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PAUL THOMAS  MARCH TO MAY MEDIA SPACE

444 WILLIAM STREET, PERTH.
WESTERN AUSTRALIA
walking through space, experiencing the emotion, mapping out the nothing.
One space leads to the next
Contacting the space giving it some feelings disturbing the space
The space has traces of the feelings of the person as they move through it, emotional after effects.
Being nothing
Recording being nothing, whilst nothing is the concept
the physical is being something.
I conceive
I feel
Can you think while you feel,
Objects can deny the emptiness by creating layers to
interrupt the distance. Objects can deny the feelings
for the emptiness.

Nothing = Something
Emotion = Nothing + Something
Nothing = Something
Emotion
Concept = Nothing + Something
Emotion
Concept + Nothing = something
Emotion + Nothing = Something
Two different somethings
both empirical knowledge
MEDIA - SPACE

17.3.81
1-9
1-9
A. Vijayta

444 WILLIAM STREET, PERTH. WESTERN AUSTRALIA
Reverse/back-up. Purposeful activity during a non-event. The activity of photographing implies a purpose, an intention or set of intentions that is inextricably bound to subject matter. The photograph lends an appearance of order, however, the subject matter is constructed by the intention of the photographer. Disinterest is always present in the form of an implication of objectivity. Disinterest is objectified by time. That it did happen is implicit in the technology of the image. Extreme examples are 'self-operating mechanisms,' surveillance cameras that maintain a programmed gesture, sweeping motion. In this example, the events within the parameter are neither essential nor insignificant. Disinterest is implied through subject matter. Intention as memory: I remember that the missing links do not exist.
The crucial links, the segments of time recorded, are implied to be meaningful. Reinvention is simultaneous and fills any void. ‘Coke adds life’ backs up and leaves the frame, the event without significance.
Acceptable conclusions: One does not remember meaningless events; the act of recording does not include the value of not recording; remembering the details that are not important is the function of the
machine: forgetting the details that are not important is the reaction of man to life. Storage systems relocate storage systems. Coat hangers store body drapes. Coke smiles but happiness requires caution and
clearance. Constant contradiction recurring in detail: A coat hanger appears in three progressive
ws. An auto bonnet that is second to the truck in importance consumes five frames and appears as a conclusion. A healthy tree does not belong in the first wasteland. The grid systems in all the fences layering a map, detailing reaction and position, protecting the recording system from sensible harm. The gesture of the truck in the first frames, rear tires crushing cement block and bamboo. Bamboo cracks, snaps in the distance like thin bone in the beak of a large bird. Vegetation sways away from caution, responds minutely. Watching: Technology sees events in multiple levels simultaneously. Existence is witness to multiple simplicities in layers of confusion. Witnessing the event without significance: Silence. When I speak someone is quiet. When someone speaks we are silent. When the noise stops we
are no longer quiet, we assess the damage done. (They were silent as the shadow passed beneath them.) The bonnet as closure: The end of silence. Text is condensed language. The lesson that was never learned becomes the justified dream implied in a social reality.
Intuitively I think it is a good idea, and as I am in the habit of paying more attention to intuition then I feel the idea is worth pursuing.

Intellecually I feel that the experience would relate very closely to my thoughts and feelings now and will develop a greater awareness through this relationship. As vague as this may seem, it is the only justification I need to involve myself in the doing. Naturally this commitment will lead to a clearer thinking before the act and hopefully an enhanced being afterward. Hopefully in this being, thinking, doing, being, etc., seems to me to be a logical sequence toward development.

THINKING

Being, thinking, doing actually is not a sequence i.e. does not occur as a sequence but as a related simultaneous occurrence. The idea of doing nothing therefore is not valid. I would be doing something, no matter how minimal this may seem or be. I am at the moment both being, thinking and typing. My proposed minimal activity could not therefore develop anything as much as a spontaneous activity at the time. The proposal was only valid at the time of conception. The thought concept became an idea to think about, to justify. The thinking has been done, justifications made and abandoned. I am different now than then.

Kiddulous
SO THEN.

The process has made me realise the lack of relationships in my work—work relating in isolation, creating new relationships between subject and object or part of subject and object.

I think I should move more specifically to the essence of subject and object—trying to establish a lowest common denominator or one for each. To establish a purpose rather than having a reason.

