

IN —  
BETWEEN

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BA

Thesis



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## INTRODUCTION

In this thesis, my aim is to examine certain spheres of materials, objects that are around us in modern societies, how as human beings we can learn and drive meaning from within, from what surrounds us on the outside. My choice and selection of the subject is shaped around urban architecture and its products, as they draw my visual interest. I wish to present an analysis of my own artistic practise and other objective human experiences.

Throughout my artistic practice, I articulate my critical view on an accelerated, materialistic western society and through my installations I aim to propose a more demanding observation of and interaction with our environments. With a desire to embrace significant details from everyday events and ordinary situations, I wish to break the expectations of my audience, for them to become aware of the beauty we are already surrounded by. My aim



is to offer questions, new perspectives and a broadened consciousness of what could be considered art - perhaps even merging the realms of art and everyday life. Therefore, as a leading example throughout the text, I choose to compare craft and art: the construction worker and the artist, as a metaphor underlining my debates.

Within this thesis my main interest is to explore the *'in-between'*. My starting point (as opposed to philosophical essays) is to first contemplate on objects, products and constructions, that mark our everyday existence; and then through my observations, aligning a common thread through human behaviours. My source of the *'in-between'*, lays in the duality of potentiality, as it is to be found in Aristotle's work. In order to have a binding analysis, I will mainly examine Giorgio Agamben's essay *'Potentialities'*, and the essay of Elizabeth Baskus, *'Examining Potentiality in the Philosophy of Giorgio Agamben'*.

I will investigate and examine common human conditions such as alienation, boredom and creativity. I will briefly summarise the profound complexity of what Aristotle and Agamben both debate over the question of potentiality. I wish to consider these debates as a connecting point in the topic. Further-

more, my aim is to take examples of such expressed conditions, through famous characters of literature, cinema and visual arts; from artists such as: Jean-Paul Sartre, Herman Melville, Chantal Akerman, Laurie Parsons, etc. I will also present *Manasse*, as an extension of this thesis. *Manasse* is a short story I wrote; it introduces a character who represents my expression of the alienated self, and the contingencies and the potentials that are not activated or realised.

Throughout the thesis, I wish to offer a visible thread that connects debates over potentiality, creation and alienation, and how these realisations are to be discovered in merely anything we look at, and in everything that encircle us.

## OBJECTS,

## CONSTRUCTIONS

Concrete blocks, iron tubes, wooden panels, and stacks of bricks, bags of plaster, various isolation panels, screws and nails, piles of beams, millwork, bookcase, cabinets, cotton and leather, rubber, tiles, tubes, sand and cement, buckets of paint, ballast, numerous tools and accessories, component A and component B; Containers and scales, paper rolls, carpets, vinyl covers and laminates, foams and fabrics, covering foil, stud, joist and rafters, heavy and easy machinery, glass, plastic and cardboard, marble and clay, gypsum board, render, quarry tile, pavers, mosaic., dropped ceiling, coffered ceiling, wide plank and terrazzo, wall covering, wood stain, faux and stucco, urbanite, circuit breaker, electrical connector, electrical wiring, furnitures or wallpaper—rolls.

An example, a brief selection from the endless range of products and materials, that are ready to serve the never-ending construction of our society. Countless is the number of goods that are piling up at the outcome of the manufacturing that creates them. Certainly, the amount of products surpass people's needs by now. Nevertheless, more and more product is being continuously mass produced, offering new varieties and qualities for the consumption needs. All of these products, all of these goods are being constantly compiled around us. They surround us and mark our everyday routines. Wherever we go, we see the accumulated products of the everlasting urban-constructions. We encounter everyday assembled and unassembled possibilities for new buildings, new furnitures, new wears and new devices. We also see how the infinite kinds of goods that are meant to enrich our existence are being stacked in construction stores, displayed in shop windows or supply stores, in art markets and on the internet. Wherever we go, we meet the widest variety of products which are meant to define our beings and to remind us how life can be 'built' or fulfilled. Many products of which eventually half will remain unused; many buildings that are not being finished; furnitures that will never be assembled and so on;

are then laying suspended, being simply piled up and displayed. Or so to say: being held in a delayed position. Significant amounts of goods, materials or even food, constantly stays untouched as the amount of their production clearly multiplies the needs they possibly could serve. Such products then fall in an in-between or transition state, where their functions become blurry or rather, dubious.

