



POWER POINT TITLE PAGE POROSITY OF THE FRAME:
MATERIAL EXPERIMENTS ON THE BOUNDARY BETWEEN
ART AND EVERYDAY LIFE JUSTAS PIPINIS DOCTOR OF
PHILOSOPHY ROYAL MELBOURNE INSTITUTE
OF TECHNOLOGY COLLEGE OF DESIGN
AND SOCIAL CONTEXT SCHOOL OF ART
PROFESSOR PHILIP SAMARTZIS ASSOCIATE
PROFESSOR DOMINIC REDFERN SECOND
MILESTONE THE SECOND OF JUNE IN THE YEAR
TWO THOUSAND TWENTY-THREE OF THE COMMON ERA

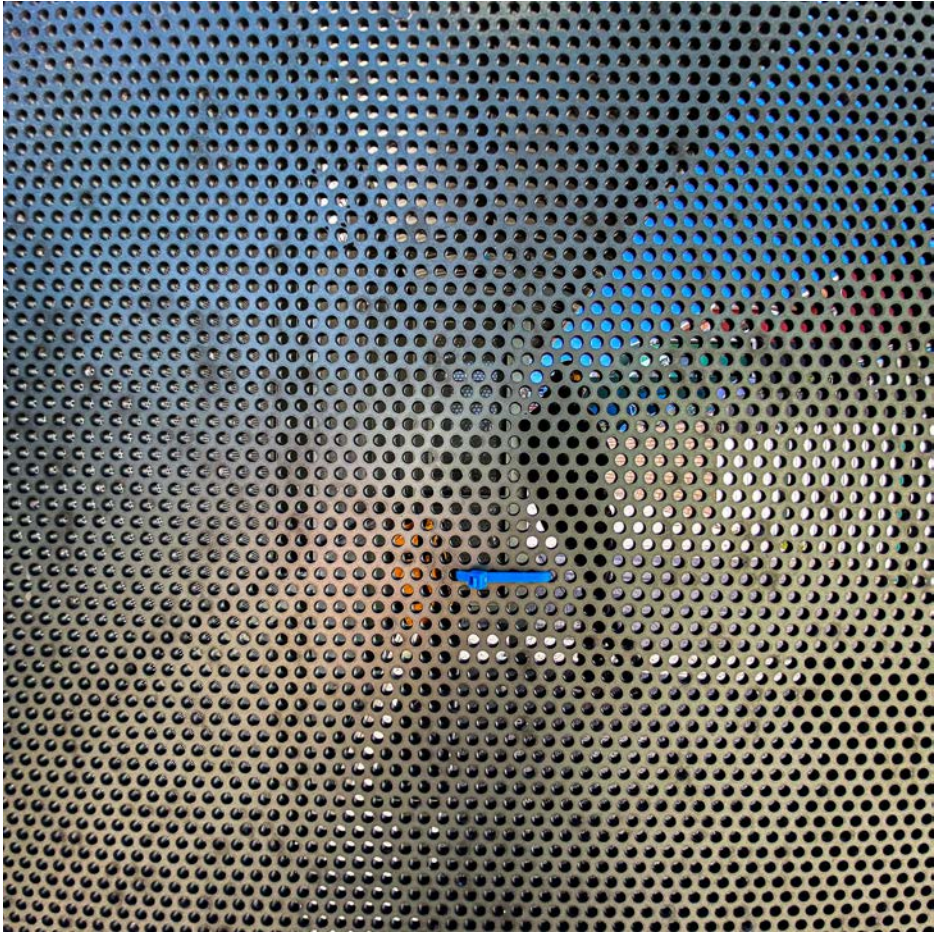
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THOMAS McEVILLY: In an interview with Wheeler, the famous physicist, he was asked, "When you began a certain line of investigation what were you looking for?" He answered, "Why, whatever I would find."

JOHN CAGE: That's beautiful.

JUSTAS: My research question currently is: How to stage serendipity?

SUPERVISOR: I thoroughly approve as an artist. As an academic I worry Justas, I worry.



