

future anterior

I identify myself in language, but only by losing myself in it as an object.

What is realised in my history is neither the past definite as what was, since it is no more, nor even the perfect as what has been in what I am, but the *future anterior* as what I will have been, given what I am in the process of becoming. ♦

for
A & H

This book has been published to accompany the exhibition *future anterior*
by Hephzibah Rendle-Short
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CONTENTS

stah-scope

full-length

portait

back-lit

still-life

(eye) I-hole

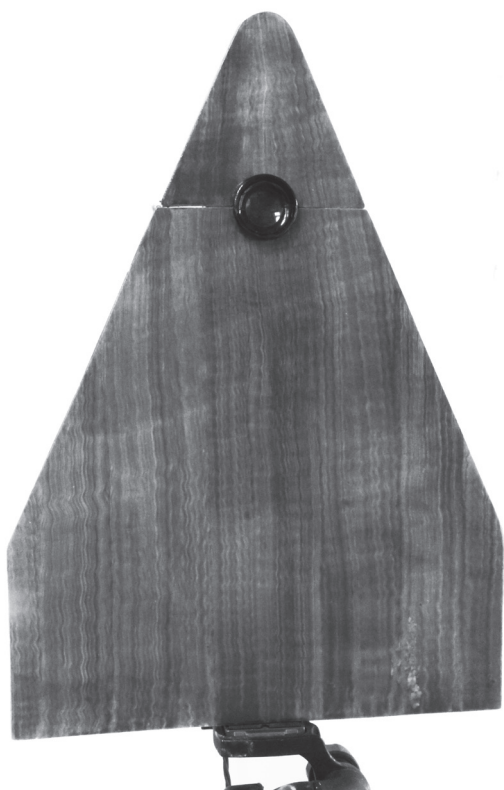
view x

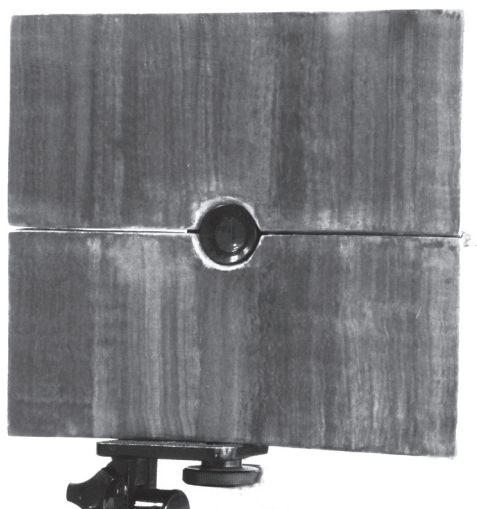
view y

view z

GLOSSARY
MATERIAL QUALITIES
ENDNOTES

stah-scope







6.—To avoid fumbling during future sessions, it suffices to affix two small brackets to the studio floor once and for all, allowing the chair and camera [eye/I] to be immediately returned to their respective positions. ♥

