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MA Fine Art (Part-Time)

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Performing the Readymade: The Failure of Marcel Duchamp/Self-Portrait of the Artist as a Model

Second Year Seminar Paper 1993 ([Reconstructed from physical document in December 2016](#))

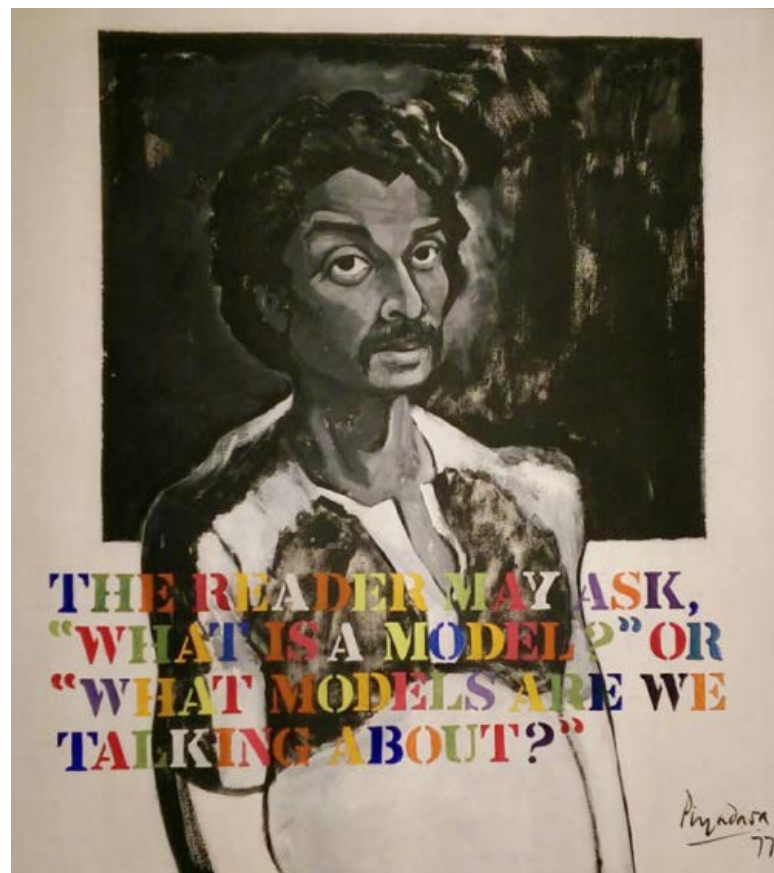


The Failure of Marcel Duchamp (readymade as readymade again), 1993. Made again by Niranjan Rajah. Photographed by Zahir Che Din.

Performing the Readymade.

A ceramic bedpan on a plinth, titled *The Failure of Marcel Duchamp*. A polyboard mounted copy of a painting by Malaysian artist Redza Piyadasa, titled *Self-Portrait of the Artist as a Model*. A video camera set up facing this presentation.

I wear a bowler hat and stand in view of the camera. The audience is seated facing the installation/performance. I address the camera in Malay and proceed in English. I try to regard the present audience as well as the projected one. I read a series of quotations and improvise commentary. I am caught between camera and audience; between reading and speaking; between text and props.



Self-Portrait of the Artist as A Model, 1977, by Redza Piyadasa. In the collection of Dr and Mrs Shanmughalingam, Kuala Lumpur.

The Failure of Marcel Duchamp.

The paper that follows attempts to cleave a space, somewhere between writing and speaking; between quotation and commentary; between text

and gloss. It is an attempt to address the question of post-colonial (postmodern) identity and the difficulties of forging a truly international critical practice.

Art is a national activity. In excess of 'natural' regional tendencies there are institutions that mediate and influence the emergence of culture. The 'international' scene is formed by 'first world' cultural institutions and 'market forces'. This scene is set in the West and is inevitably Eurocentric. To achieve a genuinely international community, 'our' art ('Black', 'Third World' etc.) must present itself assertively. This is more easily said than done, however, as even locating such alternative perspectives is problematic in the wake of colonial cultural holocaust!