Change suggests a form-principle for an art which is never finished, whose parts are detachable, alterable, and rearrangeable in theoretically large numbers of ways without in the least hurting the work. Indeed, such changes actually fulfill the art's function.

/Allan Kaprow

If you listen to a piece of music you're listening to something being made, rather than just seeing what's left over at the end.

/Martin Creed



ABSTRACT

This project explores framing as an uncertainty-fuelled vehicle for meaning creation. By playing with the perceptibility and openness of the artwork's boundary, whatever its material-conceptual-institutional makeup may be, I aim to conjure unforeseen meanings and experiences. I splice the odd into the usual, presentations with representations, art into everyday and vice versa, seeking to create thought-provoking tension and unleash an unspecified yet productive search for meaning. My key concern is constructing a frame that can simultaneously contain and release – to sustain interest in the indeterminate flux without arresting the latter while showcasing the emergent diversity of effects.

Focusing on framing and its physical and conceptual porosity enables me to blaze an idiosyncratic trail through art history, bringing my work into dialogue with highly diverse precedents.

WHAT DO I DO?

I make prints, cut up other people's sculptures, talk to strangers, take snapshots with my phone, record and playback sounds, write to see what gets written, act on impulses, look underneath and behind the artworks, reshuffle things, ask silly questions, go for walks, tweak various framings, both material and less so.

HOW IS THIS ART?

Honestly, I do not know for sure if it is. In some traditions, very little of my doing would qualify, but in our contemporaneity, anything can be justified as art at will. I am happy to think of my experiments as "maybe-art". The key point is that the same thing may yield different meanings when regarded as art and non-art. I am trying to make this ambivalence spawn unexpected meanings and experiences. For me, art is that which plays on the convention of "art" to set off new trains of thought.

HOW IS THIS RESEARCH?

I am searching for new insights to enrich my experience and understanding of the world. I am comparing my doings and takeaways to things previously done, known or assumed by me and others. Analysis of differences and similarities adds to a body of knowledge of wider relevance than my personal curiosity. But I am not seeking to solve a specific problem. If you are looking for a particular new thing, once you find it, conceptually, it is already an old thing – the one predefined by the search target. I am much more interested in what can be found when looking for nothing in particular. I wonder if artistic research offers a more productive leeway for serendipitous discoveries than scientific or social research, pondering even whether the serendipity can be deliberately conjured.

WHY SHOULD YOU CARE?

Nah, why should you? But if my explorations resonate with you – let's co-resonate!

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06 I aim to shed some shadows
on the make them everyday clarities
to thought-provoking.

WHICH QUESTION SETS OFF
THE MOST PRODUCTIVE TRAIN OF THOUGHT?

- [] 1: How can modulation of the perceptibility and the openness of the boundary of an artwork stimulate the generation of diverse and unforeseeable meanings, experiences and other effects in artistic processes and encounters?
- [] 2: How to stage serendipity?
- [] 3: What can framing offer as an intermedium?
- [] 4: How does un/framing reconstitute the un/framed?
- [] 5: How can framing bypass language?
- [] 6: The conventional site as a frame: how can it generate meaning without relying on the traditional artworks within?
- [] 7: The unconventional site as a frame: what forms of framing can make art happen where none is expected?
- [] 8: The artist as a frame: how can presentation as an artist generate new meanings?
- [] 9: The audience as a frame: to what extent is an artwork dependent on the presence of the audience?
- [] 10: The inverted frame: how can the interchangeability of the frame and the framed generate meaning?
- [] 11: The wave as a frame: how can framing of non-solids like sound or light spawn new meanings?
- [] 12: What is the fifth dimension that allows us to perceive artworks fully framed in four dimensions?