full-length











































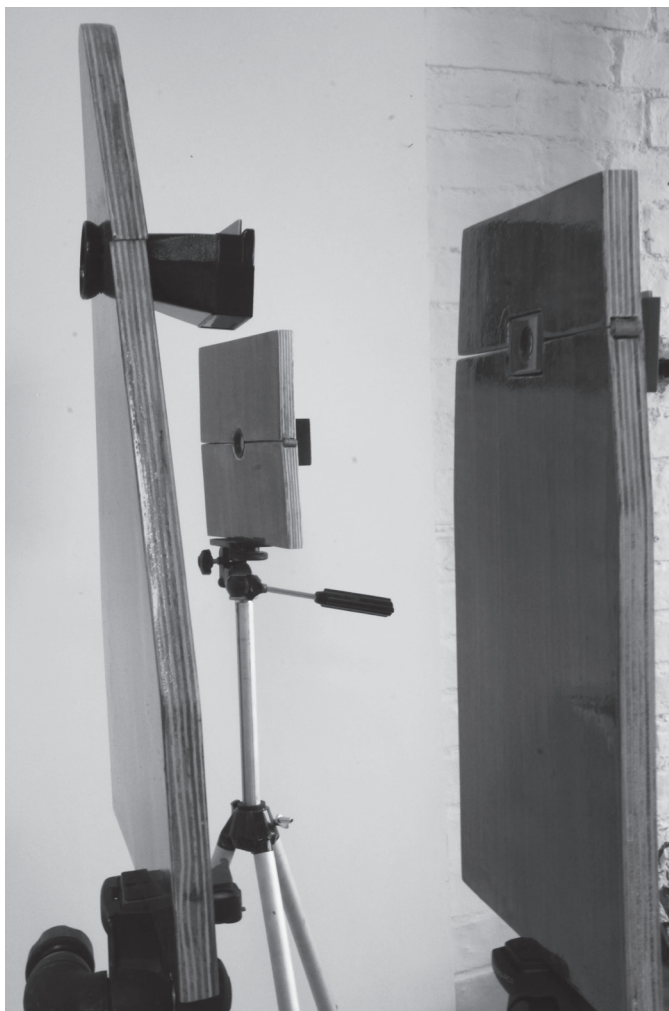


portrait

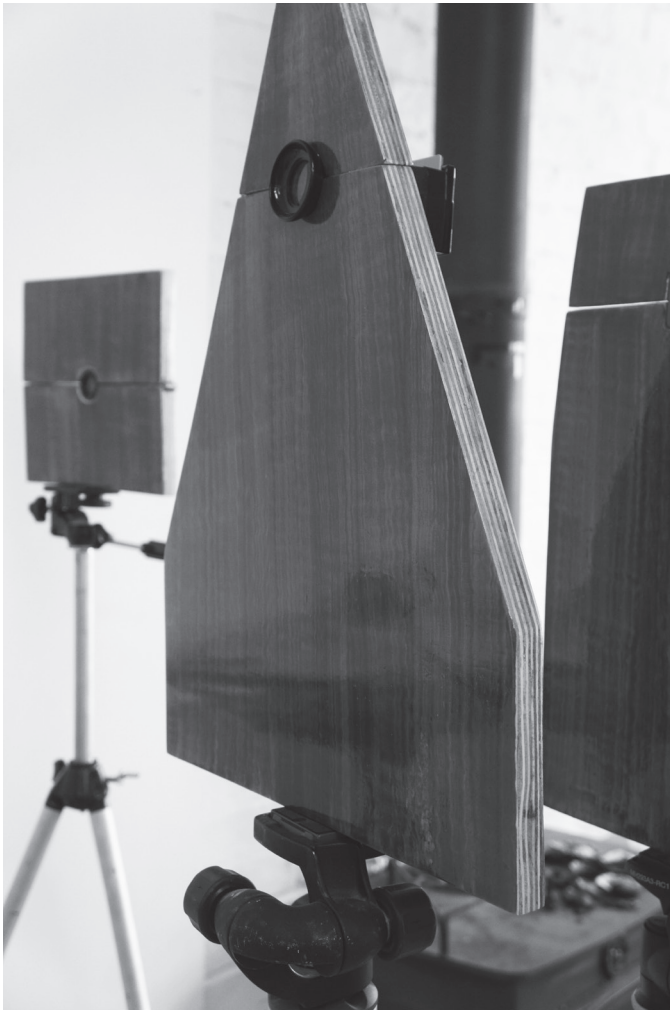






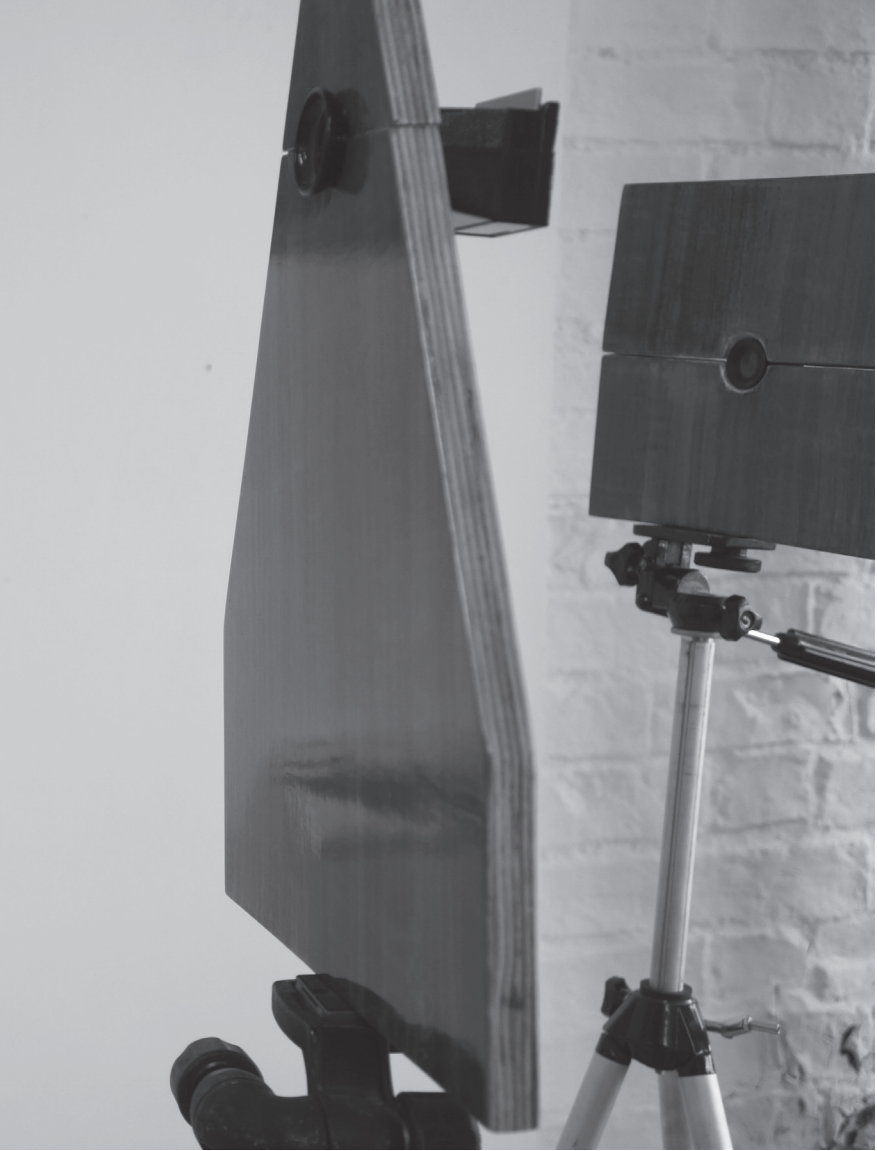


















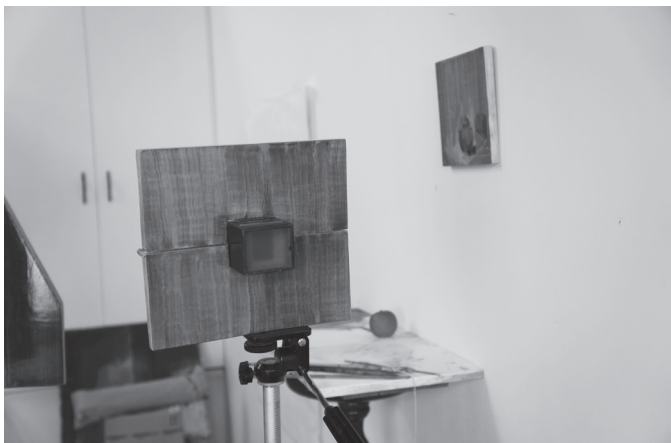














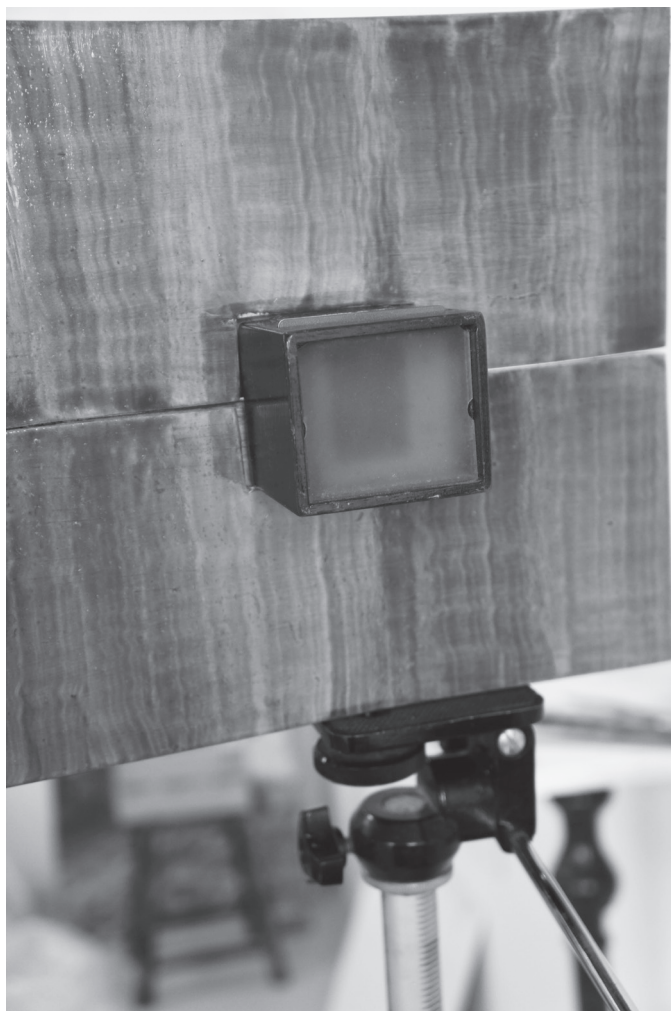






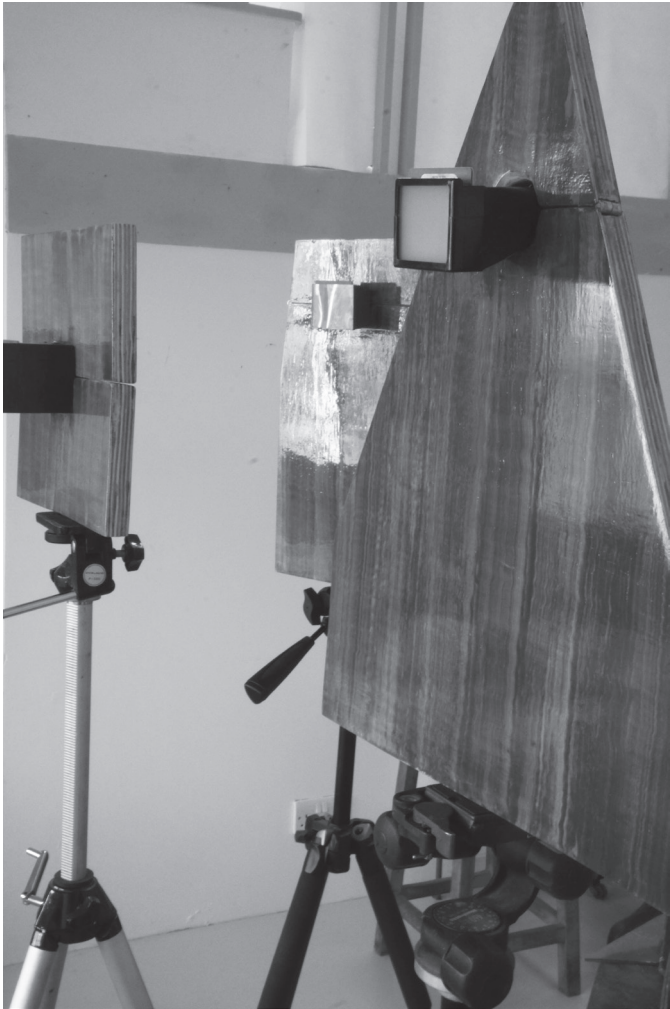








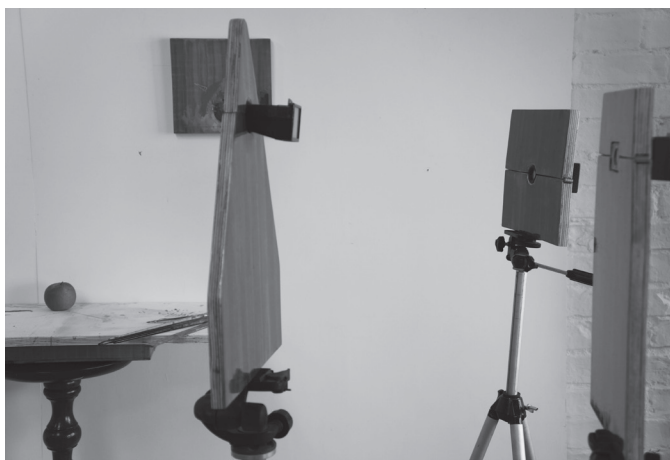












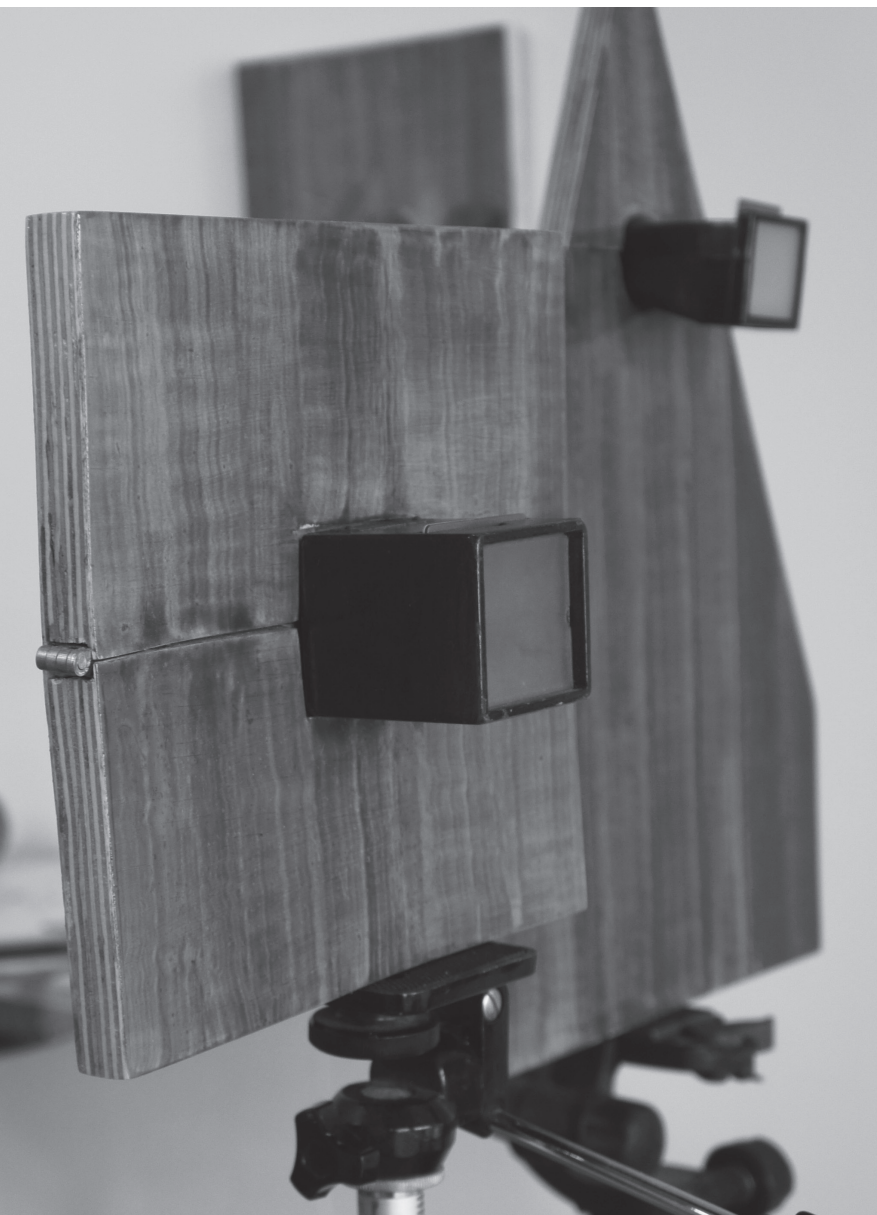












back-lit





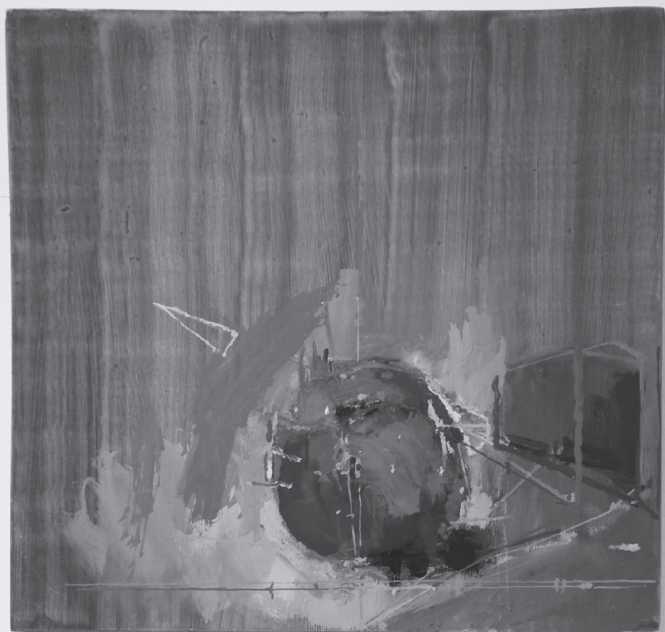






Robbe-Grillet's object has [therefore] neither function nor substance. More precisely, both its function and substance are absorbed by its optical nature. For example, we would ordinarily say, "So-and-so's dinner was ready: some ham." This would be an adequate representation of the function of an object—the alimentary function of the ham. Here is how Robbe-Grillet says it: "on the kitchen table there are three thin slices of ham laid across a white plate." Here function is treacherously usurped by the object's sheer existence: thinness, position, and color establish it far less as an article of food than as a complex organisation of space; far less in relation to its natural function (to be eaten) than as a point in a visual itinerary, a site in the murderer's route from object to object, from surface to surface. Robert-Grillet's object, in fact, invariably possesses this mystifying, almost hoaxing power: its technological nature, so to speak, is immediately apparent, of course—the sandwiches are to be eaten, the erasers to rub out lines, the bridges to be crossed—it is never in itself remarkable, its *apparent* function readily makes it a part of the urban landscape or commonplace interior in which it is to be found. But the *description* of the object somehow exceeds its function in every case, and at the very moment we expect the author's interest to lapse, having exhausted the object's instrumentality, that interest persists, *insists*, bringing the narrative to a sudden, untimely halt and transforming a simple implement into space. Its usefulness, we discover, was merely an illusion, only its optical extension is real—it's humanity begins where its function leaves off. ♣

