

(The Real) e\$◇ate antistasis

“The Fantasy is defined, by Lacan, as the subject's response to the desire of the Other. I wish to traverse the fantasy, and invite the literal Other into my deterritorialized studio space to do whatever he or she wants. I am considering my space as The Real: a lack, a non-signified space that was given to me and must be signified to fully create the divided subject/ego/I/phallus/art-object. This in a sense, is the object of the Mother's desire, the Mother being the school.”

I have put my studio up for rent for a maximum of 7 days per person, dispersing real estate flyers throughout the school and using word of mouth. This invitation allowed for chance and the possibility to interact with strangers, help out friends, and define the studio as an extra-functional social space. In exchange for the use of my studio, the participant became an analysand and agreed to answer some questions regarding their sexuality, politics, parents, and fantasies (personal property). This is recorded and then fully transcribed.

The recorded conversation of the analysand's voice was then edited into fractured moments of slips, gaps, repetitions, and moments of reflection. Along with this soundtrack, documented photos of particular objects, which the participant brought into the space, were uploaded to a blog — using the Internet as a virtual prosthesis. These photos are not fully documented activities; but like the edited soundtrack, inchoate states or after-traces. These objects and voices are related to Lacan's notion of the Sinthome: the leftover representation after signification, uninterpretable and pervaded with enjoyment.

After a sufficient amount of signification defined the subject's (the project) subconscious, the phallus/I/object-of-desire has been represented by a vertical aluminum track-housing that connects to the studio's readymade horizontal track lighting. Being site-sensitive and making aware the ideology of the space, I have located the exact company that produces the track-housing which my school has bought for their own design. This connection has created a singular sculpture that vertically extends past my studio into an adjacent one, taking up the whole half of the room above the expected viewer. The shape of this sculpture mimics an empty and useless real estate frame devoid of a sign, signifying the end of the studio's sale. There are no lights, as this is a foreclosure in which the audience is confronted with a gap.

Due to a lack of authority, there must be a Symbolic foreclosure and hence, a return to The Real (psychosis) — a return to the studio's original state for yet another recursive inhabitation. At this juncture, along with the phallus, is the transcriptions and audio — the Symbolic condensed into the form of the collective Other, moments away from complete annihilation into The Real. The only signification that has escaped belongs to the blog, the virtual Imaginary. Upstairs, in another showroom, a table includes a laptop and headphones in which the audience can view the signifying-blog-chain. On the floor are the lights that were removed from the downstairs' studio and on the wall is the original flyer (both belonging to the virtual Imaginary).

The final element in this project is a string of binary language placed in the school between the studio and upstairs' showroom. The only letter decoded is *a* — Lacan's symbol for the unattainable object-of-desire. The binary will only reveal its meaning on my personal website, considering yet one more space of virtual assimilation.

“In the exceptional moments of “traversing the fantasy,” we nevertheless do not exit the scene altogether, as a different staging appears: when we break through a fantasy, another takes its place. So, normally, we live in the scene, and living in cyberspace is living in the scene.”

— André Nusselder

September - December