Reasons are often based on intuition, which I find to be vague if not unreliable. It is the purity of intuition that is in question, not intuition itself. Once some common ground is perceived and materialised, then intuition can come up for reprise.

AND THEN SOME.

I think the best use of one to ten (i.e. 1-10) would be to start this process by analysing the realities of words like response, observations, understanding, believe, knowledge, preconception, thought, concept, idea, intuition. Ten words. All with a common aspect (feeling?) It may be possible to reduce the commonality to one word. It may not. The process will be the work. I don't expect a conclusion.
interpretations of 1-10. By listening to other interpretations of 1-12 we gain a greater understanding of our own experience of 1-7. Essentially it is a selfish interaction. Objective selfishness is essential (if easily misunderstood). It is often the misunderstanding that is the hardest to understand. To be objective is to be. To understand misunderstandings (preconceptions) is to be somebody else (somebody else's preconceptions). Impossible? We can't be somebody else. We can try to understand ourselves. To understand our experiences.

This is an attempt to be. Being is understanding our experiences. And then understanding more. Understanding more is a reality. Being more a fantasy (i.e. there is no future tense to being). We can be, and by being understand more.

SO WHAT?
So I guess that means dropping another idea. No ten words, no conclusion. Being, thinking, doing. Being, thinking, doing. Being is being. Thinking is being. Doing is being.
THE GROUP.
The fact that we can't be somebody else doesn't mean we can't understand that person. It is only impossible if we bring our own preconceptions into the act. Preconcepts are useless because every individual is unique. This also means that we can't categorise ourselves. So understanding another and understanding ourselves must start from no preconcepts, and use objective observation. Visual observation and listening, not interpreting, are the keys.
If we would listen to someone we must make attempts to be clear about terminology, or else we would be lapsing into interpretation. This is the problem (consideration). The size and compatibility of the group should allow this consideration to be clarified by each individual.

I find the act of writing down valuable because it enables me to clarify before stating. Talking allows editing if I can think fast enough or if the conversation hasn't changed course. Though this is not my problem as I don't have to interpret in the same way as the listener, it should make the act of interpretation easier.
forms for making a mission. The device can be used at any time of the day or night as a flash unit automatically operates; it needs no attend home trial for training device so sure that Bull Worker can change to offer you a challenge letter starts off with a prayer. Having a 5''

Champagne? Would a have to be elected Miss and image. Fish ball strange Taking the pear squashed up well to a drink. forms for making a mission not belly round shoulder puny arm involved in a collision. She'll mind about the lino's having got damaged.
Yourselves
girl proposition you will
take for the many wish to take part
I am as confident more read our in the letters
automatically on the present system of control
you can use at our expense down to earth
never before have so many essential jobs
re they re-read our letters.
I have got a feeling that I'll be retired before

about my future as CIR is about there an on
Even a simple job like fixing a broken
our dump isolation plant was low
bedpost provides entry which can be fixed
why not bring the family
re they re-read our letters.
I have got a feeling that I'll be retired before
the above are in alphabetical order.

job satisfaction was

miles apart

into the community at large.

witness account of the difficulties and triumphs

whip until cold

hull glue

colour

drown

the cream

river

rather than fried bone leg

brown

important but no more important than her life.

Her life is not all "I think however, I think

involved in incorporating the aboriginal people

the chances of the missionaries give an eye

Mr. Hill said that only seven prisoners were

notorious manner (8)

whipping person making merry in a

who is directing person making merry in a

I think I will always work in an organization

take of the heat skin

whip
A multiple image of myself was projected fullsize onto a large sheet of paper (approx 6x9ft). I then started to work on the image in an attempt to work with the two somethings, a concept and a potential.

Work produced through Media Space, June 31 Paul Thomas
Something about entries: disorientations.

People have to talk slowly in tiled hallways lest they be overheard.

He turns into the well side of the bed near the lamp. Everything during the day long.

Lack of factual reality, or levels of fiction padding out life.

Played in sand across street. Made tiny mines gone into back tills sunk in the lethargy of smoke and traffic.

Trying to pull something together as something else falls apart.

She has lit the petrol lamp and I move toward the fire to warm. Two men wander in and cross to the dinning room where the others twist and hold their eyes closed.

Something about clarity, about talking about something else as if you intended to speak directly.
About an inch and one half tall.