It may seem ungracious to raise a division between 'your' culture and 'ours' at this time when a 'global culture' seems to be on the agenda. It is, nevertheless, necessary for those who are not of the West to sift through the pre-conditions of any international culture to locate its implicit prejudices and biases. Most of these work against us and against the recognition of our products as being of equal value in the global cultural exchange. It is a question of negotiating new 'terms of trade'.

To grasp the problem for the East we have to note two parallel movements. The encroachment of modernity on tradition and the displacement of traditional values by modernism.

Pardon me as I make a stop at the lavatory -

Anyone with a taste for traditional architecture must agree that the Japanese toilet is perfection.

"We cannot exhibit it", Bellows said hotly, taking out a handkerchief and wiping his forehead, "We cannot refuse it, the entrance fee has been paid", gently assured Walter.

It stands apart from the main building, at the end of a corridor, in a grove fragrant with leaves and moss.

"Someone must have sent it as a joke. It is signed R.Mutt; sounds fishy to me," grumbled Bellows with disgust. Walter approached the object in question, touched its glossy surface, and expounded, "A lovely form has been revealed, freed from its functional purpose, therefore a man has made an aesthetic contribution".

Yet no matter how fastidious one may be or how diligently one may scrub, dirt will show, particularly on a floor of wood or tatami matting. It turns out to be more hygienic to install modern tile and flush sanitary facilities.

The entry they were discussing was perched high on a wooden pedestal: a beautiful, white enamel oval form, gleaming triumphantly on a black stand.

There is a burst of light from the four walls, every nook and corner is pure white. Yet what need is there to remind us so forcefully of our own bodies.

It was a man's urinal turned on its back.

Edited and intercut from texts by Jun'ichiro Tanizaki¹ and Beatrice Wood².

In Tanizaki's Japan, as late as 1933, the lavatory is still an object of aesthetic consideration - "the ultimate of course is a wooden 'morning glory' urinal filled with bough of cedar, this is a delight to look at and allows not the slightest sound."³ Amanda Coomaraswamy states that art in traditional society is inseparable from manufacture and use - "when it has been decided that such and such a thing should be made, it is 'by art' that it can properly be made. There can be no good use without art: that is, no good use if things are not properly made."⁴

This unity of art and work is ruptured by the modern system of manufacture that **"presupposes that there shall be two different kinds of makers, privileged 'artists' who may be 'inspired' and under privileged labourers, unimaginative by hypothesis, since they are asked only to make what other men have imagined."**⁵ This 'schism' is compounded by the emergence, in modern culture, of the 'pure aesthetic' contemplation of an **"Art which is only intended to be hung on the walls of a museum."** That is, an **"art that need not consider its relationship to its ultimate surroundings."**⁶ Or more precisely an art whose ultimate surroundings are the white walls and the 'dysfunctional' aestheticism of contemporary art institutions.

As tradition recedes, life, that was 'aestheticised' even in its base functions, is reduced to a barren utilitarianism. The 'artistry' of the 'artisan' gives way to the 'art' of the 'artist' and aesthetic pleasure is monopolised and administered by the institutions of culture. This results in a self-conscious 'art' that appropriates from the other areas of production which have been denied aesthetic value in themselves. Coomaraswamy rejects the aesthetic contemplation of objects detached from their proper functional and utilitarian contexts. **"We have a right to be pleased by these things only through our understanding use of them."**⁷

He goes on to say of the parasitic activity of appropriation across cultures, **"if the nature of our civilisation be such that we lack a sufficiency of "intelligible goods," we had better re-make ourselves than divert the intelligible goods of others to the multiplication of our own aesthetic satisfactions."**⁸ In this light, Mr. Mutt's re-contextualised (albeit within the same culture), de-familiarised urinal seems abrasive and the gesture of submitting it for exhibition, quite unnecessary. Nevertheless, this gesture is seen as being absolutely necessary; absolutely modern. Postmodern, even!

What then is the modern to the postmodern?

Every now and then the world looks for an individual on whom to rely blindly. Such worship is comparable to a religious appeal and goes

beyond reasoning. Thousands today in quest of supernatural aesthetic emotion turn to Picasso, who never lets them down.⁹

So writes Marcel Duchamp in 1943. His tone, which seems slightly disparaging today, must in that time of Fascism and the cult of personality, have seemed quite damningly so. It is high irony, then, that as I present this writing again in 1993, it is no longer Picasso but Duchamp himself to whom we turn; and Duchamp is more reliable than Picasso in 'never letting us down'.

Gilles Deleuze, in attempting to grasp a change in philosophical outlook, offers an analogy from the world of sport that echoes this shift from Picasso to Duchamp in the 20th Century canon. Deleuze speaks of opposing ways of achieving mobility. **"We got by for a long time with an energetic conception of movement, which presumes a point of contact or that we are the source of movement. Running, throwing a javelin and so on: effort, resistance, with a starting point, a lever."**¹⁰

"But nowadays we see movement defined less and less in relation to a point of leverage. Many of the new sports - surfing, wind surfing, hang gliding - take the form of entry into an existing wave. There's no longer an origin as starting point, but a sort of putting-into-orbit. The basic thing is how to get taken up in the movement of a big wave, a column of rising air."¹¹ Rather than being the 'origin of an effort', as is Picasso, the new move is to 'come between' as does Duchamp.

These two movements reflect two different perspectives on the 20th Century. From 1900 up we have the proliferation of electrical and combustion technology; aggressive nationalisms; triumphant imperialism and a consolidating monopoly capitalism.¹² Picasso is a suitably forceful and energetic symbol for this century.

In Duchamp's words, **"Picasso as a name represents the living expression of a new thought in the realm of esthetics. Between 1905**

and 1910 Picasso inspired by primitive negro sculpture... was able to free himself from any immediate influence. This will be Picasso's main contribution to art. To have been able to start from a new source"¹³, to have found a point of leverage' and from this to have launched a new energetic assertion of aesthetic will.

This is undoubtedly an imperialistic enterprise. The negro is denied subjecthood - he is an 'object' source of 'inspiration' who can be discounted as authority or influence. The cultural products of the colonised are, like their other resources, extracted as raw material from which to build the imperialist European civilisation.

Looking back from the year 2000, however, we get a decidedly different view. Electronic and nuclear technology; decline of nation in the face of advancing, if invisible multi-national capital; consumerism and the mass-media penetration of desire¹⁴- Picasso is no longer tenable as a symbol and Duchamp as his antithesis usurps his place.

Unlike Picasso's forceful presence, Duchamp's assertion is by an absence. As William Camfield observes, **"If Duchamp excelled at appropriating objects to serve as readymades, then we have excelled no less at appropriating his readymades to serve our own objectives"**.

Duchamp knowingly **"incorporated us into the creative act"**¹⁵ and set his work in orbit around its context. Duchamp's aesthetic is ever evasive yet ever present. It generates itself in the likeness of speculative capital. Or from the 'model' of 'marketing', even! The game is not to present objects of desire but to generate desire for objects.

Duchamp insists that the 'readymades' were chosen **"on a reaction of visual indifference... with a total absence of good or bad taste, in fact a complete anaesthesia."**¹⁶ Dorothea Olkowski-Laetz, along with a host of others, takes the bait when she writes that **"the practice of readymades demands absolute disinterest."** She exhorts after Octavio Paz - **"the choice of readymade amounts to a 'rendezvous': an encounter in a time that is arid with indifference. This is the death**

of desire."¹⁷ This 'myth' of indifference is part of the launching mechanism that has put Duchamp in orbit. It is also what keeps him up there!

In fact the readymades are about the perpetuation of desire. That is, the investment of desire, not in revulsion (its antithesis) but in their joint (their synthesised) 'other' - indifference. This displacement or sublimation generates something like a perpetual movement - a permanent arousal of the desire for desire!

Duchamp does, however, offer us an exit. A loose thread with which to unravel the weave of his expansive web, - **"At another time wanting to expose the basic antinomy between art and readymades I imagined a reciprocal readymade."**¹⁸ He makes us this offer knowing that we will never take it. The distended desire persists only while we see readymades as art but we have too much invested in the institution of art (and in readymades as art, and in Duchamp as artist) to acknowledge this incommensurability. Of all the distinguished apologists of Duchamp, few even address, let alone expound on, this 'reciprocity'.

This must be the failure of Marcel Duchamp.

Use a Rembrandt as an ironing board!¹⁹

Self-Portrait of the Artist as a Model.

In 1835 'Macaulay's Minute' established English as the language of higher education in India. Its aim was to **"form a class of persons who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect."**²⁰ English became the language of the educated classes, who mediated between the colonial rulers and other Indians. This Anglicization was deliberately nurtured with incentives and disincentives (just as it had been with the Scots, the Irish and the Welsh) in order that we the **"English-speaking peoples"**²¹, might be vehicles or implements of 'mediation' (between the English and their dominion) in the creation and preservation of Empire.

Deleuze, writing more generally on the nature of creative interaction, articulates the notion of 'mediators'.

Creation is all about mediators. Without them, nothing happens. They can be... artists or scientists for a philosopher; Philosophers or artists for a scientist... Whether they are real or imaginary... one must form one's mediators. It's a series: if you don't belong to a series, even a completely imaginary one, you're lost. I need my mediators to express myself, and they'd never express themselves without me: one is always working in a group, even when it doesn't appear to be the case.²²

The after effects of being mediators in the creation of Empire run deep in the post-colonial psyche. The process of bringing forth our own agendas, both political and cultural, is fraught with difficulties. Yet in post-colonial contexts it is this very 'self-mediation' that is the necessary creative act. We must form our own series, our own history.

Redza Piyadasa writes of how, with Western education, naturalistic and self-expressive tendencies disrupted the native artist's perception of reality and of his surroundings. He goes on to characterise the subsequent practice of 'modern' art in Malaysia as being essentially **"pluralistic..., as might be expected of a multi-racial and multicultural milieu lacking homogenous cultural ideology."** In Malaysia **"Artistic approaches can overlap and the notion of a neatly structured linear... reactive artistic tradition, founded upon progressive stylistic evolutions need not apply."**²³

Piyadasa expresses the slight disdain for 'postmodernism' that must be familiar to all artists who have tussled with the fragmentation, hybridity and multi-culturalism of post-colonial practice. **"What has happened in Malaysian art has been 'postmodernist' before the term was even fashionable in the West!"**²⁴

In the 'Third World' we have known this condition from the onset, of what can be called, our 'modernisation' - bricollage, pastiche, parody, plagiarism (rife in the 'Third World' to such an extent that 'First World' governments compel us to pass and enforce copyright legislation to protect their 'intellectual property') and displacement, all these have formed and continue to form the 'patois' of our modernity. We can not distinguish postmodernism from modernism. This new 'ism' seems to us to be just another shifting of goalposts (India and Pakistan have been wiped out ever since international hockey has been played on astro turf!), another western hegemonic discourse.

Craig Owen warns that even the 'unity' of the 'Third World' is a 'First World' construct; while its 'heterogeneity' is too easily

appropriated as an 'allegory' of postmodernism.²⁵ This should not, however, deter 'Third World' 'voices' from asserting their unity for their own purposes; nor should it prevent us from claiming to 'pre-figure' postmodernism.

Indeed this assertion must be the corollary of what is known as the 'return of the repressed' in postmodern discourse. Hal Foster explains, **"In the modern world the other confronted in the course of empire, provoked a crisis in cultural identity which the avant-garde attempted to resolve through the symbolic construct of primitivism, the fetishistic recognition-and-disavowal of this otherness. But this resolution was also a repression: managed by the moderns, the other has returned at the very moment of its supposed eclipse; indeed, this return has become 'the' postmodern event."**²⁶ To return as 'subject' in Western discourse is, however, in some way, to remain as 'object'. We must voice our return in our own dialects, in our own discourse however rudimentary this might may be.

