Ishita Jain
Immanence

Abstract   Immanence

This dictionary entry defines 'immanence' by locating multiple entangled forests within Sharmanka Kinetic Theatre in Glasgow as its creative energy. It argues for the aesthetic work to possess a creative facility immanent to itself. Sharmanka is an assemblage of the multiple sites encountered by sculptor-mechanic Eduard Bersudsky as he navigated the spaces of making and exhibiting art in Soviet Russia as a non-conformist artist. He occupied the spaces created by the regime and through his occupation he transformed the functions of the space, and through that changed his subjective states as well. This entry establishes immanence as the secret sylvan force with a capacity to release the multiple subjective states of the artist into his work, turning it into a lived-work. Sharmanka makes visible the immanent subjectivity of the architectonics of the work as an aesthetic object itself, without any interpretative mediation.

Immanence

La voce del dizionario definisce l'"immanenza" individuando come sua energia creativa le foreste aggrovigliate all'interno dello Sharmanka Kinetic Theatre di Glasgow. L'articolo sostiene che il lavoro estetico deve possedere una struttura creativa immanente a sé stesso. Sharmanka è un assemblaggio dei molteplici luoghi attraversati dal meccanico-scultore Eduard Bersudsky mentre esplorava, come artista anticonformista, gli spazi del fare e dell'esporre arte nella Russia sovietica. Bersudsky occupò gli spazi progettati dal regime e ne trasformò le funzioni; tale azione produsse mutamenti anche negli stati soggettivi dello scultore. Questa voce stabilisce l'immanenza come forza silvestre segreta con la capacità di liberare i molteplici stati soggettivi dell'artista nel suo lavoro, trasformandolo in un'opera vissuta. Sharmanka rende visibile la soggettività immanente dell'architetto dell'opera come oggetto estetico stesso, senza alcuna mediazione interpretativa.

VESPER No. 3

WILDNESS

VESPER No. 3

NELLA SELVA

VESPER No. 3

NELLA SELVA | WILDNESS

Quodlibet

Vesper è una rivista scientifica semestrale, multidisciplinare e bilingue, si occupa delle relazioni tra forme e processi del progetto e del pensiero. Ponendo lo sguardo al crepuscolo, quando la luce si confonde con il buio e l'oggetto illuminante non è più visibile, *Vesper* intende leggere l'atto progettuale seguendo e rendendo evidente il moto della trasformazione. Pitagora identificò nel pianeta Venere sia la stella della sera (*Hesperos*) che quella del mattino (*Phosphoros*), i due nomi si riferiscono allo stesso astro ma posto in condizioni temporali differenti. *Vesper* dichiara quindi una posizione più che un oggetto e privilegia il situarsi che ne profila lo statuto. Non è qui accesa la luce tagliente dell'alba, che promette giorni completamente nuovi e alti sol dell'avvenire, ma quella che fa intravedere nella penombra una possibilità nell'esistente.

Richiamando e rinnovando la tradizione delle riviste cartacee italiane, *Vesper* ospita un paesaggio articolato di modalità narrative, accoglie forme di scrittura e stili differenti, privilegia l'intelligenza visiva del progetto, dell'espressione grafica, dell'immagine e delle contaminazioni tra linguaggi. La rivista è pensata nella sua successione di numeri tematici come discorso sulla contemporaneità, nello spazio di ogni singolo numero è articolata in un insieme di rubriche che gettano luci differenti sul tema. Nel procedere delle diverse sezioni – editoriale, citazione, progetto, racconto, lezione, saggio, inserto, traduzione, archivio, viaggio, ring, tutorial, dizionario – mutano i riverberi tra idee e realtà, si accende l'intreccio tra evidenze concrete e loro potenzialità, potenziali trasformativi, immaginari. Le rubriche sono pensate non per aggiornare istantaneamente ma per indagare condizioni progettuali e per fornire strumenti e materiali dall'*ombra lunga*.

Vesper is a six-monthly, multidisciplinary and bilingual scientific journal which deals with the relationships between forms and processes of thought and of design. Gazing into the dusk, when light slowly merges with darkness and the illuminating object is no longer visible, *Vesper* aims to interpret the act of designing through tracing and revealing the movement of transformation. Pythagoras identified in the planet Venus both the evening star (*Hesperos*) and the morning star (*Phosphoros*), assigning the two names to the same star observed in different temporal conditions. *Vesper* thus states a perspective rather than an object, privileging the condition that defines its status. Rather than the sharp light of dawn, heralding a brand-new day and promising a brighter future, it is the twilight that allows you to have a glimpse at the potential of what is already there.