Black feathers, wings, and a white breast. The eyes: like tenacles grasping for grove tiny black pupil is in a clear elastic bubble.

The hen is painted on the jaw and looks like an orange jelly bean melting in the flame of a match. This small bird winds up with a smaller gear at his right side and set apart from your hand, he begins to bram itself forward by hopping. When he is wound tightly, the slightest touch to his head will end him into a rage of clapping at your fingers. It seems there is no end to it, crashing through your life hopping.
Cook and I were pushing a crate of glass across the top floor when the bookshop owner walked in. Cook did nothing to acknowledge our presence. The owner walked around below. He probably wanted to talk about "the way of things" as Cook says. We made a great deal of noise, but the owner is deaf. After some time, the book store owner walked out the door and stood in the afternoon light to ating the store front.
A bird intent on eating ed bea on one side of the road
sitting remained She was looking at
on a bank across the road
in the same sand.
and red I. The peated though
gull's

The novelist was writing straight down the road he bled in sheet taking

The quick brown fox jumped over the lazy dog.
He asked the man in the red coat.

15-9-65
Trucks of cigarette in a occiden t high ways. White logs p
packed in unif ilters d skie s taba oco je t stre ans er ossinn
spaces in rea r visi on air rors. Clamme d betw een te eth. i
maled on bon e comb s a r azor a lice f lemo n neel Yellow
smoke bunkhe d drea ms ed ged in canned vege ta fles b y tin
lids a shred s of can onned rins. Glass fields near a handon
ed tracks c outilte as bot tiles b roken by men end bo y in
s aile s w walk ing. Glint t races i lat e and early sun: f
field o f snur ks. Er light s tar s c arneti ng the rugged street
lamp small carniv al mus ic be notes within rain s helte r
s cor rugate d with outdat ed cal enders. Chro me fan s shif
ting a ir in pocket s pool ls of dam h eat.
Place is for watchi ng ou cing listin g wee ding a nd wai
ting. Snails dissolv e new growth unli mite d rotati on. L
ight s ubsist inn on daily explo sions a nd con su mpt ions of
energy. Whol e plan ets er assed i n secon ds of conne te sil
tence popula tion expose d in f lanes rib e ons of voices
record ed on stape l shee ts. We d in vicle c loud s of
spinning ash. Cleary late on e nigh t you are ro ne.

29-4-79
AV (On filter) Paul thought that meant dilution. Linday thought it got clarified through the filter. Refined. BM takes out the impurities. PT I think impurities are added to it, so I don't think it is a refining. I thought it was just an opening up. I don't think that things ever get resolved. W just expanded. BM Should things be purified? AV I think clarity is a better word, not completed resolved but understood a bit more. PT I don't think work becomes clarified at MS. BM It should shouldn't it? PT No it just opens up other things. In other words (PT again) you don't "strip it bare", you just add more problems. When you talk about something you don't subtract from it you just add to it. PT eliminate "wrong" so it reads something is definitely here. Eliminate like ants also.

Av I tried to write something that wasn't factual that would be outdated, just a message. NS I didn't try to write about it, I just tried to write something in the form of a critic that would apply to a lot of things. Av this rider is a model, of the kind of continuing response that we are about.

AV as for the word "wrong" that is there to do with something that Jeff and I talked about last Friday, a project he had written to do with fertilizer, blood and bones, and the regeneration of art out of the work of artists. That the process is somehow shortcircuited in WA, and that work of an experimental nature does not survive, receives little support. NS that's not the end of it, just part of the process of regeneration.

(A It has something to do with I think the lack of history of the place and people tend to rely a bit on that. There is nothing here for art to grow on but art grows from art everywhere else. The art produced here, most of it, is just an extension of what is happening overseas. Probably good if it dies, if it is that sort of art. It doesn't grow from yourself or your environment, just from art, a bit of a waste of time.)