still-life

























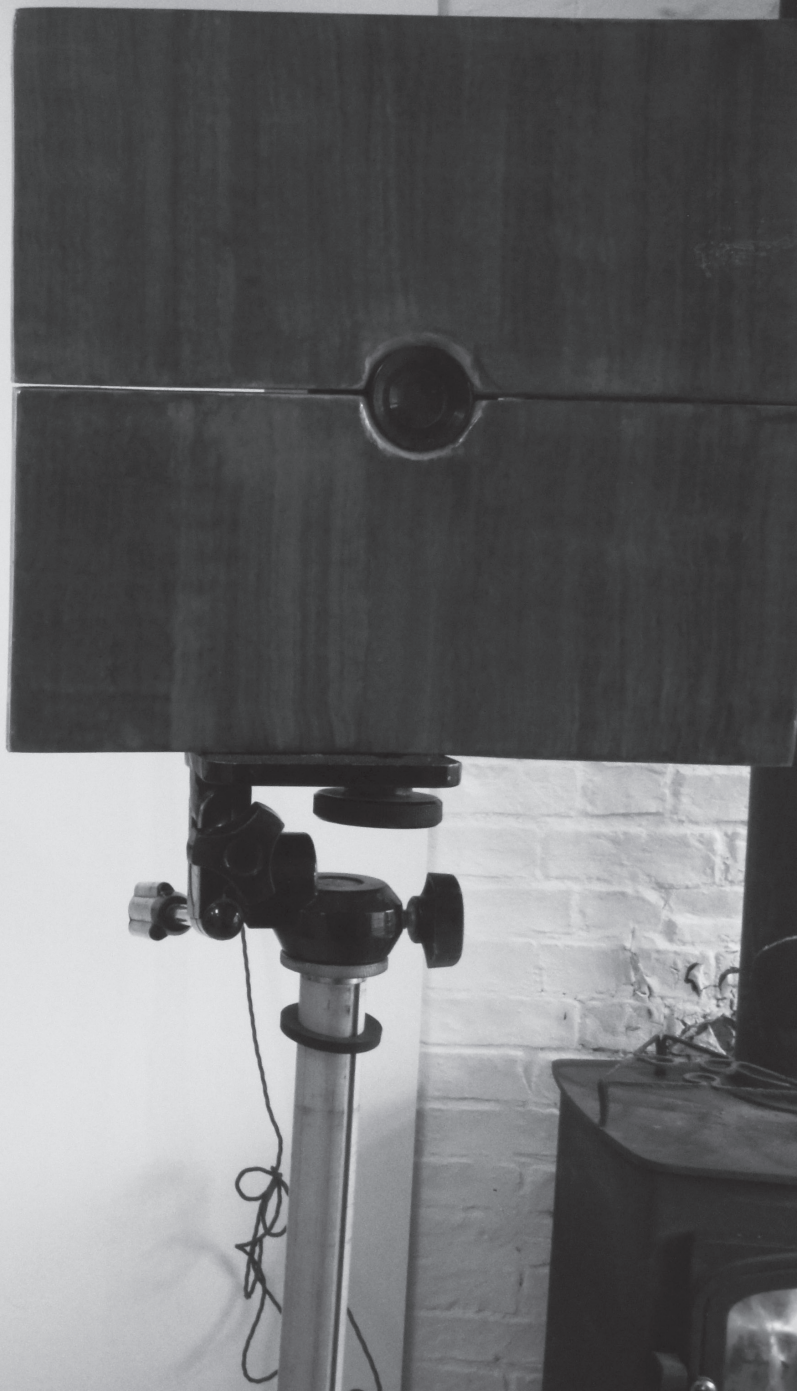




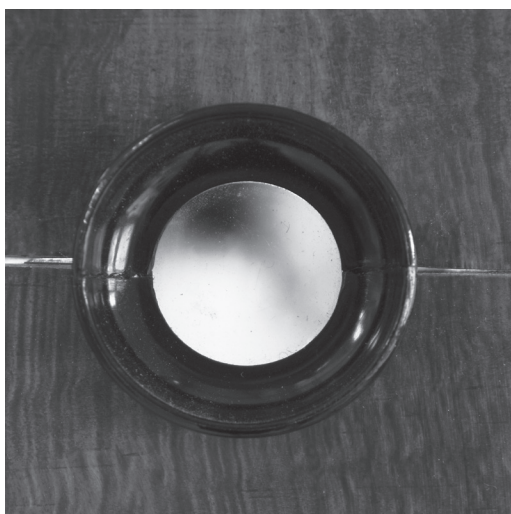


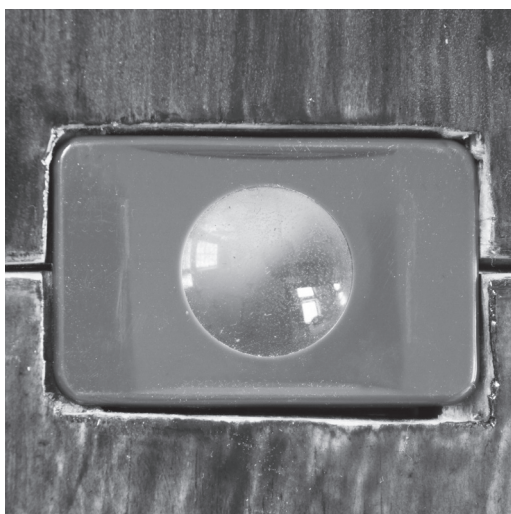


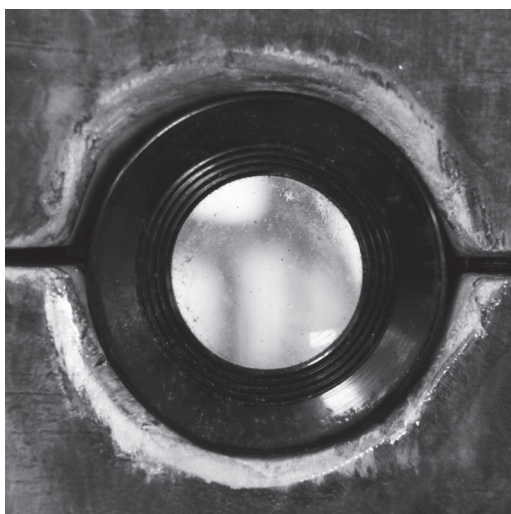




(eye)I-hole



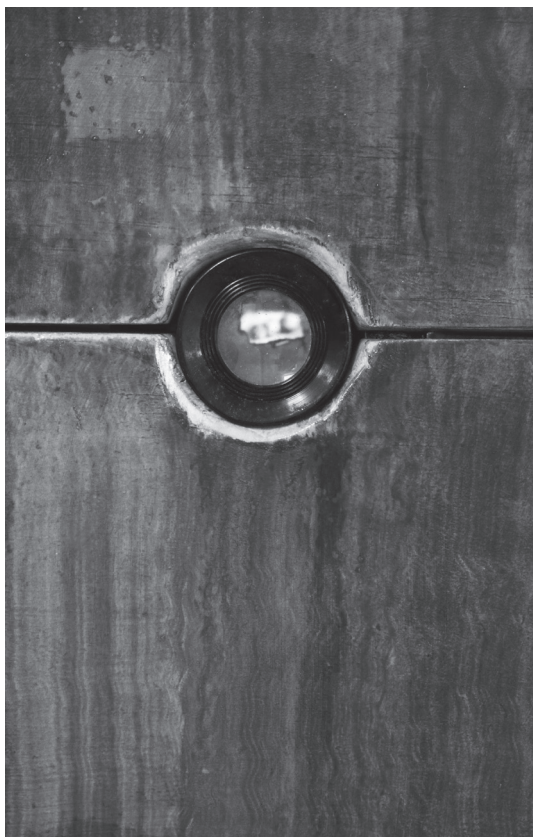


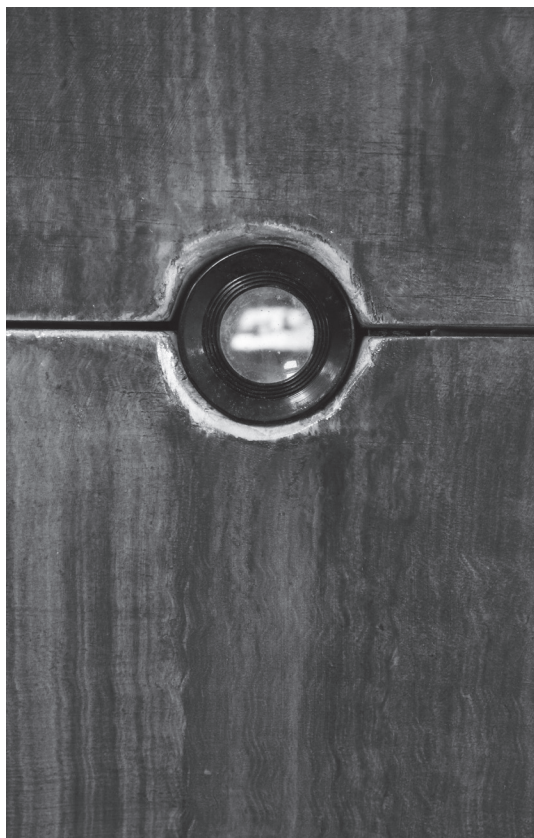


view x





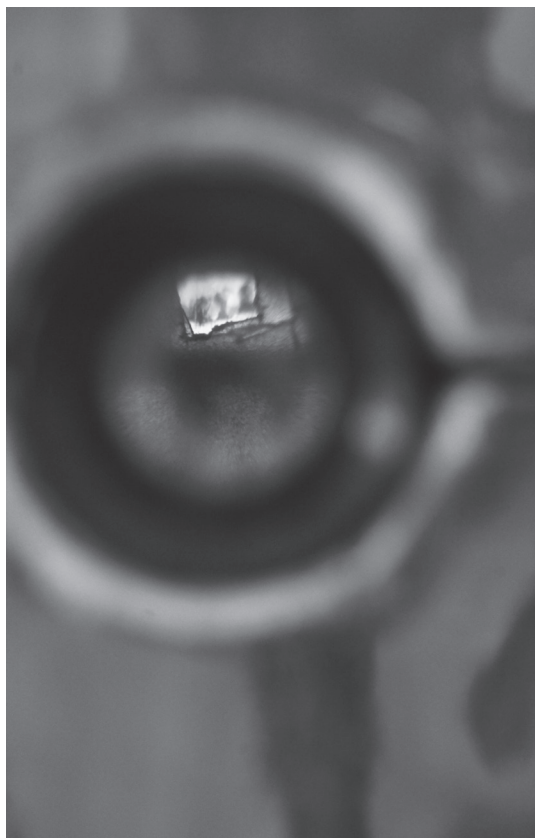


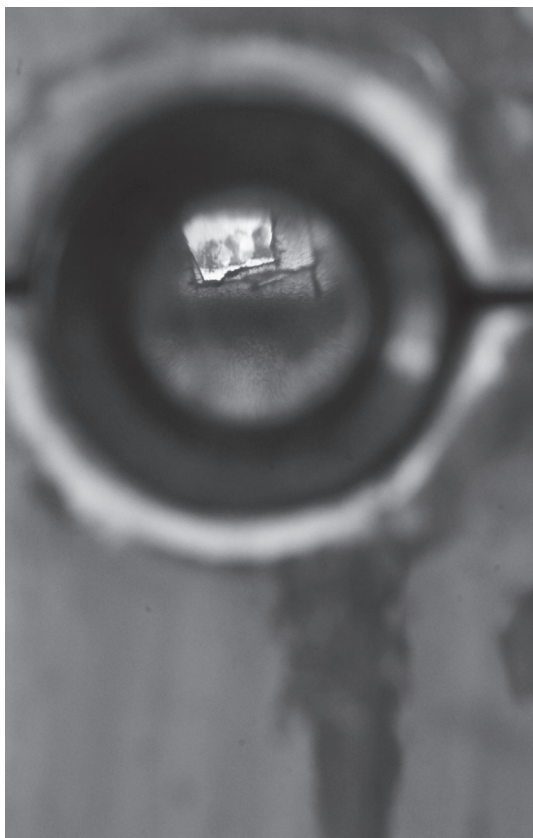








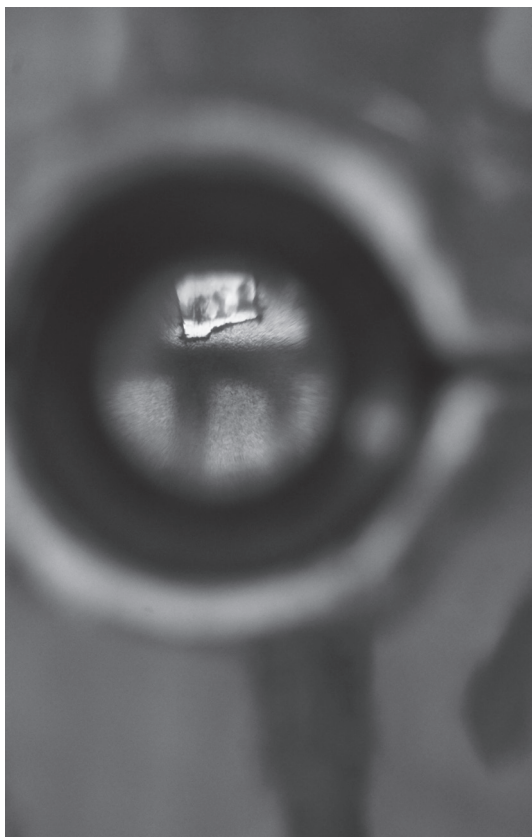
