Following the tradition of Italian paper journals, *Vesper* revives it by hosting a wide spectrum of narratives, welcoming different writings and styles, privileging the visual intelligence of design, of graphic expression, of images and contaminations between different languages. The journal is conceived as a series of thematic issues that build a discourse on the contemporary. Each issue is divided into sections that offer a range of diverse perspectives on the theme analysed: editorial, quote, project, tale, lecture, essay, extra, translation, archive, journey, ring, tutorial, dictionary. Throughout the different sections, reverberations between ideas and reality change, connections emerge between tangible facts and their potentials, transformative prospects, collective perception. The principal aim of these sections is not to provide instant news, but to offer an in-depth investigation of different instances of design and to provide tools and materials that have a long-lasting effect.

VESPER No. 3

NELLA SELVA

Questo numero di Vesper è dedicato a | This issue of Vesper is dedicated to Enrico Fontanari.

Sardegna_Orotelli 07-2011

Breve estratto da un testo critico che definisce la rotta o le coordinate di attraversamento del tema. | Brief excerpt from a critical text concerning different perspectives on the topic.

Forma e modo d'espressione di questa rubrica sono a discrezione dell'autore. | The section consists in the original contribution of an author.

Manuale d'uso per l'esecuzione di pratiche e/o operazioni. | Instructions to carry out practices and/or operations.

Contributi che indagano le ragioni, le *mise-en-scène*, le risultanti di progetti realizzati attraverso le voci degli autori e/o di critici. | Contributions that investigate the reasons, the *mise-en-scènes*, and the results of an accomplished project throughout the voices of the authors and/or the critics.

Saggi critici articolati in citazioni, note, iconografie e una bibliografia. | Essays including quotes, notes, iconography and bibliography.

Traduzione inedita di un documento anticipata da un commento critico che ne evidenzia rilevanza e attualità. | Unreleased translation of a document introduced by a critical comment highlighting its relevance.

Resoconto di un viaggio fisico o immaginario e delle sue evoluzioni temporali e spaziali. | A physical or imaginary journey in its temporal and spatial development.

Testo critico che accompagna una selezione di materiali d'archivio presentati con le loro coordinate di provenienza. | Critical text accompanying a selection of archival material presented with its source reference.

Narrazioni testuali o per immagini attraverso realtà note o ipotetiche. | Textual or visual narratives exploring actual or hypothetical worlds.

Definizioni critiche di tre lemmi in italiano e tre lemmi in inglese contribuiscono alla precisazione del tema. Il dizionario prosegue con l'evolvere di "Vesper", si compone in itinere. | Critical definitions of three headwords in Italian and three headwords in English that contribute to point out the issue's topic. The definitions through the issues of "Vesper" will compose an ongoing dictionary.

Immanence is an inner rumbling accessed through pre-rational performative registers like dreams, esoteric experiences, and excess (Deleuze, Guattari 1994). It is a continuous movement of surplus sensations. It is a creative world that always exists but is activated only when one becomes aware. It is a theatre where shadows of cognitive thought, rational needs and structures of power can dance and mutate themselves into desire/s. In this pulsating performative core, possibilities and potential escape their assigned wildness to truly become unassimilable – that which has been called wild by the neo-liberal political mouth-pieces.

Sculptor-mechanic Eduard Bersudsky has assembled such a theatre out of forests at the Sharmanka Kinetic Theatre in Glasgow. His world is dominated by ravens hanging from roofs, bears that dance and monkeys that fish in air for nothing. These animals are trapped in a theatre where humans are chained and busty rats rule from the pulpit of a typewriter. These wooden anthropomorphic forms are joined together with wheels, cogs and pulleys, reminiscent of a secret economy of production – the end or beginning of which is not seen. With the flick of a switch they come to life and start moving. When stationary, it is a mythical forest to look at. The carved wooden forms are in a frozen relationship with the underlying system that holds them together – an obfuscating circle of power and subject-creation. When in motion, the theatre transforms into a medievalising forest that can be inhabited. The image of this moving forest explodes with music and shadow plays under theatre-director Tatyana Jacovskaya. Encountering this assemblage of the mythical and medieval forests offers a passage deep into immanent creativity. One makes sense of history through such a passage of myth and legend. Like Bakhtin's dialogic space, this assembled forest does not swallow, fuse or dissolve any voices in it. The dialogic space at Sharmanka draws on ambiguity and subversion of a coercive past. The perceived cacophony of the forest performs a constructivist polyphony in the theatre.

Bersudsky evokes a fluid cultural memory by embedding mytho-fictional narratives in architectural constructs to modify the notions of the stagnant official memory. Constructed histories led to constructivist histories. Sharmanka demonstrates the significance of the space in which repression occurs and its significance in making visible that which has been repressed through performative movements of the kinemats (Bersudsky's mechanical puppets) and the visitors, simultaneously. The prevailing atmosphere of repression is immanent, like architecture's processes of forced subjectification.