NS to be more honest with yourself, that seems to be the main function, bringing out that sort of primitive honesty, that's the beginning of something new.

listening, trying to understand what someone was saying without possibly saying too much yourself. (A topic that Jeff brought up) the way I feel about it, I guess I have always been more of an observer than a talker, I talked more through Media Space than I ever have in my life. AV, brings up John Cage, silence, the music of the environment etc. NS although that work is histrionic, it has something primitive in it, really basic, like listening. Something you can get really involved with on your own level, rather than someone expressed imagination that you can't approach at all)

AV what parts could you relate to? WK the first part, a problem resolved through the looking through other people's work.
I enjoy games, sounding boards, finding out about myself through other people. Often it doesn't happen that way, like I thought we were talking in circles, not really resolving anything. There doesn't seem to be any direction with us, it seems to be very open ended. WK are you suggesting we need a foundation? AV Yes, that foundation of open options. WK Yeah, I go along with that. WK the only thing that tends to happen is that we discuss something one week and it is never resolved, then the topic comes up again...becomes repetitive...maybe you can't have guidelines, but it is too open ended. My own motives are fairly selfish, coming to terms with myself. There is a range of people here, from trying to help others to pure ego-centered things.
Why is it irritating (Ann) AV just kind of a feeling that what we do here irritates some people... Ann why is it a filter? (review of other people's comments) Ann I think you use words often because you like them even if it isn't strictly... AV yeah but liking a word means that I identify something in it that means something. Ann filter irritating sound quite good together, I think its really seductive to puts words together that work. The (AV) word filter I heard on a Bill Furlong tape of Laurie Anderson, and I have been relating it to Media Space to see if it would work as a descriptive... and it does a bit and it doesn't. Ann I think that this is more poetic, its not newspeak at all.

Its a statement isn't it? AV I was trying to make a condensed statement of what we do, without being explained or talked about it could be interpreted so I will send these transcriptions, to make the model. Ann I like what you are doing, I pick up parts of things, like ants, why did you number every line? AV and make these groups? Because it looks nice? AV to make it harder to read, slower. People scan pages, take in blocks of type, without really reading. To do it this way is irritating Ann it works, I read really fast, and this makes me go slower. Ann and I also think you do it because you like the game. AV its a fun game, a game of numbers amounts and a visual thing a cross between two areas, visual-verbal. Ann (these transcriptions) are very much a response to your statement. It would be good to have each of us do this. I enjoy the layers and levels here, like Media Space is confusing, picking up information from different people. I find it hard to win things down. AV Will said he found the open ended nature difficult. Ann it has to be, thats what I like about the statement, its very open, almost a description of a system rather than it as an object.

Ann reads all the adjectives and verbs, thinking and talking looking invading striping definitely wrong everything gives way captions filters layers layers of skin low clouds. Ann I haven't got a very objective mind at all, I read things, play around, so I can only respond to it in a very vague way. AV you haven't been vague.
Tape transcription 20-2-92 Paul Thomas and Allan Vizents
A.V. what were we talking about? P.T. the core unit, like
Jeff was a core unit. Judy (Chambers) A.V. is from the U.K.

A.V. Judy (Chambers) is from the U.K. P.T. she has been here
seven years. PT I'll have been here five years in July.
A.V. I've been here three years. P.T. Ann (Graham): U.K.
Brian McKay, Jullian Goddard, Lindsay Parkhill and Neil
Sullivan are all Australians.

[AV that's what I like about Media Space, you have a lot of con-
flicts. PT Niels sugestion was why people come, to get them to
talk about it openly. The whole idea of opening up something
like Media Space in Perth was to get some kind of critical
dialogue] PT Australians are good at absorbing without really
giving anything back. They have the ability to get you to go
on talking. They string you along.

[A.V. so what should this thing be for Art Network? I didn't
want it to be a news thing. P.T. I think it should be just
factual. A.V. that is difficult. Factual work in print
is immediately dated and irrelevant. P.T., Perth on sand
and bore water is not out of date, and that you come from
somewhere else (Los Angeles) is a fact. I mean the fact that
you did various work last year, is a fact. AV You mean it should
include a list of works or something?] PT no... if they are after
what we are trying to do maybe what that is is to try and create
a greater dialog, rather than just this subjectivity, this
license that an artist has to produce work in isolation.

AV I out that in there. PT I think we both feel them. I mean
I read the subjectivity bit, to me that's the strong part of it—
its not a word. AV I said we are not concerned with subjectivity
as we have resolved the issue to some degree. PT. I am not
concerned with the subjectivity of an artist who still rostrays to
this mystery, this taste orientated work. AV the word needs
a reference. PT the kind of I have the freedom to produce any
kind of work I like, because I am an artist attitude. Media
Space is about trying not to let evasive habits occur. Otherwise
you dont really get good art that way, you get something that
has been tried and tested a hundred times before.