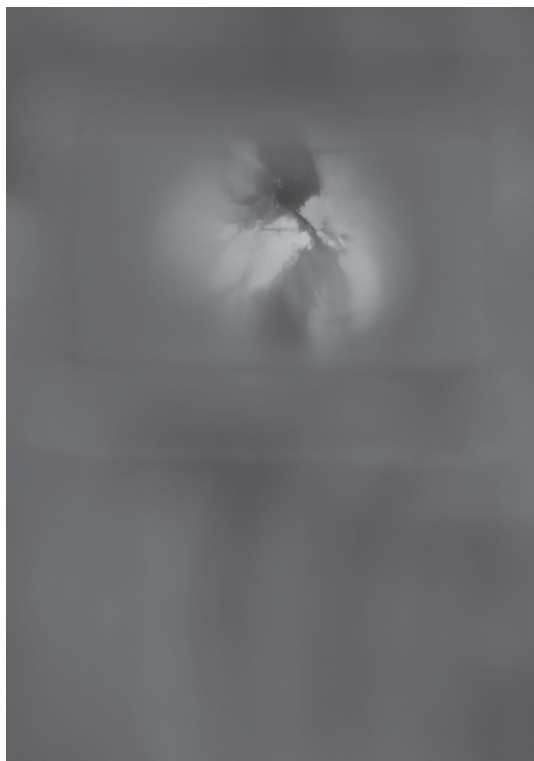






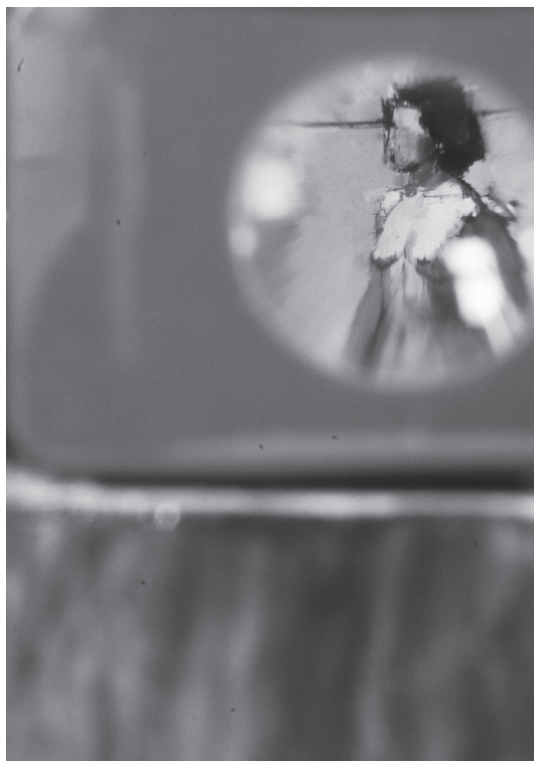


view y















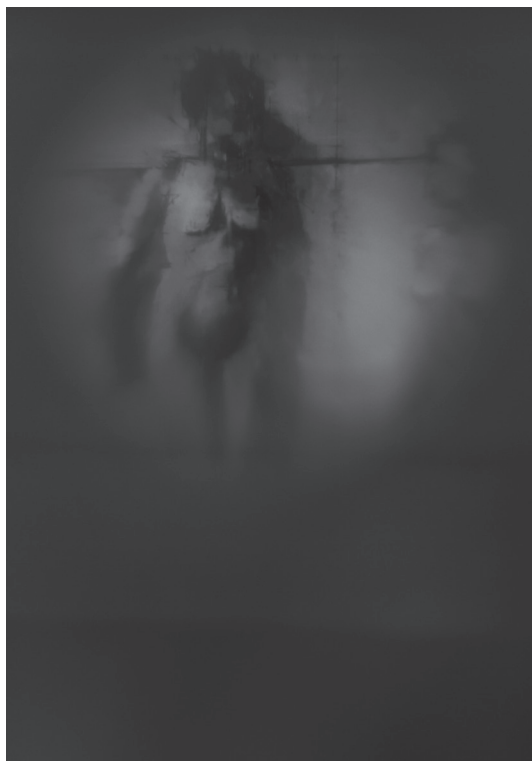




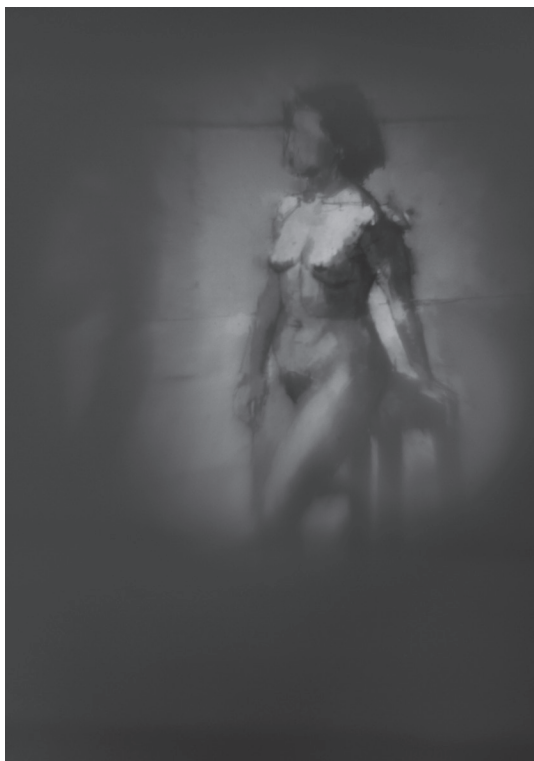




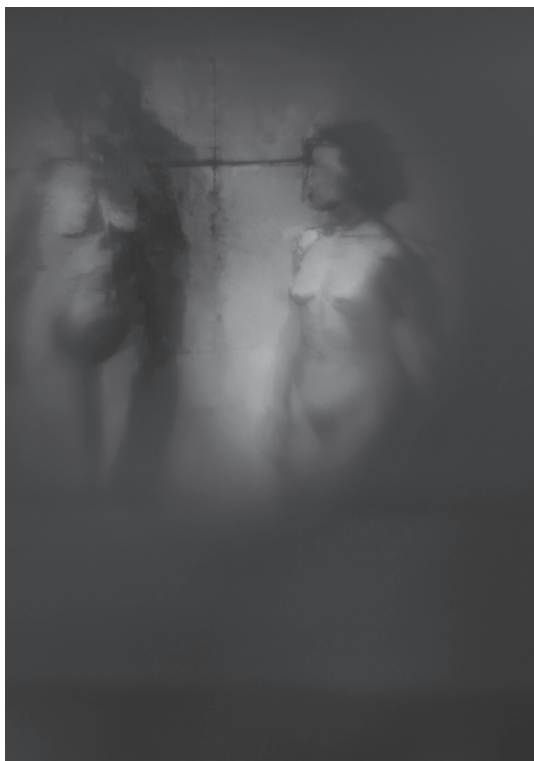








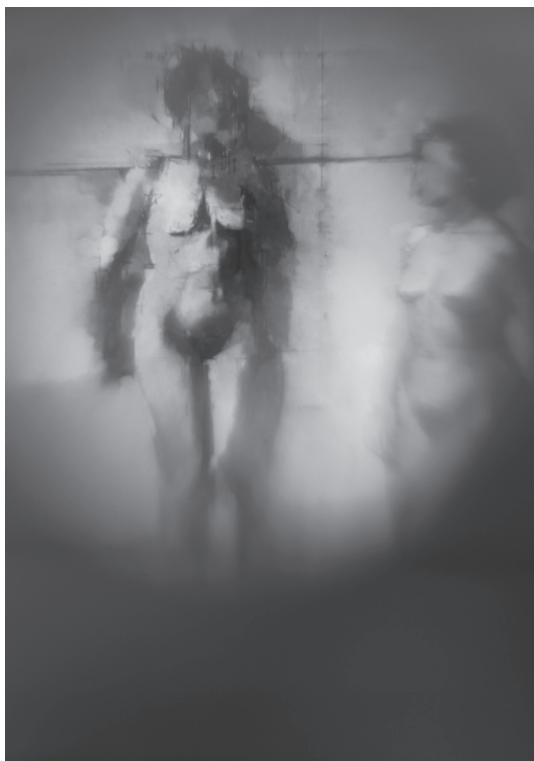


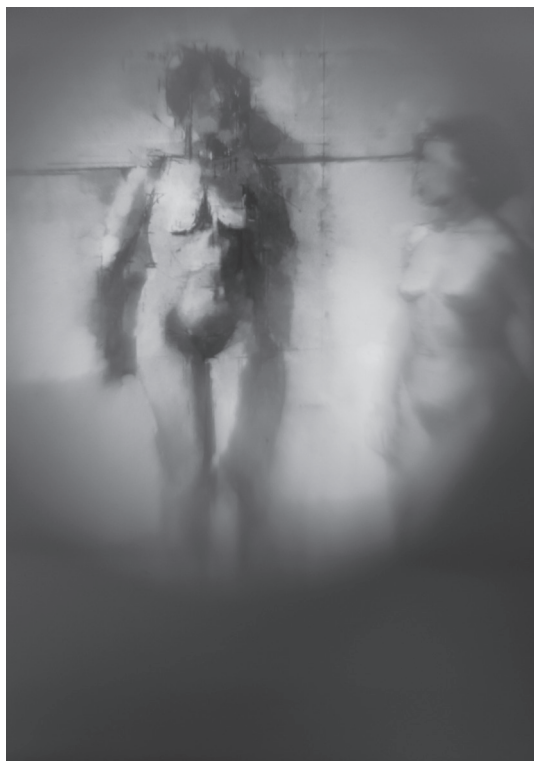












view z



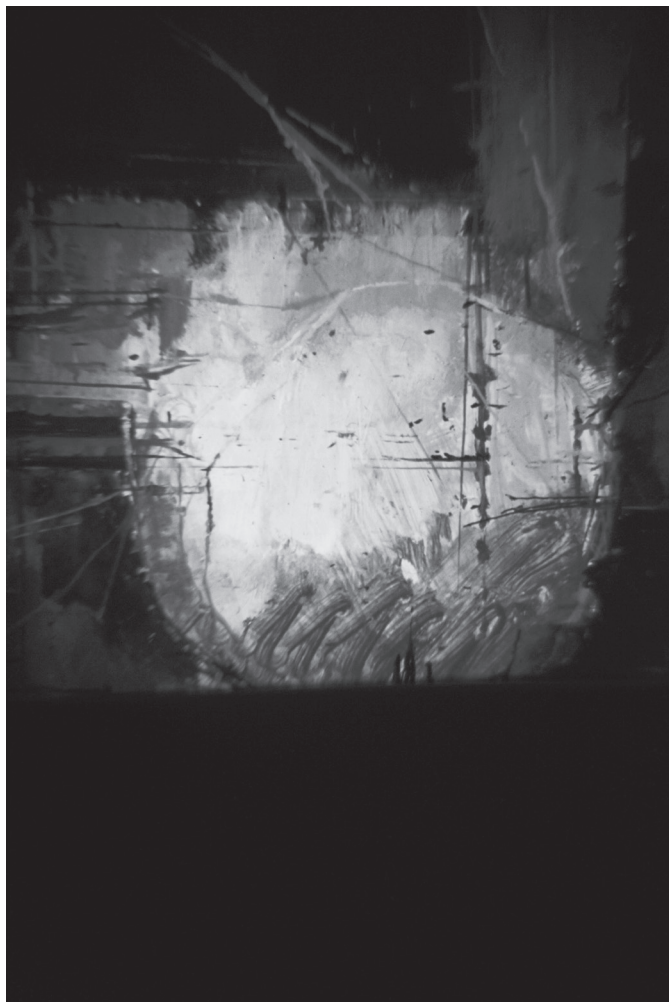


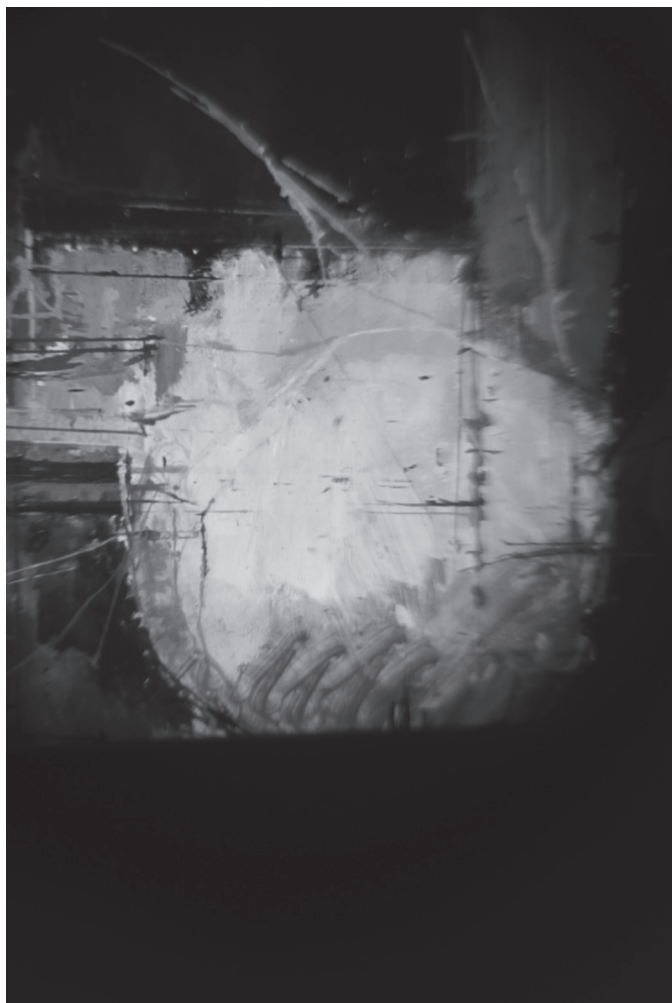