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It's not what you see that is art; art is the gap.
/Marcel Duchamp

A picture, a piece of music, a poem, a drama, each
confined within its respective frame, fixed number of
measures, stanzas, and stages, however great they
may be in their own right, simply will not allow for
breaking the barrier between art and life.
And this is what the objective is.
/Allan Kaprow

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Anastasi was interested that the famous ever-
narrowing gap between art and life, where some
artists like to gambol, closes completely and
a transposition of borders takes place.
/Bent Fausing

Most of all, Acconci wanted activity and energy,
and rather than focusing on the next gallery show,
he made works all the time – on the street, in his
apartment, on the subway, in the woods, in small
theaters and libraries, at the piers, via letters,
and directly with others, and he usually found novel
ways of both chronicling these works and connecting
them to the audience
/Gregory Volk

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Well, they thought we were selling brushes. Yeah,
they said, "what is this, what are we selling –
brushes or cleaning tools?"
/George Mačiūnas

No one knew what it was exactly, but that lack of
clarity was, in some ways, a part of what made
Burden's piece so exciting.
/Dennis O'Shea

08

The "Cut Piece" was a form of giving, giving and
taking. It was a kind of criticism against artists,
who are always giving what they want to give. I
wanted people to take whatever they wanted to.
/Yoko Ono

It didn't occur to me to tell the gallery director what I planned to do.

/Michael Asher

Do you believe in fairies, theories, children or vests?

/Robert Filliou

After so many centuries of praising order, I think it is time to praise disorder a little, and to give the proper recognition to the men whose task it is to offer disorder, the artists.

/Morse Peckham

There is no actual word to describe what this kind of thinking, and subsequent action, actually is, because in a way the whole point of this kind of thinking is to avoid rigid, reductive ways of seeing and being.

/Paul Morley

Artists are a central source for revealing new insights and artistic research is a crucial cultural and institutional practice that is essential for the creative construction of new knowledge.

/Graeme Sullivan

The transformative power of theory as practice changes our understandings of research methodologies towards research as intercorporeality, relationality, and process.

/Rita L. Irwin and Stephanie Springgay

The one value a poet can have to his society is in finding the juxtapositions that make sense – for him and possibly for society.

/Joel Oppenheimer

Their hope is to repair the breach between the human project of civilization and nature's project of just being itself.

/Thomas McEvelly

I fixed the quotes to make them fit.

/Justas Pipinis

My overarching method is a hybrid of artistic practice and heuristic research. The art practice covers engagement with the world I am exploring. The heuristics account for the structures organising my inquiry as research. It is a hybrid since my artistic practice is explorative in itself – rather than conveying meanings, it aims to stage situations where new meanings may emerge. At the same time, my heuristics are more oriented toward the world outside than my personal experience of it. Undoubtedly, I am my own instrument for exploring the world. While I may be revealing or gaining insights about myself in the process, my focus is on the differences between the world and our various mental maps of it. I am interested in what gets overlooked when we unquestioningly rely on a particular perception programmed in specific social and cultural norms. Not to bluntly denounce them but to sensitise me (and any audience I may get) to their arbitrariness. The map is not the same thing as the territory; multiple maps are always available, and the territory is constantly changing. I am curious what new meanings can be conjured – or crafted – by embracing the flux and aimlessly yet purposively engaging with it.

10

I should also acknowledge my intellectual debt to Actor–Network Theory. ANT traces how disparate actants come together to act in concert. It helps me to think of acting as the mobilisation of multiple elements to assemble spontaneous meanings.

To release uncertainty fuelling ideation, I deliberately tease established social conventions and expectations. The open-ended quest for new meaning differentiates my approach from the comparable “Breaching Experiment” of ethnomethodology.

My choice of media may come across as eclectic, but I consider framing – in its multiple dimensions – to be my true medium, possibly an intermedium à la Higgins. It is the act of framing that makes the work, building up cognitive tension that sculpts meanings.



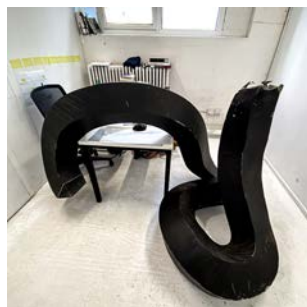
Justas Pipinis, Simon Crosbie, Eamon Sprod
"Conjuring Art" 2022 // Silent video 00:00:03

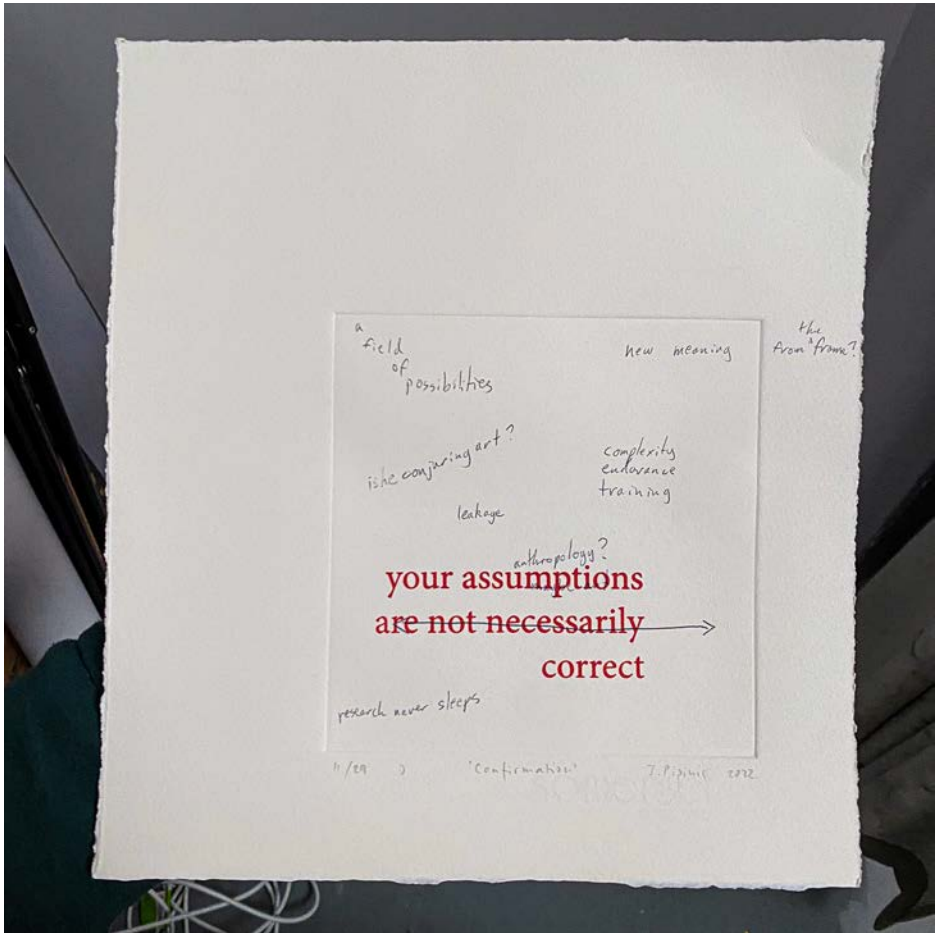
Justas Pipinis "Thinking Through Etching" 2022





Justas Pipinis, Martin George, IKEA "Flätmröd" 2022
Justas Pipinis "Unarting Preloved Sculpture" 2022-23



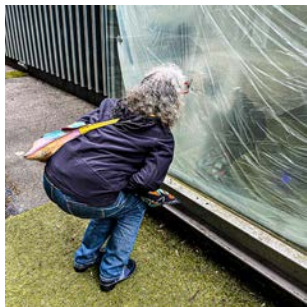


Justas Pipinis, CB "Confirmation" 2022

Justas Pipinis, RH "Blah" 2022-23 (spin-off)

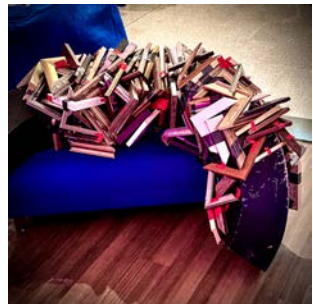


Justas Pipinis "Vitrine Display" 2022
Solo project at Assembly Point, Melbourne



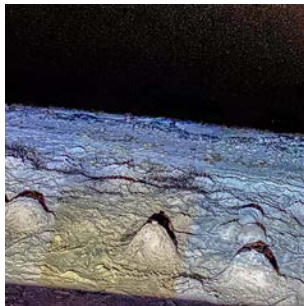


Justas Pipinis "De-elegance Framers" 2022
Solo project at the Capitol Arcade, Melbourne