AV do you think it was correct to say that Media Space w: s a filter?
PT I don't think it's a filter so much as a reassessment. A filter tends to think that you are diluting it... I can't take anything away from you, now, I can only add to it. So I'm not filtering the information I am adding to it. (I had talked about linkage as a descriptive term before this tape: that Media Space is a complex of links between people...)

PT If I talked about the last piece of work you did... Media space didn't do you any good you were illustrating things you were confident in. AV when I first came to Media space I was concerned with symbols, not so much with text. Ms has been a period of working through... PT I'm trying to go straight to what I'm talking about, not be aware, I am not diametrically opposed to any of the work but I felt that when you did Action with Chair (video performance 22-6-81) that there was a different kind of understanding, what you were talking about in (Beyond the Third Gate 1-11-81) that could be the start of something else, only the start... had to go on... photos could be anywhere I didn't relate it to Australia and I wanted more—it didn't give me enough about what you felt because I think you were using words in a literary way and it was a descriptive poem to visual images and I wanted more of the reason and the thinking in that isolation period and that was close to what I was talking about in my work, I would be interested to see how you would come with it because all you did was describe it to me... distance, void in mind... create pictures and those pictures were the ones I would have liked to have seen. AV what I think trying to create the structure of how its set up is one thing to put the words and image into an experience or a picture of the experience and it is another to relate the structure with the piece... that can be in there implicitly. It is hard to objectivly put it down and carry the piece along at the same time. Its like two riders going along with one another.

PT you went away in midstream (OS for 2 months) and I felt quite strongly (about issues in the work). I really you have been working through the image and the picture AV trying to combine sound... trying to illuminate any kind of framing, when you look at the world with a camera it is a renaissance thing, you are a pinpoint with lines to a frame and it ignores what is going on behind you (total experience)... trying to punch
all that in there, so words are descriptive and the picture (photo) is another vehicle to pull everything in is hard... to make it seem complete. Life is not fragmented (we make categories and lists with a linear menatality because history tells us that is how to understand).

FV A hologram is a revolution in image making as it is right the way around, a brake with the rennaissance. There must be other brakes with the rennaissance to explore. Like you are doing it with this sound piece (audio tape plus performance)

PT I have been working in this direction and I think MS consolidated that, I feel stronger in it. I think you are starting to understand me a bit better and I am starting to understand you.

The thing about the action with chair that I really liked was that it combined you in it. AV I am trying to include everybody in it., away from the Ren., single point of view, the artist, the ego. PT Action with chair was a group thing in the video production...the two pieces of work surrounding it were totally different to it (Parallel transcriptions 6-81, Photonotes 8-31) like in opposition to it...there was this brake in you, and I think we could have helped you more (at that point).

AV there is nothing wrong with carrying on opposing attitudes in work PT no I just think you jumped in that space a little quicker, all these ideas were coming out (seven actions with space and objects scripted, never performed) The containment work, the work you could control inside your desk and so on and here was this work you couldn’t control that involved manipulating other people and the (pieces not performed) the futility in them, I think that is really like Perth.

And if both the contained and the performed work could happen each would give to the other. Ill shut up now.
World evolution on earth itself demands that insight must enter human hearts as that in the same measure as the professions, mechanics, the human being, the opposite pole gets gradually more and more active with increasing intensity. This means that man finds his soul not what brings him closer to every other human soul, no matter how special this has become. — Steiner
In the year's course - Alternate ceaselessly
Summer's abounding growth and Winter's Earth - repose.
So in the course of Man's life - Vigour of waking day
And peaceful bounty of sleep. Yet does the spirit - filled
Soul live on - Sleeping and waking.
So in the Spirit, the soul of the Earth lives through
the seasons changing - Summer + Winter.

A. Steiner.
The reality of the other person is not in what he reveals to you, but in what he cannot reveal to you.

Therefore, if you would understand him, listen not to what he says but rather to what he does not say.

K. Gibran
A man who is passionate about the world and the necessity for change must be free from political activity, religious conformity, tradition, which means free from the weight of time, free from the burden of the past, free from all the action of will: this is the new human being. This only is the social psychological and plan the political revolution. — J. Krishnamurti
But unification through coercion leads only to a superficial pseudo-unity. It may establish a mechanism, but it does not achieve any fundamental synthesis; and in consequence it engenders no growth of consciousness. It materialises instead of spiritualising. Only unified through undividedness is biologically valid. This alone can work the miracle of causing healthy personality to emerge from the flop of collectivity. Therefore it is urgently that we must come together and in true freedom. — T. de Chard
What is needed is confidence in the collective contribution of minimal change (development).

N. Sullivan
A: Gurb hj ftjrut botthur gjt to fribhuyk tn ta vhfu str dbh yufluj hj.
R: I think we have a problem here. I guess you're clear about what you're trying to communicate but I'm not sure. Maybe it's terminology.
A: Thstf yej shryysg, shkt zd lj ftjurd gitung shd hjlj.
R: Well I still don't understand, I guess I'll think about it for a while. Before I ask any questions.
A: Why?
R: Because I think it's important to be clear about what you're trying to say before I answer. Hang on. What did you say?
A: Why?
R: Because I understood you, quite... A: Nhfu yiu frtdhq ejg fjiyi.
R: Hang on, ..., ???; ask me a question, I think that's the answer. A: What do you mean?
R: I mean, that I only understand your questions...??? Yes, that's it.
A: So I have to only ask you questions?? R: Well, not only, but I guess it would be handy.
A: Handy for who?
R: Good question... I guess in the context of semi-unidirectional group situations, that question-answer formats could be more clarifying in general, even if it is an individual question.
A: Yes but what about what I think?
R: Do you say what you think, or do you say what you know?
A: Nhfu hjfryt hjfjyk is frh...
R: If you say what... Sorry, carry on. A: Bly th shjfe nhjy wo ly xevbfg gjhk ghd ou oy hjfj hjrhe-yiy.
R: Yes o.k. but if you say what you know all the time then perhaps you're just boring yourself, and others, if they know what you say. If they don't then you're wasting your energy. Talking to yourself, wiping yourself out with existing knowledge.
A: So where does that leave me, speechless?
R: Possibly... Hopefully... But from this state come the questions. From the questions may come a new understanding.
A: What if I haven't any questions?
R: You've still got ears and eyes to participate with. You might see or hear something to respond to. No point in talking if you've got nothing to say.
A: I'll have... thrjg kth hj... A&R: ..................
R: Actually listening seems to me to be more relevant than talking, but you need a talker, who is not being interrupted, so you have something to listen to.
A: Why not interrupted?
R: If the talker is interrupted, then he loses his chance to say something, as the conversation usually changes course, and all the listeners are deprived of the chance of hearing what he has to say. Not only that but the interrupter causes a confusion in the dialogue. Dialogue... Dialogue... Dialogue... Dialogue...
A&R: dialogue dialogue dialogue dialogue dialogue...
ACTION WITH CHAIR: Tape, 22-6-81

Notes on performance: Work with all possible ways of dealing with the problem. Identify the problem rather than the solution. (Study or looking 'at' the chair.) Alternate problems will arise; the chair is on the floor for instance, and must be returned to an upright position. Since the hands are tied as a symbol of restraint, another way must be found. (Possible use of teeth, feet, or legs, both standing or kneeling, to get chair upright.)

Reduction process: from standing, kneeling to sitting down, or falling down. Testing: the chair, the body, thought, ideas, feelings and preconceptions. Testing all components of sensory evidence: exploring, feeling the chair, nudging, moving, aligning. One may also leave the space, and distance the chair. An investigation must take place, of possible positions in setting the chair upright and in aligning the chair to camera and subject. All conscious actions must be related to the chair: movements in approach to the chair, from side, back, from a distance, as if this might have something to do with the inability to sit down in the chair. Speed of motion: one must try 'sneaking up' on the chair.

There is never to be any identification of the kicking motion as the source of the problem. This is a disjunctive proposition, a presentation of alternatives.

Looking for help, and none arrives: From where do we expect assistance? Outside/inside? Help from chair? Possible emotions: perplexment, anger? A working relationship should make these and others visible.

The initial approach is from the front, from memory, as if it were not a problem, and using the familiar solution. One simply sits down.
TRYING TO MAKE THE INVISIBLE, VISIBLE, TURNING SOUND SIDEWAYS AND LOOKING AT IT.

TO CREATE SOME VISUAL LANGUAGE