



Paul Eachus
Trans Chaosmos Facility

Trans Chaosmos Facility

Notes, references, threads, connections and disconnections
an assemblage in process.

'A fully functioning society is not one in which all antagonisms have disappeared, but one in which new political frontiers are constantly being drawn and brought into debate - democratic society is one in which relations of conflict are sustained, not erased.'

Claire Bishop Antagonism and Relational Aesthetics MIT Press

Though 'Trans Chaosmos Facility' has an architectural appearance- it occupies space, has a floor, walls and a roof- it is constructed without any architectural principles and is, in a sense, a kind of anti-architecture; an object built as a performative event rather than to a set of plans. The incomplete is manifested in the work as a space in the process of collapsing, between stability and solidity, between instability and collapse. This 'space between' becomes one of tension and potential, of immanence and new possibilities: the word 'facility' itself suggesting a temporary place or situation that can be used for a specific purpose for a short period of time.

The 'Merzspace' of Kurt Schwitters is an object without boundaries, aleatory, accidental and sprawling... a new concept of political space or 'platform.'

Peter Lewis catalogue essay for MERZ= at Kunstverein Bregenz

The radicality of the Merzspace is one in which the particularity of the constructed space operates as a platform for radical critical thought, an enclosed space that whilst appearing as a totality on closer viewing is in itself a fragmented space in which the participant is aware of walking on a temporary walkway whilst being surrounded by a collapsed and fractured floor.

Hans Ulrich Obrist suggests that, *"The Merzspace is the new and irresistible fascination of the incomplete"*

Hans Ulrich Obrist 'artists' spaces and new forms of complexity' Spike 04



Trans Chaosmos Facility, 2010

Art-making is understood in terms of affects, in terms of becoming, not fixed but always in process a form of continuous provisionality. “ *To become is never to imitate, nor to ‘do like’, nor to conform to a model.* Gilles Deleuze has defined affects as blocs of sensations, compounded with precepts. Affects are akin to harmonies- both as consonance and dissonance. Affects are like weapons in the midst of becoming. Affects are pure resistance.

Gilles Deleuze and & Claire Parnet ‘Dialogues’ Paris Flammarion

In the photoworks connections can be drawn with the short stories of Alain Robbe-Grillet, particularly in his book ‘Snapshots’. Robbe-Grillet offers us precise details and fragmentary descriptions, distances between things, angles and surfaces are described in acute detail, actions and events logged as if in a film storyboard yet despite this overwhelming information we are never able to bring together this material to form a whole picture, a complete visual scenario. In a curious way we are never allowed to possess the object of our gaze, there is always a missing component that obscures and resists our desire for closure.

Jean-Luc Goddard comments that all his films are narratives, they have a beginning, a middle and an end but not necessarily in that order.

Jean Fisher argues in her essay ‘Towards a theory of the Metaphysics of Shit’ that for the work to be effective as a political agent it has to be oblique. It has to avoid the familiar patterns of historically identified political art. Why ? because privileged authority have well tried strategies to repel familiar patterns of protest. Furthermore she suggests that much contemporary political art is in fact no better than third rate journalism.

I am not a political artist, however that is not to say I do not make my work politically, (Thomas Hirschhorn) moreover politics is not only the events of the everyday, the outside that surrounds us but it is also in the very practice of art making, the strategies for thinking and making, the distributive vehicles and the materials we chose to make our work.

To post produce is to emphasize the mutability of what is thought to be fixed and contained in its completion, to focus on the artworks fragility in relation to its context and method of distribution.

Marcel Duchamp's working title for 'The Bride Stripped Bare by her Bachelors, even', was 'Delay in Glass'. The idea of a 'delay' is something which will happen, but not just yet, it suggests immanence, of time held back within the space of expectancy. Duchamp never completed the work but decided on a particular day and at a specific time to stop work and to withdraw from the project avoiding any notion of closure.

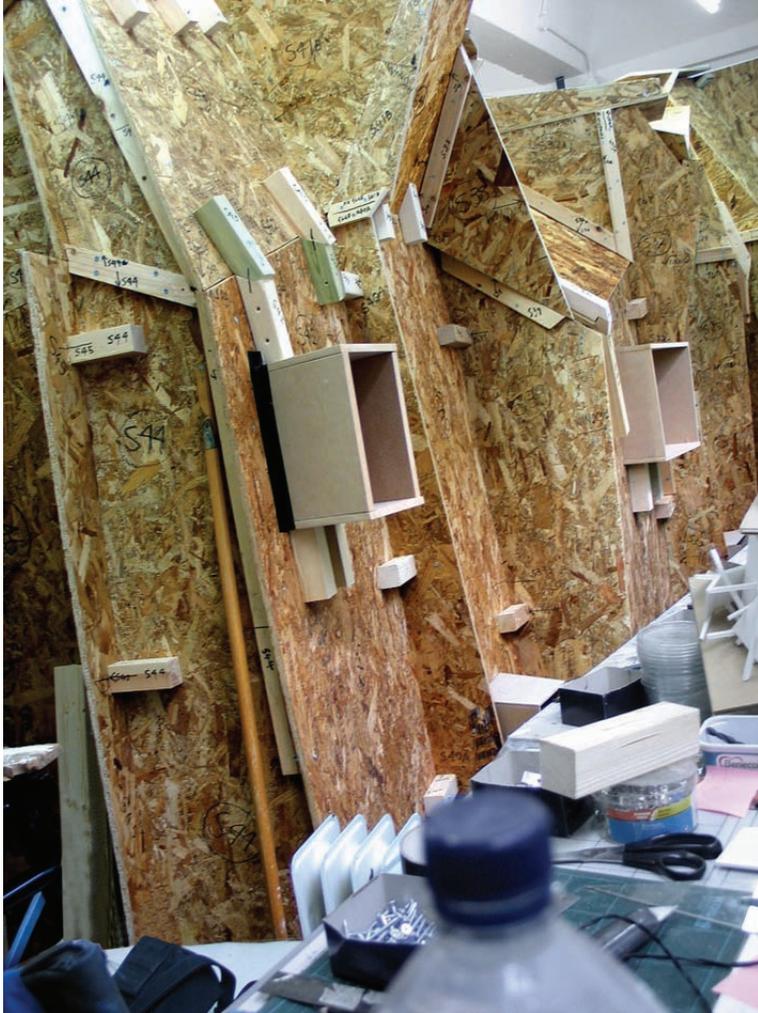
Goddard's not a dialectician. What counts for him isn't two or three or however many, it's AND, the conjunction AND. This is important, because all our thoughts modelled rather, on the verb "to be" IS. Philosophy is weighed down with discussions about attributive judgments- 'the sky is blue'. ...AND is of course diversity, multiplicity, the destruction of identities. It's not the same factory gate when I go in, and when I come out, and then when I go past unemployed.

...AND is neither one thing or nor the other, it's always in-between, between two things; it's the borderline, there's always a border, a line of flight or flow, only we don't see it, because it's the least perceptible of things. And yet it's along this line of flight that things come to pass, becoming evolve, revolutions take shape.

Gilles Deleuze Negotiations Columbia University Press

These fragmentary 'bits' do not work together like components in a well oiled machine or a well formed narrative. There is no 'whole', things are always in the process of starting up, sometimes in the middle at other times towards the end, there is no sense of a planned itinerary, what exists is a conceptual trip for which there is no pre-existing map, one's usual discourse is left behind and one is never sure where one will end up.

The coming together of apparently unrelated elements, even diametrically opposite ones both gives rise to a potential for new propositions and questions linear fixity. The desire to categorise and separate, to place in compartments as knowledge and as homogenous information cocooned and untouchable is in itself a need to fix things, to make stable that which is not, but which is in fact always in process. Approaching this in another way there is a process of post production going on, what might appear complete, immutable and contained is then added to, qualified, relocated and re-contextualised and in doing so also recognises it is fragile and mutable.



Trans Chaosmos Facility Exterior, 2010

Reflecting on the impossibility of language. The 'coming to language' is experienced when we have a fully articulated idea in our heads but when we speak it out to the world it is not the same, it only approximates to the language in our heads. Derrida talks of the necessity of language but also its inadequacy and proposes 'sous rature' a process whereby words in a text are erased but remain visible and above which are written another set of words, what is intended to be communicated is between these two texts.

Fragments appear as unfinished separations. Their incompleteness, their insufficiency, the disappointment at work in them, is their aimless drift, the indication that, neither unifiable nor consistent, they accommodate a certain array of marks - the marks with which thought (in decline and declining itself) represents the furtive groupings that fictively open and close the absence of totality.

Maurice Blanchot The Writing of the Disaster University of Nebraska Press

'You've had your anti-communist fun, time to get serious again'.

Slavoj Žižek

Biography

Paul Eachus was born in Liverpool. He studied at Liverpool College of Art and Royal College of Art. He lives and works in London. Recent exhibitions include Close Encounters at Blokhuispoort for Foundation VHGD Leeuwarden Holland, Working Space II at Galerie Lucy Mackintosh Lausanne Switzerland and Urban Spiel at BodhiBerlin Berlin, Germany. Recent publications include *Trans Chaosmos Facility*, a group of 20 drawings and *Beyond Architecture* edited by Robert Klanten and Lukas Feireiss for Gestalten Verlag Berlin.

He is a co founder of Use This Kind Of Sky, a multi project platform.

Nooshin Farhid was born in Tehran Iran , she lives and works in London. Recent exhibitions include 'Rencontres Internationales' at Haus der Kulturen der Welt, Berlin, Reina Sofia National Museum, Madrid and Theatre du Chatelet Paris.

texts

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Paul Eachus - Trans Chaosmos Facility
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