Each object, each product and each material is made to fulfil its functions. Each product is inevitably made to be used/consumed, and to actualise the given, established roles they serve. Such products we might therefore assume as being fully in their potential, holding unquestionable form of function; ready to perform their services. We therefore become bored and take the possibilities of objects for granted and we tend to ignore their true potentials, as we are used to being served by their ordinary functionalities. We look over and away from these 'displays' because we only take what we need and what can possibly fulfil our needs through their functions. Options to be consumed multiplied over previous decades, leads people to be anxious and overwhelmed, as our needs and desires became precarious and circumstantial. We are no longer giving function to products, but almost more-so, the products are assigning our

functions as human beings. This is the marketing of our pastimes.

Here, each material or product of the construction site can only be conceived as functionless objects; the spectator cannot give it meaning or function, other than the plain, delayed expectation they are to deliver. Similarly the materials of the artist can not be perceived as pieces of art, as long as they are not representing the meaning that the artist wishes to deliver. As our expectations become composed and exposed, one can easily become ignorant, and experience a state of boredom that doesn't allow the spectator to break through the walls of traditional functionalities.

However, this objectivity, and familiarity is not what I intend to examine. I suggest, rather to investigate the essence behind these products, the contingency which goes beyond functionality. I offer to examine the latent essence of objects, that lays in their in-between state, in its most profound sense. Aristotle writes; "A thing is said to be potential if, when the act of which it is said to be potential is realised."<sup>1</sup> Now, we see stacks of products are continuously laying inactive, awaiting to be activated and yet, they are entirely charged with both possibilities and impossibilities. Before that 'realisation',

1- *Metaphysics*, 1047 a 24-26

there is indeed a moment that gives us the chance, to contemplate over these non-objects in their privation. Therefore, if the realisation is not yet executed, or the decision is not yet made over the possible function of the product, it falls in a withheld, in-between plight. In that in-between plight lays the latent contingency, the latent potential of products.

I would suggest to observe the work of artist, sculptor; Kilian Rütthemann. His use of materials questions, how people experience their environments and the materials that are in it. He presents his objects in new ways, regardless their functions; or in the way 'they deserve' to be. His use of mainly construction materials, questions those functions, and breaks traditional ways of using them. His work offers objects and materials to be looked at differently, proposing new ways of how they could relate to certain spaces, or how they could present different experiences for us, human beings. With his installations he confronts his audience with possible ways of how certain materials can be used or looked at, and breaks down the settled functions they once held.

Construction sites, hardware stores, construction markets, carpet and manufacturing stores, half pulled-up buildings, unassembled furnitures, DIY-kits.

As products being piled up and displayed, just as on construction sites or in certain stores, objects are waiting to fall in their settled functions, products are being suspended from their actualisation; there, it is indeed possible to grasp these objects in their most vulnerable/exposed yet, potentially consumed state. Vulnerable because they might not serve the assigned functions they were made for; still full of potential to fulfil and/or not their functions. Even more: they have the potential to delay their own functions and stay in that withheld state. The in-between state where the functionality of the product is not yet happened to be activated or assigned. In this state there is also the chance to create other meanings or functions for the objects. To be able to break the boredom and ignorance, that mass production and marketing compiles, one has to (re)arrange the meaning or the (established) function of these objects.

Here, all the materials and products of the construction site hold the possibility to not serve their original function and be looked at, as pieces of art for instance; and the objects of the artist in his/her studio won't remain only as pieces of art, even if their desired function is realised. This tense suspension of these accumulated objects, and how this sphere is charged with possibilities or impossibilities gives



us the chance to a certain degree, to analyse certain human behaviours.

How exactly can this latent state possibly relate to us, as human beings? What is the essence we can find by observing these in-between functions of objects? At this point my wish is indeed to integrate these contemplations into our modern society. I wish to further express a metaphor, that serves to assign a common thread between both the possibilities and impossibilities of these latent products, and how that contingency is to be realised within human behaviours in modern existence.

2

## DUALITY IN THE HUMAN

“There is something that all people, whether they admit it or not, know in their heart of hearts: that things could have been different, that that would have been possible. (...) And yet, at the same time—and all over the world—the social apparatus has become so hardened that what lies before them as a means of possible fulfilment presents itself as radically impossible.”<sup>2</sup>

Just as the endless list of the countless piles of products, modernisation results in emerging, dual human conducts as well. The economic and technical productions of the modern era created new behaviours within social establishments. Contrivances of the industrial explosion opens up a new, possible way for social compulsions to loosen up. A new era, where for the first time individual autonomy and actualisation can and begins to evolve. Through the new social

<sup>2</sup>—Theodor Adorno and Ernst Bloch, *“Etwas felt: Über die Widersprüche der utopischen Sehnsucht,”* in Ernst Bloch (ed.), *Tendenz, Latenz, Utopie: Werkausgabe Ergänzungsband (350–68)* (Frankfurt: Suhrkamp, 1985), 353.

orders that are based on human (freedom) rights, democracy and the capitalist economic structure allowed the birth of a 'free humanity'. However, the evolution of freedom results in a deeply dual outcome.

On the one hand, the harmonious side of freedom offers the opportunity to complete and actualise the self. As countless job opportunities arise, numerous and various goods are to be mass produced to serve people's needs. By construction of both the city itself and the construction of the quality of life within; creation loses its limits. Endless information and production starts to flow, with seemingly endless options for everything and for everyone to be potentially realised. People are finally capable to choose what they need and with what they like to 'construct' their lives and themselves.

An outstanding example on the debate is Jean-Paul Sartre, who famously wrote, "Man is condemned to be free; because once thrown into the world, he is responsible for everything he does."<sup>3</sup> Sartre refers to freedom as a human condition that does not link to any predefined social establishment but as a given circumstance. People are indeed fundamentally free to do whatever they want, and to decide over their actions. Although he does disconnect free-will from freedom, but suggests that one's actions are

<sup>3</sup>—*Being and Nothingness*, Pt. 4.; ch 1.

to define one's life, that one's acts are to determine one's position in the society and that there is always a chance to act in certain or different ways. His famous character, Nausea's Roquentin wishes to be free, he sees that the freedom he has, comes with great responsibility over his actions. Sartre then suggests, that this overwhelming responsibility leads people to anxiety and inevitably makes them deny their freedom and responsibilities. Roquentin does realise, that he maintains his own existence through reviving Rollebon's life. He decides to ignore the past, as he is then to find existence and potential in the present and he decides to ignore the established social apparatus of his job. As a tool for his own actualisation, Roquentin chooses to stop writing about Rollebon and to write his own novel; with which Sartre suggests that artistic creation develops as an essential act for one's self-actualisation, for one's existence.

Here, both the construction worker and the artist, hold and realise the ability to create meaning for their actions. Therefore, each side can develop an autonomous practise, an independent process, where they can evolve in their self actualisation. The construction worker holds the inexhaustible passion of their skills and do not doubt the necessity of it; which helps them to decide where and for what to make use

of their expertise. And the artist can evolve in their practise, liberated from current styles or institutions; therefore can finding meaning for their own necessity of the practise.

While on the other hand, the disharmonious nature of freedom entails the burden of separation: alienation, and weight of responsibility. The inevitable speed of information and appearance of choices made the human experience become mass produced, human experience becomes a product to be displayed. We can see that in the cinemas, we can see that in museums. Elizabeth Balskus writes, "The sacred realm of capitalism is, according to Agamben, consumption, and capitalism in its most pure, extreme form is concerned with making experience unusable or unprofanable by separating our actions from ourselves and presenting them back to us as a spectacle, to be observed and not used."<sup>4</sup>

People fall in positions where the 'machinery of industries' divests them from all their true potentials. Production assigned by the strongest, leading producers of the markets creates the inevitable burden of the consumer society. People can no longer feel and realise their positions within the society,

people no longer feel the potential that their freedom of choices covers. Everything is taken for granted and everything loses essence through roles and functions.

As an example on the argument, I would like to introduce Chantal Akerman's character: Jeanne Dielman. Dielman, as a widowed, middle age housewife, has one son. Dielman spends her life under the strict implementation of her everyday routines. As programmed, her days consist of planned and measured actions: cooking for her son, cleaning, bathing, shopping, and receiving her clients, as she makes her money as a prostitute. All her acts and rituals strictly representing the repressed behaviour and capture the anxiety of a middle-aged woman who sacrifices herself for her only son. She distracts and burdens herself by performing the unbreakable acts of households, almost robotic. Even the minutes of leisure she counts, her rhythm is unbreakable and there is no sign of reflection or hesitance. However, one day she wakes up an hour earlier than usual. She therefore falls out of her scheduled rhythm and falls out of her habitual existence. She finds herself in the unexpected danger of freedom: the freedom that allows her to think, to reflect; the freedom to actually be able choose what she should or could do. Of course this freedom is unknown for her, which

4-Macalester Journal of Philosophy, Volume 19. Issue 1. Spring 2010, Article 10, Examining Potentiality in the Philosophy of Giorgio Agamben ( ch. 4, pg.: 175)

leads her into hesitation, and she loses the rational senses over her acts. She suddenly makes mistakes in her routine, she forgets things and she loses the comfort of her programmed routine. Freedom, thus falls on her as a burden and she ends up murdering her client, an act which is highly unexpected for the spectator. This act represents her repressed self, and expresses how someone has the potential, for merely any possible act to arise under the weight of endless freedom.

As one loses the capacity to realise the freedom of choices, or the possibilities that goes beyond functions; one loses the capacity to realise their own ability to create and to experience real values within society or even, within one's self, in order to achieve self-actualisation.

In the burden of freedom, one shields themselves from their intuitions. This disharmonious freedom folds out in confused, hesitant results. As a result of mass production, people have the chance to select and use the overwhelming varieties of products and positions, fulfilling their desires and gaining the tools they need for their wishes and self-actualisation. However, as the options are endless and as our experiences became regulated; one can no longer find reason, or ambition to choose or to commit.

Here, the artist might no longer be able to create meaning to challenge current art institutions and markets with their practise; and the construction worker can no longer find essence or reason to their own expertise. The artist therefore, either begins to copy and follow certain styles, by adopting ordinary techniques and theories; or simply falls in an artistic crisis, where they can no longer find ways of creation, whatsoever. And the construction worker can no longer keep the genuine passion of the skills they hold, and falls in the machinery of production; which divests them from the creative meanings behind the necessity of their practise.

Just as humanity became 'free' as such, and the individual could develop through the new norms and social roles, freedom became a burden for some. In other words: the appearance of freedom can indeed also turn into captivity. But how can one find the essence for their actions? How can one realise or comprehend the endless potential that lays within? And how to comprehend this dual freedom that is fundamental in our beings?



### 3 POTENTIALITY

As the essence of these double-charged products and human conditions is well reflected in the question of functionality and capacity, I suggest to examine the main basis for my thesis: the source of the Aristotelian potentiality; as it is discussed by Giorgio Agamben in his essay *Potentialities*, a profound analysis on Aristotle's work. "What is essential is that potentiality is not simply non-Being, simple privation, but rather the existence of non-Being, the presence of an absence; this is what we call «faculty» or «power». «To have a faculty» means to have a privation. And potentiality is not a logical hypostasis but the mode of existence of this privation."<sup>5</sup>

This extraordinary passage in Giorgio Agamben's essay offers us a brief insight of the profound analysis on the subject. Why is it crucial though to investigate the question of potentiality in this context? The matter of potentiality gives the base to this examination, due to its dual behaviour, that can explain and cover the source of latent human conditions.

5—*Potentialities: Collected Essays in Philosophy*, 179.

As alienated: one gets to refuse their own potential, one isolates their own capacity. In modern spheres creativity has lost its essence; craftsmanship became ordinary and industrialised; the individual self-actualisation became difficult and creation became over produced. Therefore people loose connection to their institutions and their own selves, they lose their potential to find meaning and to create.

If we observe Aristotle's theory on potentiality, we can see how he takes two types of potentialities to examine. The first one is the so called generic potentiality; that one can achieve this or that through learning. This means that one has to suffer alteration so to say; or that one has to become 'something'. Here the child has the ability to know, that by learning they can potentially become a carpenter or a lawyer for instance, or the child knows that they can potentially become an artist.

The other side (what interests Aristotle and Agamben more to examine) is an existing knowledge, an ability: potentiality that already belongs to one. As in such, one does not have to suffer alteration. The artist has both the potential to become or not-to-become an artist, and the construction worker has both the ability to become a carpenter or not. In this case, this potentiality, as it already exists, carries

within both the potential to-do or not-do; to become something or not: a retained potential, which can also not-pass into actuality.

A great example over the debate of one's potentiality and self-actualisation is Herman Melville's character, Bartleby. Bartleby, the scrivener, gives up writing and his reason to do so is simple: he prefers not-to. Not only that he refuses the authorities and operations above him, he refuses and deprives his potentials and finally all the tasks of everyday life. As a scrivener, who stops writing, Bartleby retains his own potentiality. For him though, this decision leads to his own death, and is not a means of survival. He presents the potential, that turns into itself as a potential to not-do. He surpasses his own and other's wills, capable of neither to suppose or to contradict, therefore remains as true potentiality. Agamben describes this act, when he: "Inoperativeness represents something not exhausted but inexhaustible —because it does not pass from the possible to the actual."<sup>6</sup>

Bartleby presents potentiality in its purest form, the possibility for something to not to pass into actuality. The essence of this doubled potentiality lays in its own relation towards itself: potential accepts non-being and this acceptance of non-being

6 – Ibid.; 19.

is potentiality. It is then in the relation between one's own capacity and incapacity, that shows the essence of contingency.

Here, the architect have the potential to lay out the building, but therefore indeed, they also have the potential, to-not-to lay out the building. As the construction worker has the potential to build, they also have the potential to stop building, to stop the process; or to not-to build at all. The artist also has the ability to create, just as to not-create.

Potentiality thus, can turn into itself and can maintain itself in its own privation. Construction workers don't necessarily have to know or realise that their skills and treating of materials, questions and executes historical and current artistic techniques; the artist also doesn't necessarily have to know the accurate techniques of constructing their materials. They both hold the contingency, the potential to perhaps question their functions, roles or their possible results. Each step, within each side's process, carries the possibility for that to be ignored or overlooked or to be accepted and realised. Either the realisation happens in the museum or on the construction site, both the museum building and the construction carries the potential to host different functionalities, objects and acts. Therefore, the museum has the

capability to present itself and everything it hosts, (or does not host) as pieces of art; so the construction and each displayed materials have the potential to become (or not) pieces of art, or further, to become (or not) the museum itself. In the same way, the construction worker does have the potential to make use (or not) of their skills for artistic functions; and the artist has the potential to make use of their skills for non-artistic creations.

This double charged potentiality gives us the chance to contemplate over the endless possibility for each 'thing'; how each function to be executed or not, each role to be overlooked or applied.

( DE ) CREATION

"I can always choose, but I ought to know that if I do not choose, I am still choosing."<sup>7</sup>

Just as examined through the Aristotelian potentiality, derived from the in-between state of objects and products, aligned with dual human potentials, we can see that 'things' do not necessarily (have to) step into their roles or functions. As well as in constructions, where each step of the work seems transitional or 'half-done'; in one's life there is also the chance to discover an in-between state. Although each individual has the capacity to create, or to do this or that; one also has the possibility to do, or to not-do something. We define our beings through our actions and choices, but there is always an endless amount of possibilities, that are shaping our being, even if these possibilities will not be realised. We can decide which school to attend, or which religion to practise, but we can also decide which school not-to attend to and which religion not-to practise. We can decide what and why, to create for and what skill to make use of; but we can also decide what or why,

7 - Jean-Paul Sartre: *Existentialism Is a Humanism*, 1946

not-to create for. The in-between state of action and 'non-action' is de-creation. As Agamben writes, "the threshold between doing and not-doing" a limit that is reached in the creative process where the artist "no longer creates but de-creates."<sup>8</sup>

Therefore, the construction worker holds the possibility to suspend, or cease their work, which would then give the chance for it to be seen in an in-between state, where the contingencies of the outcome (or the current state of it) are various and unexpected. Once the work would be finished, it would hide certain steps of the process, which could erase possibilities for further questions and contemplations; as it would be covered with the purpose of its functionality. The artist on the other hand, has also the potential to suspend, or cease their work, but expectations over their acts are analysed and evaluated; so each step of their process is inevitably questioned and criticised by their audience. The artist thus, if ceasing their work, falls in the in-between state, where they will have to define and explain each decision made in the process, in order for that to be able to be questioned and analysed.

A great example here, is the artist Laurie Parsons, who decided to leave the art world. With her art practise and transitory interventions, she marked

8—Giorgio Agamben: *A Critical Introduction*, pg.: 22.

her position in the mid 80's art world. Her interventions were firmly questioning the functions of found objects, and (their) relations to institutions like galleries and museums. In her earlier practise, Parsons introduced everyday/found objects, and brought them to the gallery space, as she found them inevitable pieces of art. After, Parsons leaves her objects and starts to interfere with the gallery/museum space itself, slowly removing her name and finally herself from the site. In her later works, for a solo show, she presents a freshly painted gallery without her name being mentioned in the act. Later on, also for a show, she moves into the museum (Forum Kunst Rottweil) and opens up the space for discussions and interaction, to any possible visitor.<sup>9</sup> Just when she reached her success, she disappears from the art scene, leaving her followers with uncertainty and questions. Although her act was not reasoned as a form of critical resistance against the art-market, just like Lee Lozano, Agnes Martin, Andrea Fraser, and so on. For her withdrawal, was simply due to the fact of that she believed that "art must spread into other realms" therefore she became a social worker. She can be seen as denying her potential as an artist, which indicated her practise as even more charged with contingencies.

9—Bob Nickas, *Dematerial Girl*, April, 2003



As Elizabeth Balskus explains, “In decreation, contingency is returned to all events, causing us to remember that, along with the few potentialities that are actualized, there are an infinite number of potentialities that will never be and, yet, will continue to shape and influence our lives.”<sup>10</sup> There is a moment in each creative practise, where the reason, or the function is not necessarily settled or determined. We see numerous buildings that are half assembled, works that are not finished, or projects that are not yet realised. This moment of transition, presents the threshold between doing and not-doing; becoming or not-becoming. The process, as it might aim towards a realisation in the future; in the present it is merely a latent experience, charged with countless possible stages or outcomes. The artist lead by their concepts and meanings, does not necessarily know, when or how to stop in the process or finish their work. The construction worker lead by technical challenges does not necessarily know, how to find meaning to create for, besides the plain functionality of their work. Therefore each process can open several possibilities for the maker to decide whether to (further) create (or not), and to decide how and when to execute or suspend their practise.

10 – Ibid.; 174.

In modern eras people are burdened by the weight of their decisions and responsibilities. The sped-up rhythm of the society that carries the endless potential for both self-actualisation and on the contrary, self-distraction, makes it demanding to make choices over one’s life. Expectations of institutions such as education systems, companies and so on, lead people to not-being-able to commit, not-being-able to realise and decide their roles within the society. Within this demanding pattern of the capitalist era, people lose their awareness over their potentials, which leads to them alienating their own abilities. The announced possibilities of the endless ranges of products and opportunities eventually have nothing to offer. People are therefore incapable of finding meaning in their lives, malaise takes over their existence and nothing whatsoever seems to give essence for their being.

One therefore, in this boredom deprives themselves of the delusion of self-actualisation, one refuses their own potentials.

However in refusal always lies a reference to something. One can not refuse their abilities, as all beings

are naturally capable of fulfilling their own potential, even if it lays hidden. Aristotle writes:

“Other living beings are capable only of their specific potentiality; they can only do this or that. But human beings are the animals who are capable of their own ‘impotentiality’. The greatness of human potentiality is measured by the abyss of human ‘impotentiality.’”<sup>11</sup>

As the double-sided freedom is both charged with the possibility and impossibility of self-actualisation, the individual therefore is capable of both being active and/or inactive.

Manasse represents the in-between state of one that is not (yet) capable of realising his own potentials. He represents the ability, that lies inactive. As a person, who lives his life in suspension, he expresses the decision that one can not yet make. He refuses his education, he refuses society and he suspends himself in his own privation. He refuses most contingencies and he constantly distracts himself with seemingly meaningless pastimes, which nonetheless drag him further into his own malaise. As a result of sped-up society, he can not live up to the expectations of humanity and its institutions, therefore he can not realise his own role within. Although he does realise that alienating himself and refusing the weight of his

decisions won't help him out of his idleness; he knows that the decision is in his hands: yet, he is still not capable of realising his potentials. He procrastinates the choice that could change his life, he suspends this decision in comfort; as he is unsure of the possible outcome of his acts, he suspends change, so it can remain as pure possibility. He delays his decisions, he refuses his own capacity and he restrains his own actualisation, therefore staying withheld in an in-between state of his retained potentials. He rejects his own freedom to choose, as the responsibility it requires is merely too overwhelming. The village on the other hand and its inhabitants represent the potentiality that is in its active state, the decision that one once made. Its vibrant and constant rhythm carries in itself the fluidity of existence, as an active welcoming of being. People are fully active in their roles and their surroundings constantly offer the presence of passion. People are aware of their positions, are living their chosen lives and are aware of their actions, regardless of finding meaning or not, to what they do. Just as Manasse deprives himself, life won't stop around him and just as he retains his own potentials, the contingency continues to exist; as both the potential and the potential-not-to; possibility and impossibility exists hand-in-hand.

11 – Potentialities: Collected Essays in Philosophy, 179, ch. 11.; pg 182.

C O N C L U S I O N

As Sartre suggests: creation, for that be artistic of a sort, or not, is indeed the disentanglement for self recognition. In every person and in every object lies the creative potential to act or not, to do or fulfil this or that function, or not. As one becomes aware and capable to realise the potential that surrounds, becomes capable of creating meanings to existence, regardless of any given or established social circumstance.

The key for such experience is to realise the possibility that underlays around us, and to have the capacity to be able to approach things differently in life: different as they might be considered or functioned. Just as products can be held or activated within or outside of their established, original functions and just as each product has the potential to

fulfil or refuse their roles; humankind has the potential to-do, or not-do so. Everyone is born with the ultimate potential and freedom for self-activation, one simply has to take the responsibility over their actions and decisions. There always lies the possibility to create new uses for objects that are surrounding us and to create new meanings for our lives. It requires only the recognition of the potentials of these objects, in order to construct different roles and purposes for them, other than the original role they would hold. As the essence of true potential lays in the relation of its own privation and abundance; one has to realise the weight of their decisions, and the creative force or freedom that is fundamentally within. One also has to accept the duality of this relation, one has to welcome both 'good' and 'evil' 'darkness' and 'light'. In other words: one has to be fully aware both of their capability and incapability and in the middle, has to accept all contingencies in their purest form.

As the various materials laying piled and stacked won't build the building themselves, (therefore they are awaiting the craftsman to activate them) one can not expect an outside force to decide over one's acts and reasons. One has to construct their own meaning and one inevitably has to create their position

and creative function. There lays indeed an immense weight under the realisation of expectations and responsibility, which I would at this point, turn into potentiality. Our only responsibility is to realise and undergo the construction of potentiality as such. To be able to create meaning is to be able to find true potential, that goes beyond and between functions and to turn that potential into action or endurance. Everyone has to recognise the fact, that in each moment, each object and in every person, there lies the potential for new/different ways of 'use', and the abundance of choice.

We, as human beings are the only beings that can both create or de-create, the only beings that can create potential for either things and acts to pass, or not-pass into actuality. We are therefore condemned to create meanings for our acts, even when these acts are towards a not-to passing into actuality.



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