All expressions at Sharmanka are expressions of immanent consequences. The animals dominating the theatre have been contorted to take part in human production cycles. The humans have taken the liberty to go wild after taming the wildness of the forest, morphing in the process. Inhabiting the wild is not without its consequences, and assimilating wildness in our urban spaces invites a transformation that occurs within the substrate. It negates the instant gratification present as an inherently urban expectation, while the wild grows within, as immanence, transforming the muscles and the bones of its subject – contorting them and mutating them as they 'become' wild – like the caged animals that first long for their forest habitat, or like sculptures at Sharmanka that perform within theatrically assembled forests.

The psycho-social dialectical imagery of Sharmanka is produced through participation (O'Sullivan 2005). The pre-choreographed kinemats launch into a performance for the visitor to see. However, the conversion of the gallery space into a stage-set ensures that the visitor is also a participant of the show. As the kinemats explode on the wall behind them, more often than not, these shadows illuminate the presence of a lone visitor that has moved close to this system exaggerating other systems. The white walls of the gallery get subsumed by the imprints of the labyrinthine network projected. Some of these components are freed from these unforgiving systems only as shadows. The walls of the gallery that are usually an enclosure become gateways for these shadows – allowing the locked inhabitants of the ordered system to have a double life – hidden within the complex sculptural systems, but free to dance as shadows on the wall. The walls, otherwise a static enclosure, transform into an everchanging landscape. The doubling of the surface as field becomes critical. The wall transcends its two-dimensional limits and opens the shadow dimension to be inhabited. The fleeting and transitory nature of the images that are produced on the walls perform the paradoxical task of prolonging their fleeting nature – privileging the contingent while countering a deferred transcendence – hinting at its immanent operativity. Affects are born of this immanence (Brott 2011).

The white walls of the gallery have been populated by shadowy actions of the kinemats. This has resulted into emergence of a sylvan dimension that uses the surface of the wall to allow a range of kaleidoscopic, yet-to-be-born possibilities to perform themselves. The flat surface of the
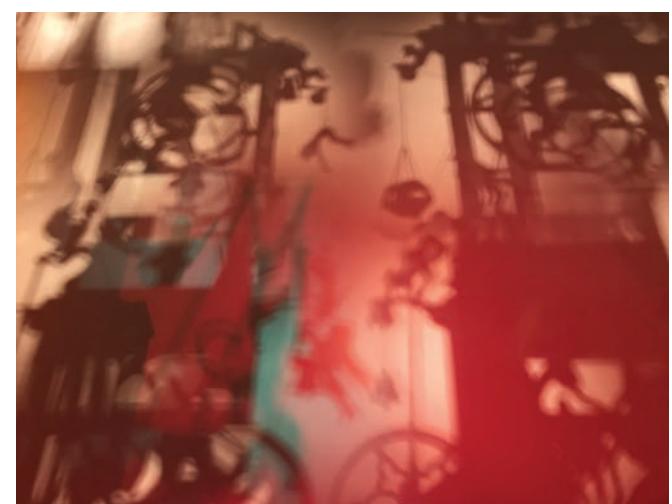
Eduard Bersudsky, Tatyana Jacovskaya, Sergei Jacovsky, *Tower of Babel*, 1986-1988, Tower of Babel as seen on the walls of the gallery, Sharmanka Kinetic Theatre, Glasgow. Ph. Ishita Jain, June 2018.

gallery has become a multi-dimensional portal. The futural travels to the present through the past and becomes a forest of transient images. These fleeting images strip the white cube of the gallery of its stark transcendental power as a 'transitional device that attempted to bleach out the past and at the same time control the future by appealing to supposedly transcendental modes of presence and power' (O'Doherty 1986). With the shadows of the kinemats on the white walls, one does not transcend into a future that may or may not happen, but to an immanent past that haunts the work and has been caged behind opaque walls. This past is freed as the walls of the gallery become transparent. Walls, then, cease to be architectural elements and become political ones. Walls cease to be political elements and become historical ones. Historical walls when made transparent demand an immanent evaluation.

Upon these walls, the kinemats (*sylvizens* of both the mythical as well as medievalising forests) as shadows take birth again, leaving behind their subjecthood as residents of a bizarre world and get enrolled into the task of being critics, producing affects in the space between the wall and the viewer. The viewer's eye urges the body to disengage itself and gather information about what to feel at Sharmanka. The body becomes a data-gatherer, sprouting new senses to engage with the sensorial productions underway through performative light and shadows in the gallery space. This performative interception turns the body into a material making the space. When interception becomes immanent, methodology becomes the material to make a space.

The wild has always had the capacity to exceed our own sensorium and provoke multiple senses. Being at the margin of civilisation, it has retained the ability of the marginal space to experience sensations intensely – like the racing of heartbeats at the sound of a twig breaking in the dark. Multiple species have therefore occupied the wild, not because it is all-encompassing, but because genesis is immanent to the wild. It is not a passive concept that includes and allows what happens within; it is an active machine that churns out subjects adorned with new sense-organs and heightened sensations, releasing them into the world, as multiple worlds, within and outside.

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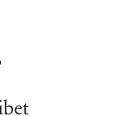
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