Justas Pipinis "Video Walk III (with Andrea)" 2023



The other, more radical
type of indeterminacy
goes beyond the problem
of knowledge into
ontology. In this mode,
we cannot know what
something is, not simply
because our information
is incomplete, but
because it isn't anything
in particular at all. It
exists without a clear or
determined identity, in a
state of ontological as
well as epistemological
uncertainty. Its identity
is indeterminate in
itself, not simply by
an accident of the
observer's point of view.
In this case the Law of
Identity and the Law of
the Excluded Middle are
both denied. In such
a world it is indeed
possible to be, without
being one thing or
another.

/Thomas McEvilly

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TO ACADEMIA

It goes against the grain of my open-ended strategy to specify its significance ahead of the actual conclusions, as it would risk defining the outcome prematurely. And yet, I think it is important to create, hold and develop space for more open-ended research to balance the contemporary reliance on measurable goal orientation. Through this project, I am exploring how productive creative practice research can be when searching for nothing in particular.

TO ART

It goes against the grain of my open-ended strategy to specify its significance from within the creative process, as it would risk substituting purposeful outcome design for aimless yet purposive exploration.

But I notice that my focus on framing-provoked meaning generation prompts me to collate artistic precedents in slightly different ways than the usual classifications by period, medium, movement or genre.

It also guides my making along less common paths. Since framing is inherent to every artistic process, the heightened awareness of it may be relevant for anyone in the wider arts community interested in diversifying their perspectives.

TO THE COMMUNITY OF PRACTICE

It goes against the grain of my open-ended strategy to specify its significance to somebody else. It does not help that a significant part of my community of practice (comprised, inter alia, of Dadaists, Fluxus people and conceptualists) is too dead, too retired or too famous to care by now. But some contemporary practitioners told me they were inspired by my projects to seek closer contact with their audience or to let exhibitions change in the course of their duration. I have also been approached with collaboration propositions and requests for advice, which I take as a sign of significance, but I would not want to try and define it myself.

TO AUDIENCE

It goes against the grain of my open-ended strategy to specify its significance to the audience. Usually, a significant part of my work relies on the meanings generated by the audience. Being more interested in new meanings than a reiteration of things already known, I try to derail any habitual responses and avoid too much guidance. But I cannot spell that out either, as I don't want the audience to try and please me by inventing deliberately "unpredictable" responses. My proposition will provoke something interesting or won't, and the reactions may be consequential – or not. So, back to you – does this presentation hold any significance? What – if you would care to share?

TO SOCIETY

It goes against the grain of my open-ended strategy to specify its social significance by myself. I do things and then try to assess their potential significance to me, which may or may not translate into a broader social significance. But to satisfy the customary craving for predictability devices like mission statements, goals and trailers, I'll let the society representatives speak:

Art is the exposure to the tensions and problems of a false world so that man may endure exposing himself to the tensions and problems of the real world.

/Morse Peckham

The best art prepares society for unforeseen challenges. Like antibodies, artworks provide insight into questions that haven't come up yet.

/Joline Blais and Jon Ippolito



The work of art must now receive its meaning and qualities from the unique expectant (and often anxious) focus of the observer, listener, or intellectual participant. But in a greater number of cases the responsibilities have at least been reapportioned to include certain outsiders who may or may not be told beforehand exactly what their duties are. The artist and his artist-public are expected to carry on a dialogue on a mutual plane, through a medium which is insufficient alone and in some instances is nonexistent before this dialogue, but which is given life by the parties involved.

/Allan Kaprow

Just tell him he is farting phenomenology.
/Robert Morris

<https://bodyofwork.art/>