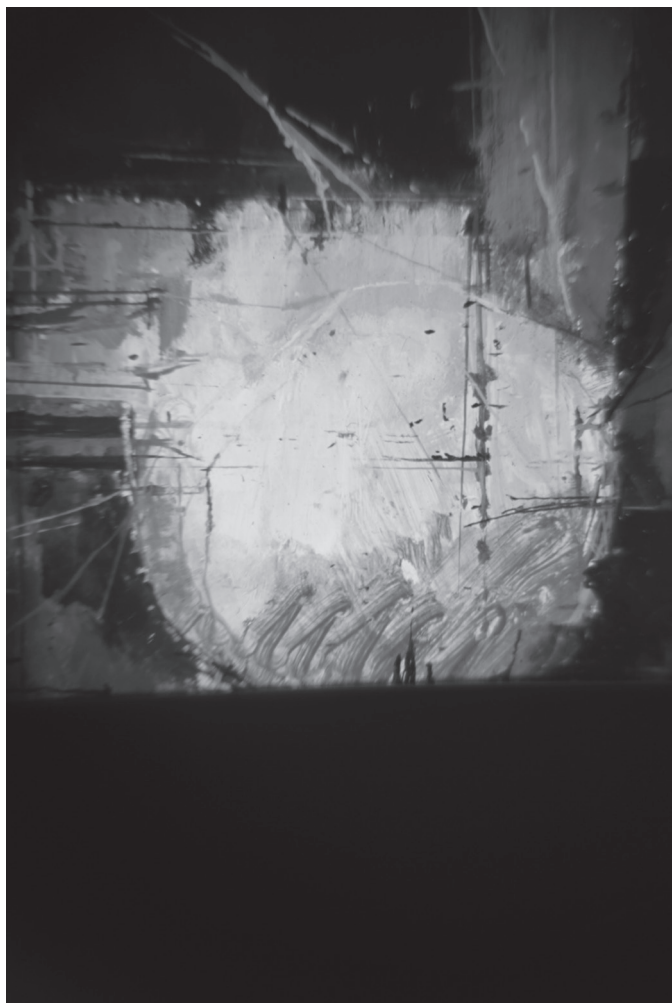




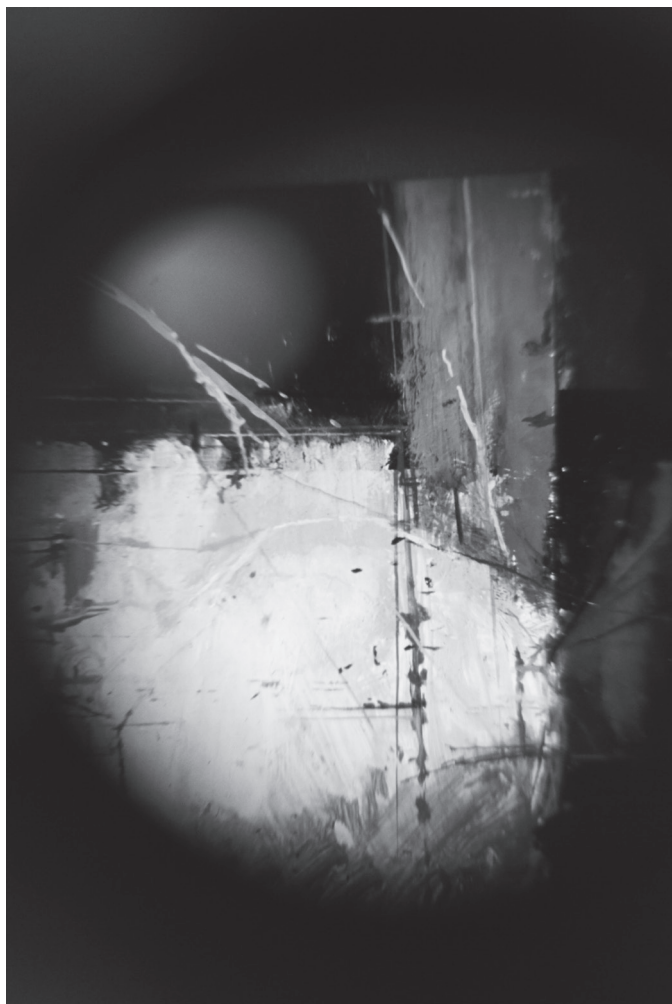


























GLOSSARY

stah-scope – an object constituted primarily of wood, constructed to steady, hold and support a slide transparency apparatus for viewing. A *stah-scope*'s form is derived from a singular trait borrowed from the particular apparatus it supports. The upper section hinges open to enable the apparatus to be cradled in a hole. A *stah-scope* is traditionally coupled to a photographic tripod by means of a quartre-inch bush implanted in the underside edge, secured and covered by a small brass plate.

stah – (acronym) slide transparency apparatus holder

scope – (n) “extent,” 1530s, “room to act,” from Italian *scopo* “aim, purpose, object, thing aimed at, mark, target,” from Latin *scopus*, from Greek *skopos* “aim, target, watcher,” from PIE **spek-* “to observe” (cf. Sanskrit *spasati* “sees;” Avestan *spasyeiti* “spies;” