisie and the lower classes of the society. As it is stated in *Sanat Dünyamız* magazine, this attempt of the artists is for the possibility of creating a brand new culture for the artists, musicians etc (p.66). Robert Atkins mentions the importance of the effect of everyday life activities upon the works of art of this genre[27]. This is because Fluxus is mostly referred to as a left-over ambition of questioning of the value of the art and the artist. This enables one to reveal the relation between the artist and the audience easily, as the Fluxus artists were mostly

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[25] *Fleure* in Latin.

[26] Some refer to them as Neo-Dadaists.

[27] Atkins, Robert. Politics, Participation, and Meaning in the Age of Mass Media: p.53

incorporating the audience through that unconscious path of questioning. The artists worked and labeled as Fluxus within the pages of art-historical literature can be counted as following: George Brecht, Yoko Ono, Ay-o, Robert Filliou, Dick Higgins, Alison Knowles, George Maciunas, Joseph Beuys, Charlotte Moorman, Nam June Paik, Robert Watts, Mieko Shiomi, Daniel Isaac Spoerri, Ben Vautier, Wolf Vostell and few others.

The nature of the movement (Fluxus) and the works of art is to be in a state of "flow". As stated above, the artists were against a separation between art and life. Hence, the works of art were consisting of a very wide spectrum. As Maciunas mentioned, they were both tim-based and spatial arts (A.T.B. 1900-2000, p. 728). Graphic arts, theatrical acts and environments such as simultaneous musical compositions can be counted as examples from these 'flowing' works. Because they are not easily defined, it is obvious that the multiplicities let the audience experience quite a different affect compared to the conventional performances before that time. Defining transitions is a tricky job because the more one tries to define it with words, the more the works get farmable: Which can be opposing to the active audience's multiplicities within the work.

George Maciunas' Fluxus Manifest simplifies the ingredients of the trend as follows:

> 1. *To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world" South.*

> 2. *In medicine; to cause a discharge from, as in purging. a. A flowing or fluid discharge from the bowels or other part: esp., an excessive and morbid discharge: as the bloody flux or dysentery. b. the matter thus discharged.*

> *"Purge the world of bourgeois sickness, "intellectual", professional and commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art"*

PURGE THE WORLD OF "EUROPANISM"!

3. Act of flowing: a continuous moving on or passing by, as of a following stream; a continuing succession of changes.

4. A stream; copious flow; flood; outflow.

5. The setting in of the tide towards the shore. Cf. REFLUX.

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART.

Promote living art, anti-art, promote NON ART REALITY to be grasped by all peoples, not only critics, dilettantes and professionals.

6. Chemistry and Metal. a. Any substance or mixture used to promote fusion, esp. fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b. Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.

Nam June Paik was one of the well known Fluxus artists with his set-up TV objects and sculptures that may also include videotapes. Not surprisingly, Paik's most popular medium was the television-set itself; as using everyday objects within the works of art was the common theme of Fluxus. Changing the televisions set's identical properties and turning it into variable sculptural forms with new contents were the artist's attitude upon the televisions' impacts over people. Innovatively, he made the TV tube a

device of interaction. The target is to plug in the audiences and let them be a part of very deconstruction of the TV. Most importantly, besides this deconstruction, individually used television sets made the audience exactly the actors. Nam June Paik once declared the relationship between the audience and himself as following: "*As the next step toward more indeterminacy; I wanted to let the audience (or congregation in this case) act and play itself*" (About the Exposition of Music, 1962). He was talking about the Participation TV by which the visitors produced compositions and generate music of their own by manipulating. **(Fig. 5)**

Participation TV was the work by Nam June Paik which opened new perspectives in art at the same time with John Cage's musical pieces, and as did Marcel Duchamp's *Fountain* in early 20th century. This parallelism derives from the speed of popularization of the TV all around the world. The dominance of the TV influenced artists as well as the society. The main aim was to attack the television society by deforming and deconstructing its functions within the exhibited works of art. In his own words, Paik thought it was a catchy idea to create eroticism and 'humanize' the television to indicate contradictions of an everyday technology. Bodily presence and technological mediation was the frame for his video art; a tension yet to be solved (Art Since 1900, p.560). Paik used television in most of his works; he basically manipulated variable pieces within the television. *Participation TV* lets the viewers modify the picture through a microphone so that one can both perform and create a video, which is basically the derivation of this reciprocal influence.

Figure 5. Participation TV by Nam June Paik, 1963, Wuppertal, Germany

Mutual influence was on board since then; interactivity had been raised among the artworks, rather than conventional art forms. Being non-conventional for an artwork had meant not being oriented and instructed at the very moment of experiencing of the artwork. In short: Mediating role of the work of art as it leads the beholders in an itinerary of *flow* of sensations and *multiplicities*. Freeing the beholder or in other words, receiving ephemeral resonances is the keystone of the interactions then. Continuing with the words of Paik, he mentions that in the Random Access music **(Fig. 6)**, he believed that the "*beholders or users became pianists who navigated the soundtrack, and did their own composing*". (1963)

> Art establishes "transversals" between the elements of multiplicities, but without ever reducing their difference to a form of identity or gathering up the multiplicity into a totality. The work of art, as a compound of sensations, is not a unification or totalization of differences, but rather the production of a new difference, and "style" in art always begins with the synthetic relations between heterogeneous differences.

> Daniel Smith, Deleuze: A Critical Reader, p. 49

Figure 6. Random Access Music by Nam June Paik, 1963, Freiburg, Germany.

Figure 7. Ur-musik by Nam June Paik 1961, Vienna, Austria.

Besides Fluxus, there are many aspects to mention in this regard about Happenings, Actions and Performance Art. Once Rosalind Krauss mentioned that 1970s were the hardest to define in terms of artistic production: These times, by her terms, were *diversified*, *split* and factionalized –as mentioned earlier by the genre and group names

(A.T.B. 1900-2000, p. 994). These genres were always creating lasting effects and experiences in the participants' minds. As in the case of John Cage, who actually produced sonorous sounds and made the instruments / or the elements of the art work interact with the audience **(Fig. 8**). Deleuze and Guattari commented on these interactive performances by John Cage as following:

> It is undoubtedly John Cage who first and most perfectly deployed this fixed sound plane, which affirms a process against all structure and genesis, a floating time against pulsed time or tempo, experimentation against any kind of interpretation, and in which silence as sonorous rest also marks the absolute state of movement. (A.T.P, p. 267)

Figure 8. Variations VII, by John Cage**.** 1966, New York, USA.

Composed by using sounds at the real-time of the performance, the audience is the free interpreter and the main participator in John Cage's performances; these participators have great freedom in terms of composing. Peter Weibel declared that the performance's audience was the protagonist of the artwork as they are moved in to the center with this musical influence, having roles as lead actors. Doubtless, this is to accept that these performances had their chance of creativity and the indeterminacy. About his piece, *4'33"*, John Cage, states that the performance should make clear to the listener that the hearing of the piece is his or her own action; so the music is his or her too, rather than the composer's (Frieling, p. 33). So one can sense that here too the actively *becoming* is the part of the work of art. Cage once said that his intention is about making something that did not orient people to do something (Frieling, p. 82). Either in a musical piece that the audience is involved or as in another type of work with which somehow the audience is related to reciprocally, the *becoming* is always in the scene without closing its curtains literally. The scene and the participation of the audience is always in the air until the plug-in action is over; which only is possible with the participant's absence from the work of art.

Other examples may be found within the concepts of another intermedial art form which is the sculpture-like work of art. Several art historians had called these monument-like works as "Kinetic artworks" or "Kinetic sculptures". Alexander Calder was the pioneering artist of this Kinetic trend around the 1950s and 60s. To give an example, Calder's *mobiles* were –and are being exhibited high above the ground level and the basic idea is that their movement is caused by anything, such as wind, electricity, steam etc. Interaction between the beholders and these kinetic sculptures is that a clap of hands per se may help to move the mobile. So in other words, the common property of these works is dependent upon the visitors' movements. Other Kinetic sculptures that are more participatory in terms of interaction are the works of Jean

Tinguely. Unlike the movement effect that Calder's mobiles have to gain in order to get into action, it is different with Tinguely's works. The basic idea of some of his works is to enable the audience to do drawings of their own. The audience engages and interacts with the device **(Fig. 9)**. It is a good example for showing the artworks' effect on creativity of the beholder; which means that the realization of the work depends on the interaction of the receiver: The audience. On the other hand, Felix Guattari sheds light to another side of Tinguely's works. He states that the machines that Tinguely uses bring into play simultaneous structures which it pervades (2007, p. 104). This is why, apart from the visitors finding them joyful, the works include many deterritorializations within themselves; because these drawing machines have many interplays while visitors are using them. "*A truly joyous machine, by joyous I mean free*" said Jean Tinguely about his works (Guattari, 2007). Such an utterance from the artist also carries the meaning and intention of his works, a free-ing joyful machine that visitors (après-users) may be emancipated whilst using it individually and creating their own works of art in a sense.

Figure 9. Meta-matic no. 17 by Jean Tinguely, 1957, Stockholm, Sweden

Audience made drawings of their own with the device.

Although having not so much in common with Tinguely's works in terms of interaction, Chris Burden's *Samson* is another audience based work of art. This is a built-up structure with giant gears which pushes out the opposite walls in less than millimeters each time a visitor enters the museum through turnstiles. The mechanism allows each visitor to exert minimal push on the interior walls by the help of the turnstiles' impact on gears and wooden beams, as can be seen in **Figure 10.** Theoretically speaking, if enough people were to visit the show, the museum would collapse. Even the *inter*action is a one-step thing; the visitor participates in an exhibition by his or her presence in a sense.

Figure 10. *Samson* by Chris Burden, 1972, Köln, Germany.

When it comes to the issue of *becoming*, Peter Weibel also underlines that for a short period of time we become *co-creators*, *co-authors* and *co-producers* of a work of art that can unfold into a thousand variations. But for him, it can only happen by observing the impact of our own interaction; we ignore the limited role of the beholder and simultaneously become the reader, player, and user. *The limited time*, which he emphasizes, is the ephemeral property of the contemporary artworks. Although the other genres have their own limited times and creative interactions; Performance Art with all its Happenings and Actions, were keen on having *shocking tactics and spontaneous actions* towards the audience. It usually happens in a particular space at a particular time but the traces of memory in the audience's mind is ever-lasting, either after watching as a viewer or after participating in the action and using some tool to interact (Ruhrberg, p. 601). These works of art confront people with sensations of becoming during the action ephemerally. And, as soon as he or she leaves the exhibition, even after the physical action is over, unlike the conventional art forms, these forms of the multiplicities leave traces in mind. This can obviously be understood by the shocking effects of the violent performances, such as in works of Marina Abramovic, Chris Burden and Niki de Saint-Phalle.

Intentionally or not, *the idea of the open work* which is mentioned previously had some ramifications. Works that involve elements of violence within themselves create a variety of actualizations during interaction. Certain unexpected outcome may result from the misuse of the elements/interaction tools presented to the audience, or from the malfunctioned instructions. This kind of a violent result can be seen in the case of Marina Abramovic's performance, *Rhythm 0* of 1974 **(Fig. 11)**. Abromovic is referred to as the artist who challenges the viewer in a provocative manner (Fricke, p. 607). The character of this work is that the artist endures a dangerous situation with courage over a given time. Her aim in *Rhythm 0* was to offer herself as an object to work on: A

sign [28]on the wall invited the audience to do whatever they wanted to the artist's body using any of the presented items (a pen, a rose, a knife and scissors) on the table (*Art of Participation*, p. 112). The participants remained inactive for several hours; they have just passed by Abramovic doing nothing. However, by the end of the performance, several people from the audience *became* eager to use violence towards the artist and started to throw harmful objects and rip her clothes off. Even a loaded gun held to her head until another participant wrested it away. Here with this work, Abramovic was still there to push further the boundaries of performer-audience interaction and to endure physical vulnerability. The aggressive action was gradually gained, so was the becoming, then. It is not suitable to say that becoming (animal) can be gained only by the aggressive behavior in all cases; however, the case with Abramovic's stand-point underlines it –not in an obvious way. Finally, she has described this work as the conclusion of her research on her body (Warr, Jones, 2000).

Figure 11. "*Rhythm 0*" by Marina Abramovic. 1974, Munich, Germany.

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[28] ''There are seventy-two objects on the table that can be used on me as desired. I am the object.'' (Warr, Jones, p. 125)s

Works shown in this study, which are carefully chosen, have a wide scope of actions and styles as mentioned in the introduction. Above mentioned aggressive act towards the artist may have been investigated through a social context. Although here, in this study, the main issue is about the act *upon* and *between* the artist, the viewer/participant and the audience. Apart from the gradually grown aggression seen in Abramovic's case, Chris Burden was also trying to figure and explore the boundaries of his own body with these violent actions. In his work "Shoot" [29] (**Fig. 12)** he actually gave a loaded riffle to a selected person and to be shot (on his arm). Credited as a revolutionist act, this work is a poetic piece with a potentially enduring effect on viewers' minds (Fricke, p. 601). At the end of the performance Burden was hospitalized due to his wound. According to Anthony Howell, this performance may be counted as a drive of death instinct (1999, p.100). If so, it can be said that the performer tried to *exit* the stillness of daily life and show the boundaries of our life with a shocking effect, by experiencing it himself too. Drive for death is a kind of evacuation in this performance, somehow. These types of works could not be documented as the very aura of theirs is the *spontaneity* of the aggression and violence?[30]. Using a .22 caliber rifle, there was an obvious and / or conscious provocation to the explosion. Burden aimed to show off this eagerness of self discovery by presenting and actually asking a chosen person to shoot him from 4,5 meters distance. In an interview, Burden explained his intentions about being shot by someone with this question: "How do you know what it feels like to be shot if you do not get shot?" (Warr, Jones, p. 122). Through the direct experience of being shot, he later claimed that he gained some kind of *knowledge that other people don't have* with this extreme and dangerous activity that staged shocking contrast (Ibid, 2000). It can be seen as an element of therapy –because of the power and the shock

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[29] This performance is credited as his best-known performance *The Artist's Body* (2000).

[30] In many art history reference books, the property of spontaeity makes these kind of works of art called *live art* works.

value that the performance had. Here in the example of *Shoot*, heterogeneous Deleuzian terms may conjunct together very well. Deciding either the artist or the participant is active is meaningless here, though. Artist is the one who wants to be shot literally, and the audience is the one who is shooting him. Ambition of being-shot is already a becoming-animal thing, however, the urge for it and underlining it may not be referred to as a Deleuzian derive. According to Howell again, in order to perceive the performance as a self-structuring system, the performer needs to put the performance outside himself or herself including his role in it (1999, p. 60). The urge for wounding artist himself is a kind of *line of flight* in the multiplicity of death instinct then.

Figure 12. *Shoot* by Chris Burden. 1971, California, USA.

Self discovery of own body of the artist.

"Everything happens to him, and yet he remains the motivator of the piece, seeing himself as the other: Some passive object to whom things happen. Thus the performer is prime mover, or "God", in the microcosm which is the performance, but, in this performance, Burden becomes a God sacrificed to his world".

Anthony Howell, p. 60

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3. 3. COMPUTATION BASED ART

> The open work assumes the task of giving us an image of discontinuity. It does not narrate it; it *is* it. It takes on a mediating role between the abstract categories of science and the living matter of our sensibility; it almost becomes *a sort of transcendental scheme that allows us to comprehend new aspects of the world*.
>
> Umberto Eco (1989, p. 90)

Previously mentioned artwork "models" of Alexander Calder made Umberto Eco to coin an idiom as the *Open Work*, which is also the name of his book. What moved Eco with Calder's models was that the *movement* of the work of art, the actual movement before his eyes. Eco questioned this movement: Is art a large field full of possibilities? And he came back to the importance of the viewer again: The artist and the viewer should never be able to confront each other at the same point more than once. During the experiencing phase, the viewer happens to be eager to be aware of his or her abilities to choose his or her own points of view. These unintentional choices are mainly the new aspects quoted primarily in the beginning of the chapter. New aspects are derived from the new perspectives each second[31] the viewer participates in the work of art then.

Mutual inclusions are the key actions for the so-called "informal" art which I prefer to call 'non-conventional art forms.' Although the terms may differ, they all are the very creations of viewers' own connections, directions. In fact, either media art or not, these notions do not differ depending on the medium. The main issue to talk about is showing

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[31] Or any other time period, time is another relative field to dig.

how the boundaries between the artist and audience had started fluctuating, after all that conventional art had fed human beings up with the homogeneous and framing concepts. Computational works are the most challenging ones upon these boundaries. They invite and welcome the visitors to join and interact with their colorful virtual world. Revolutionary act of showing aggression towards audience or the artist as seen in Chris Burden's works, or tripping down the television set as Paik offered are already history here: Media art and its computational opportunities gained the rebel aura to strengthen the museum and its relation with the public.

Media Art was the step for breaking the well-known boundaries of the museums as stated above. It changed the stance of the public upon the works of art and replaced the brush and canvas aesthetic with a brand new aesthetic perspective. Neither Fluxus' nor the performances' mixing of genres could possibly showed the obvious evolution of the art after 60s. Artistic language has gone through an evolution. Behind the scenes of this change, there lies the invisible and slow revolution of the economical, social and technological realm as well. The concept of the museum has changed eventually too. And as a result, the public got used to the new aesthetic aspects of the *video.* According to Peter Weibel, the museum no longer represents an encyclopedic, historical consciousness (The Museum of the Future, p. 177). In contemporary world, as the number of the new media works of art are on the rise; the museums became places that include branches of entertainment in a way. Just because of the generative[32] act of the museum visitors, uniqueness of the museums is improved. The meaning of contribution of the visitors changed from the silent seconds/moments they spend to some another level that includes more interaction. To put concisely, media art did this change with all properties of interactivity and co-operation. In other words, new media works are the

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[32] By generating; participation, engagement and emancipation are included in terms of the works of art.

catalysts of the museums. Weibel also thinks that visitors must be freed[33] from their passive role as consumers and gazers (of the silent and mono-directional works of art) and get on the stage and *become* the very authors –or the actors as co-authors. The museum, in a way, became the "museum for all the arts" after the media art arousal (Klotz, 1997). It changed its skin from being serene and smooth into the fields of *multiplicities*, heterogenic genres and *striated* concepts – in Deleuzian words.

> "An artist is only one actor out of many other actors of equal worth in the social field of culture."
>
> Peter Weibel, *The Museum of The Future*

Extending the attention span and the focus of the viewers, media art has many relations with interactivity. In fact, interactivity happens to be closer with reality and its nature. This is achieved by the multiplicities and varying possibilities offered by the works to the visitors –participants at the end. Media art includes video sculptures[34], electronic installations, sound sculptures, laser art, holography, moving technological images and so on, rather than what Heinrich Klotz called "classical" categories of art[35] (1997, p.7). Video art was suitable for bodily manipulations and spatially occupiable for the audience. Computational works of art offer a performance space for the participants then. They invite the visitors to participate and use the actual space of the installation or the virtual space of a closed-circuit transmission (Foster, Krauss, R., Bois, Buchloh, p. 562).

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[33] *Freed* as in terms of emancipation.

[34] These sculptures are basically video installations/screenings and computer animations.

[35] The term "classical" which Klotz used can be named as the fruits of the "cliché" criticism that has been mentioned in the Introduction chapter.

Jeffrey Shaw's *Legible City* **(Fig. 13)**, is most likely to be known as the initial example for the works of art that have interaction within a space of virtual reality. In *Legible City*, audience has to get on a bicycle so that he or she can find themselves in a simulated trip through the virtual city, which is projected on a screen. This screen allows the visitor to wander around a perspectival space. The streets of this virtual city (Amsterdam, Manhattan or Karlsruhe) are made of letters, words and sentences. Individual actions like change of speed and bodily movements presented possibilities to the audience. Architectural plans of these cities are supplied for the visitor: He or she is able to accumulate his or her own city by pedaling on this screened bike. Letters are dependent on the structures and grids of city planning and are similarly shaped.

So there is a great possibility of simulated settings whilst navigating through the city by pushing the pedals. In time, the user gets used to the virtual world and the screen absorbs him or her, according to Weibel. He recalls the work as a surreal world of forms surrounding the visitor. Fricke mentions *Legible City* by underlining that it has *no dramatic action, no beginning, no end:* No wonder why one can easily conjunct the terms with the rhizomatic thinking. Additionally, Fricke continues:

> "Noone could fail to be moved by a work like this: In contrast to our response to a painting or a video where we can only ever be a viewer or an observer. Indeed "legible city" requires bodily activity even to get into the space itself. *And what then emerges in that space depends entirely on the input and decisions of individual users*. They can travel quickly or slowly, to the left or to the right, they can turn off or take a short cut."

> Art of the 20th Century, p. 616

Figure 13. *Legible City* by Jeffrey Shaw. 1988, Karlsruhe, Germany.

So in that case, the heterogeneity of the actions let the city be spontaneously perceived as long as the beholder is on the bicycle and uses it to wander around the city. To summarize, interactive new media works let the users raise their levels from being a *mere* user to an active participant of the media. One may find the similar affects of new media concepts in following examples shown. The user creates his or her own multiplicity of actions whilst plugging into the artworks. If one looks at *Cave*, a well-known work of Jeffrey Shaw **(Fig 14.)**, the actual *plugging-in* term would be on board immediately. Here the *challenging of reality* is more apparent. As a visitor *literally* manipulates used mannequin that Shaw installed in the center of the room, he or she can experience the visuals on the space's walls. The virtual space depends on the density of the intimacy of the participant's physical action here. Movement of the puppets body and limbs dynamically modulate certain parameters in the image and sound generating software, while particular postures of the puppet cause specific visual events to occur (mediaart.net).

Figure 14. *Cave* by Jeffrey Shaw / Agnes Hegedüs / Bernd Lintermann. 1997

Another manipulative work of art is Peter Weibel's *Cartesianisches chaos* **(Fig. 15)**. This interactive installation consists of a wooden platform on the floor, equipped with sensors, and a large projection of a digital reproduction of a real space, a box with its sides open and on whose lid one sees the simulation of a water surface. The viewers' movements on the platform produce corresponding movements in the image of the water. As an external viewer, the interactant can observe this projected, artificial space from outside—but also as an internal viewer within the real space. Since the water is a dynamic system, by stepping heavily on the wooden platform visitors intensify the wave-like movements, until these reach a chaotic state and result in the destruction of the image (the waves flood the image). In this case, the viewer becomes a part of what causes the disturbance. So the environment and the viewer form a reciprocal system dependent on each another.
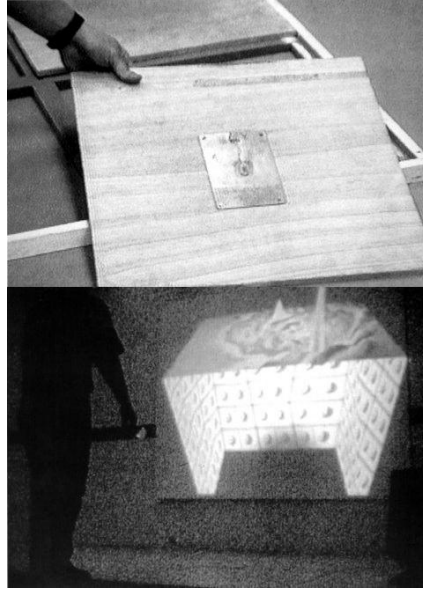
Figure 15. *Cartesianisches chaos* by Peter Weibel 1992, Vienna, Austria

"*Movements of viewer / the interactant on installation's ground panel*
disturb the environment / image"

Before concluding with these examples of interactive art, one should investigate the examples from recent years. When it comes to the most recent works that allows user to contribute freely without any rules, works of art that is counted under New Media genre are yet to be exemplified in this study. There are many samples to see how the user-based works of art can be investigated in and out of Turkey. Istanbul Bilgi University per se, which is a pioneer education center for Visual Arts in Turkey, had held an exhibition called *Uncharted*: *User Frames in Media Arts* in year 2009. Exhibition space was in SantralIstanbul which is another campus of Bilgi University. As stated in SantralIstanbul's website, the exhibition included a selection of contemporary artworks involving large-scale use of digital and interactive media (santralistanbul.org/uncharted). The artists that contributed to this exhibition were from all around the world. Peter Weibel has curated a section named "YOU_SER: The

Century of the Consumer" with Bernard Serexhe, who are both members of ZKM, Zentrum für Kunst und Medientechnologie in Karslruhe. As the exhibition was *user-based,* works were underlined as the new changing art positions. At this point, it is right to present some exhibited works from the *Uncharted* exhibition, which will thoroughly shed light to the user based interactive works of art.

One of the exhibited works was called *Reactable* which was designed and produced by Sergi Jorda, Marcos Alonso, Günter Geiger and Martin Kaltenbrunner initially in 2005. Before telling more about the device/design, it should not be forgotten that Reactable is now world-wide used and best-selling application by mobile Apple products (iPods, iPhones and iPads), because as soon as it was exhibited throughout the world in several exhibitions, it attracted millions of people's interest.

Apart from its figurative surplus value, *Reactable* **(Fig. 16)** can be counted as an initial work in computation based works of art within the context of being user based. Its working principle basically involves a multi-touch interface that allows it to be played as an instrument multifunctionally by more than one person simultaneously. The way that the visitors collaboratively produce compositions is then the very example of the visitor emancipation by means of the multi-dimensional experience. They engage and produce something. By doing so, the production phase leave them the freedom of becoming (into) something. Their ephemeral and light-ended performance let them *become*. Then, here, the rupture of each multiplicity (visitor) is his or her own lines-of-flight that leads his or her way to their becoming to *become* in any kind of composition with this computational piece.

Figure 16. Reactable by Jorda, Alonso, Geiger, Kaltenbrunner. 2007, Barcelona, Spain.

Another example held in the exhibition is Ichiro Kojima's *Balance* **(Fig. 17)**. As Kojima stated in his own website, the device lets the visitors sense and experience the *weight* itself (iamas.ac.jp). The artist's aim is to propose people to recognize and adjust freely to the digital information of weight. Feeling the weight by hand and controling the information is the basic design idea of the installation which lets users to interact. Surface of the device and its interface show images while the user is playing or plugging-in to the work of art simultaneously. Interactivity is physically gained by the help of the controllers that create these images.

Figure 17. *Balance* by Ichiro Kojima, 2008, Gifu, Japan

4. CONCLUSION

> "To repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent. And perhaps this repetition at the level of external conduct echoes, for its own part, a more secret vibration which animates it, a more profound, internal repetition within the singular. This is the apparent paradox of festivals: they repeat an "unrepeatable". They do not add a second and a third time to the first, but carry the first time to the "nth" power."
>
> Gilles Deleuze, Difference and Repetition, p.1

Opportunities that open up concepts help us to endeavor the complex contexts within the contemporary art medium: Even the term "medium" remains weak for the intermingling concepts and media within the so-called art revolution after 1960s. In order to lighten up the way the critique of contemporary works of art can be done, this thesis' role is to be a mediator between contemporary philosophical concepts and the artworks that imply a kind of participation and interaction. Readers had the chance to find detailed information about the concepts that Gilles Deleuze offered, especially the concepts he has created through collaboration with Felix Guattari. Supporting the theoretical scope of this thesis, case studies that consisted of carefully chosen contemporary works of art are defined and investigated in detail with their natures and/or aura. Mentioned works were the ones which shook the boundaries that conventional histories of art presented years ago. Some art theorists may still stick to so-called *rules of writing* on art history. However, I, as the writer of the thesis, strongly believe that the contemporary philosophical approaches that allow flexible thinking

really helps to sort out (or in) the very contexts of interactive contemporary works of art.

To clarify the conjunction within the theoretical knowledge that this study presented, one might want to attain the summary of the basic mentality of Gilles Deleuze in order not to get lost within his complex way of thinking. Presenting a *de*centered and non-hierarchical way of thought, Deleuze claimed that the rhizomatic structure existed in every possible concept within our thinking. Having multiple entryways, a concept is always a rhizomatically structured thing that allows itself to be in a continuous becoming. Detachable, reversible, connectable from (and to) many ways with all its dimensions, concepts are always an *open* thinking. For example, if one thinks of an arborescent structure which has segmentary lines within its heterogenic structure: By its nature, a line-of-flight escapes from these segmentary lines to make another rhizomatic structure. This action repeats itself without a homogeneous period over and over again. To summarize, the rupture of the rhizome is a line-of-flight which basically creates another rhizomatic structure and continuously become –something. Ruptures are the creators of multiplicities then: Multiplicities that each concept have within itself. I would prefer calling the rhizome *meiosis*[36], if meiosis was not a homogenic action –meaning if it was upredictable in mechanical terms, the rhizomatic becoming may be referred as the action of meiosis, in other words. The creation of new multiplicities is the detteritorialization of the rhizome supported by this line-of-flight. Implications of the chosen works of art will be defined in detail as we reach the refined conclusion in this section.

The aim of connecting this abstract thinking with the contemporary appearances of art is to emphasize the major change in the very notion of art. This study claims that the

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[36] Meiosis is a type of cell division necessary for sexual reproduction, which enables the genetic diversity in sexually reproducing populations.

conventional art forms are very well accepted to be criticized with conventional and homogenic thought. *Art was always thought as if it is from the outer world*: Hence art is always found in life, they are caught up by each other unintentionally and naturally. By outer world, I mean that the artists were trying to be original in ways of producing the artwork. The notion of a well-known artist is the one who changed the known boundaries, or in other words, he or she is the one who challenged the boundaries and carried away the practise from the very last anchor point. The reader might have encountered the word 'conventional' quite often in this study too. Conventional way of thinking is a disability of thinking with too many points of view or putting things in a homogeneous or structural way that does not let these point of views open-up. *Creativity is the enemy of homogeneity*. As years past, after wars and such, artists started to revolt one by one, by collaging different methods in applying their art. The reason of this change was the concrete change in society, so the revolutions on ways of thinking within this society. Artists were wearing an invisible coat of "new ways" to create their intentions upon their work. One cannot tell the exact borderline of this change. Beucase the artists soon gathered new styles, new creations and new discourses to make visible their opinions: The world was changing rapidly, in both politics and technology. There were new ways to shape their artistic skills, combined with these fresh new events in a row. With these so called fresh-events, I mean the performances and actions which was not seem before.

All mentioned intermingling or intermedial individual genres that have multiplicities within themselves have to be considered with an audience that is somehow emancipated, participating, engaging or interpreting works of art. Line of flight of the contemporary art is the ever-changing point where that multiplicity of resonating and interacting actions, which is included by the artist, and continued becoming only by the help of the *user* or *audience* or *viewer*. Interactive contemporary art does not

specifically have to be related with technology to be criticized for its indeterminacy. All works of art since '60s, as Marcel Duchamp declared, have something to do and be re-produced with the participators' creative act. So the art, in this context, is based on *being completed by a participant*. This particular creative act cannot have a dead end just like any line of flight; it is born with ever-becoming, and ever-evolving thanks to the audience. There is no origin or an end point for contemporary artworks as well as for the lines of flight; the participants' or the visitors' memory may be left in the remaining resonances of the participating action in the very moment of using or experiencing the work of art. In contemporary art world, every other beholder is the creator of another line of flight: Yet another interactive multiplicity of mutual influences, in other words.

 If one reviews the subsections of the case study chosen for this thesis, the distinction between these works are made by passiveness or activeness of the audience, and by the works of art being computation-based. *Passiveness* is the passive condition of the visitors, so the audience may be consciously or unconsciously present and complete the work of art with its abstract-presence in that sense. Interaction of the passive viewers was examined and the outcomes of the works of art criticized in regard to passive presence. *Activeness* can be misunderstood easily so I shall straighten up the priorities of choosing the right term for it, because computation based arts already invites people to communicate with senses and interact with the work of art. On the other hand, activeness was another criteria for the interaction, which, as predicted from its name, is already inviting someone to use it literally. Active works are the one-to-one interaction between the artist (or the work of art) that eliminates the passive audience that literally interact in terms of conceptual perception.

In the chapter of *Passive Audience and Its Role*, the aim was to show the readers the positive-negative effect of the passiveness and activeness within the context of

performances and any other similar action which lets the viewer and the audience to plug-in unintentionally. I prefer to call the chapter's subtitle as *The Passively-Interactive* as well. Because if one thinks about the *Mirror Piece II* **(Fig. 3)**, the audience was there to experience a performance but they actually are a part of the completed work of art. The work of art completes itself by and only with them. In other words, they are the passively invited active audience: Interaction is achieved by the help of the performer in Joan Jones' case. As Anthony Howell mentioned, when we are in an audience ready to experience a piece, the performance takes us through a series of transitions (p. 166). When the theory of passive-interaction is considered, one can rapidly get the idea of mingling concepts. In *The Analysis of Performance Art*, Howell reveals the issue with an "open-work" style:

> "It is said that the unconscious needs time to reveal itself. Something akin to the unconscious of the group may reveal itself in time, during *a lengthy free-session*. This is not a "collective unconscious", that mythical phenomenon promoted by Jung[37], for none of its feelings are necessarily common to all the performers. It is simply the unconscious of each performer becoming manifest and mingling with those of the others."

> (Howell, p. 166)

Although all mentioned works have an artist-viewer interaction at one point, the *Active Works* chapter intended to point out the physically activated works without including the computational based art works. As a complementary group, the computational works are going to be analyzed later on: Separation of the chapters is done because of the presence of interfaces within these. However, one can claim that both can be

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[37] Carl Gustav Jung (1875-1961), German psychiatrist.

counted as works that are yet to be completed by the visitors. When it comes to the Video Artists and New Media artists, they intend to broaden the known *art* factual facilities and invent new supports and spaces for art more directly and present. In a way, they were the expanders of the art field as a continuation of the former art genres (Performance, Fluxus, Aktion etc.).

In fact, all the subchapters of the case study are active in Deleuzian thought. As can be seen, being diversified and intermingling in terms of deconstructing the boundaries between life and art, all mentioned genres within the chapters are the main actors and actresses of the *deconstruction that is made towards the separation of life and art*. THIS is the rupture of all conventional art that people experienced. Unforeseen experiences are the leading lines-of-flights and their born *becoming*s within the contemporary art world.

To conclude, I argue that the contemporary works of art are more suitable to be criticized with the elements of contemporary philosophical terms, especially with Gilles Deleuze's open ended terminology. Unstructured, rhizomatic and heterogenic terms are naturally welcome to host the flowing and fluctuating intermedial works of art that the contemporary world presents. Not to be forgotten, the rupture within the rhizomatic multiplicity which is itself the *change* in the art forms, is initially a line-of-flight within all art theory. Creativity is the breaking point *off* the well-known and cliché forms of art, so are the interactive works and their detteritorialized natures which the audience let them be so, by their both ongoing and ephemeral becomings.

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