Frantz Fanon, speaking in 1959, on national identity in the 'Third World', claims that the native 'intellectual' first filters into the dominant civilisation but then finds himself in a void when he regards his immediate situation. He struggles to liberate himself from colonial values and attempts to assimilate national traditions. Isolated as he is from his people, this becomes a search for exoticism. Finally, having engaged in active resistance to colonial power; he contributes to the new 'national identity' in a contemporary reworking of native traditions.²⁷

Fanon is speaking of revolutionary situations. The pattern he identifies is, nevertheless, useful in understanding culture in situations where independence was negotiated without violent struggle. The contradictory needs, to penetrate the western aesthetic (still dominant over us) and to form contemporary indigenous styles continues to motivate both individual artists and national cultural policies.

This dialectic of self and other is, once again, a 'Third World' corollary of a 'First World' discourse - That of 'correct distance'. Hal Foster places this question centrally in his discussion of the crisis in postmodern culture. In Lacanian (mirror stage) terms this might be said to be the problem of the 'other' within the 'self' or the alienation of the 'self' as 'other'. **"How could one speak, a Frantz Fanon might ask, of correct distance when colonist domination had overcoded both bodies and psyches of colonized and colonizer alike?"**²⁸

Hal Foster points to the mildly surprising failure of 'correct distance' in the post-structuralist 'landscape'. Michel Foucault resorts to a Chinese encyclopedia (actually from Borges) to disrupt the Western 'Order of Things'. Roland Barthes' imagines the 'symbolic difference' that is 'his' Japan - his 'Empire of Signs'; Hal Foster cites these as instances (among others) of the failure to avoid the exoticisms of a 'neo-orientalism'.²⁹

Foster, himself, fails to chastise these post-structural 'tourists' sufficiently. He apologises for their indulgences but affirms the importance of their having **"problematized the attempt to think difference as opposition."**³⁰

Ultimately all western criticism (of itself) must fail. It spaces itself in an opposition or reaction to its precedents, but this is simply the 'tradition' of the 'avant-garde'. It makes no real 'break' and is, in fact, a perpetuation of Western hegemony.

Very few 'Westerners' get as close to the point as Craig Owens, when he quotes Gayatri Spivak - **"To confront them is not to represent them but to learn to represent ourselves."** He drives the point home, **"Perhaps it is in this project of learning how to represent ourselves - how to speak to rather than for or about others - that the possibility of a global culture resides."**³¹

In 1977 Redza Piyadasa painted his **"self portrait of the artist as a model"**.

This work of 36 x 32 inches, executed in acrylic on canvas is undoubtedly a 'painting'. As such, it stands out in the artist's practice of this period. Withdrawing from questions of objecthood and genre, Piyadasa indulges in an overtly self-conscious regression. He makes a conventional easel painting. This 'stepping back', however, makes a clearing of critical space for his other considerations - history, identity and the politics of style.

The painting is representational, or rather, the accretion of representational elements is the painting.

An abstraction. A black square (figure) against a light ground. A painting of course! A black painting - a Reinhardt, a Rauschenburg, the primordial Malevich, even!

A representation of a black painting on a wall.

Coloured shapes as letters. Aggregations of coloured letters making words. Rows of multi-coloured words asking questions. ("**No reference to Weiner**"³²).

A text stencilled on the surface of the painting (the real one). Between the black painting and the text is depicted the figure of a man.

Despite its rudimentary rendering the figure (in the round) prises open a pictorial (illusory) space, pushing the words forward and the black square (and its ground) back.

According to the title of the painting, this is the figure of the artist - a resemblance of the artist... the likeness of the artist... a representation of the artist... a representation of the artist as... the artist as... the artist in the form of... in the likeness of... the artist represented as a... The title tells us - as a model!

The agent of representation is represented as an object of representation.

This is a representation not of the 'model'(the artist) but a representation of 'the model' (the artist) as 'a model' (the object of any representation).

The subject (the artist) of the representation (the portrait) is represented as the object (the model which the representation is of) of the representation.

The subject of the representation is the object of the representation.

The 'model' (the object of representations) is the theme or subject of this representation (had the model been painted as a king, kingship might have been the subject of the representation).

The object of representation is the subject of the representation.

That the 'model' is the subject of this painting is affirmed by the text stencilled across the torso of the figure.

THE READER MAY ASK, "WHAT IS A MODEL?" OR "WHAT MODELS ARE WE TALKING ABOUT?"

"What is a model?" Are we asked to consider the semantics and the etymology of the word? Or are we asked for definitions?

"The reader may ask..." - The 'viewer' of the painting is addressed as 'reader'! **"What models are we talking about?"** - The exchange of address between painting and viewer is referred to as 'talking'! There can be no doubt that this painting is presenting itself in the field of discourse. Language is the model for all representation. Language must be one of the 'models' 'we are talking about'!

A 'model' is an origin or a sovereign presence of which all resemblance, likeness and representation must be 'mere' copy. James Harkness explains **"When we say one thing resembles another, after all, we imply that the latter is somehow ontologically superior to, more 'real' than the former - the copy predicates its existence... upon whatever it submissively imitates"**³³

Except in extreme reductionist exercises in painting (and one could argue that even here) there persists an 'inherent' discursive affirmation. **"Into the painting, in theory an exclusively visual production, there creeps a secret, inescapably linguistic element: 'This painted image is that thing'."**³⁴

This is what Magritte's 'calligram' disrupts. Verbal representation disaffirms visual representation. This image (painted pipe) is not that thing (the 'pipe') referred to in words. The image does not refer to the same ('model') pipe as the word. This contradiction of representations disaffirms the notion of the 'transcendental signified' (ideal or original 'model'). Magritte makes this disruptive 'play' in the 'field' of painting, but 'painting' itself is left unquestioned.

Unlike Magritte, Piyadasa embraces the discursive affirmation of representation. He amplifies this affirmation to distortion and extends Magritte's 'calligram' to monstrous proportions. In this representation of representations, painting is reduced to just another 'syntax' in an expanded field of discourse.

In this 'painting' Piyadasa seems to continue the ancient tradition of the 'picture recitation'.

Here a performer presents an image (usually a picture scroll) and expounds its narrative or explication in speech, recitation or song. This 'model' originated on the Indian sub-continent in ancient times and spread along trade routes to Central Asia, China and Japan; South East Asia; the Middle East and the Near East and on to Europe (particularly Italy, France and Germany).³⁵

Leon Battista Alberti's notion of 'teaching' the *istoria* (history painting - a Renaissance ideal or 'model') must be informed by the performative and discursive aspects of the picture recitation. **"In an 'istoria' I like to see someone who admonishes and points out to us what is happening there; or beckons with his hands to see; or menaces with an angry face and with flashing eyes, so that no one should come near; or shows some danger or marvellous thing there; or invites us to weep or to laugh with them. Thus whatever the painted persons do among themselves or with the beholder, all is pointed toward ornamenting or teaching the 'istoria'."**³⁶

This is what the figure of the black artist, standing before the black painting and behind his many coloured words, appears to do. He meets our gaze with his own and we oscillate between his gaze and his text; his expression (Post-colonial angst!) and his articulation (post-colonial critique?). There is, however, no clear message here. This 'teaching' simply opens up a space for communication.

The incommensurability of writing and reading is inherent in the theory of the 'transcendental signified' and also in its post-structural nemesis, the 'free-play of the signifier'. The transcendental signified is the theory of the 'author' (addressor) and the authority of the text. The 'free-play of the signifier' is the 'death of the author'. It is a 'deconstructive' theory in which authority is transferred to the reader (addressee).

In his 'empty communication', Piyadasa invites the reader to join him in negotiating the terms of an exchange. **"As human subjects we must exchange meanings with others whom we recognize as subjects like ourselves, whose desire to communicate we need to respect, in order to confirm our own right to be treated as subjects rather than as objects."**³⁷

This 'negotiating' of the conventions of signification between addressor and addressee is what Robert Scholes calls the 'protocols of reading'. **"In every act of reading the irreducible otherness of**

writer and reader is balanced and opposed by this need for recognition and understanding between the two parties... We need protocols of reading for the same reason that we need other codes and customs - because we desire a framework in which to negotiate our differences."³⁸

Behind the multicolored words and the figure of the artist is the black square (in fact not quite so square!).

Addendum.

The square and its spatial extension, the cube, with their ideal structures and tautological implications, inform both the Minimalist and the Conceptualist practices that embody the transition from the late modern to the postmodern in the visual arts.

The non-chromatic (black or white) 'mono-chrome' is the culmination of two contradictory critiques of visual representation. According to Benjamin Buchloh the opposing paradigms can be described as 'structural specificity' and 'random organisation'- **"the need, on the one hand, for systematic reduction and or empirical verification of the perceptual data of a visual structure"** and **"the desire on the other hand, to assign a new 'idea' or meaning to an object randomly... as though the object were an empty (linguistic) signifier."**³⁹ Ad Reinhardt (proto-minimalist) on one side; John Cage and Robert Rauschenburg via Duchamp's (proto-conceptualist) readymade, on the other.

Piyadasa's black painting seems to 'represent' the conflation of these two streams of the denial of representation in Western art. This moment of negation, Western though it may be, informs

contemporary practice (even if the response is a reactionary affirmation) throughout the world. Piyadasa's 're-presentation' of this 'model' raises the question of its precedents.

Cage and Rauschenberg were influenced by D.T. Suzuki, who was teaching the principles and practice of Zen Buddhism in the United States in the 1950's and 60's. Rauschenberg describes his all white and his all black paintings very much in Zen terms - **"the plastic features of nothing,... the point a circle begins and ends..."**⁴⁰

Cage writing of Rauschenberg's white paintings - **"No subject, No image, No taste, No object, No beauty, No talent, No technique (no why), No idea, No intention, No art, No feelings, No black, No white no (and)."** ⁴¹

There is an elimination of particulars, leaving **"nothing in these paintings that could be changed."** These paintings are visual presentations that are, somehow, non-visual - **"they can be seen in any light and not be destroyed by the action of shadows."**⁴²

This null set of painting; this 'artless art' is very much like the "gateless gate"⁴³ of Zen Enlightenment.

Even as Western art incorporates Eastern models it generates new Western models. The problem for contemporary artists of the East is that we approach our own 'models' through Western appropriations. To compound this, even when we address the originals directly, we are appear to be influenced by their Western derivatives. Worse still, we are perceived as traditionalists, operating in the slipstream of contemporary art.

Reinhardt's manifesto for his 'Art as Art' principle - **"No lines or imagining, no shapes or representing, no visions or sensations or impulses, no symbols or signs or impastos, no decoratings or colourings or picturings, no pleasures or pains, no accidents or ready-mades, no things, no ideas, no relations, no attributes, no qualities - nothing that is not of the essence."**⁴³

Ad Reinhardt was of course deeply influenced by Islam.

In 1958, he made a pilgrimage to Isfahan, where he was attracted by the theological denial of nature and the schematic denial of the third dimension, the 'all-over' or 'interminable' ornament, Islam's dematerialised, unworldly spirit, the high degree of non-interpretive abstraction and the apparent 'monotony' of Islamic art.⁴⁴

Muslims the world over turn in prayer to the Ka'ba.

The very name Ka'ba means 'cube'... It is slightly irregular, being twelve meters long, ten meters broad and about sixteen meters high... It contains only a curtain... the curtain of Divine Mercy... the interior of the Ka'ba is empty.⁴⁵

The convergence of all the gestures of adoration upon a single point, becomes apparent, however, only in the proximity of the Ka'ba, when the host of believers bows down in common prayer from all sides towards a single centre.⁴⁶

All projections of autonomy other than to the absolute are denied.

La ilaha ill, Allah

Writing as readymade.

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16 Ibid (9). p 141. (Apropos of "Readymades").

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- 28 Ibid (26). p 14. (Postmodernism in Parallax by Hal Foster).
- 29 Ibid (26). p 16. (Postmodernism in Parallax by Hal Foster).
- 30 Ibid (26). p 16. (Postmodernism in Parallax by Hal Foster).
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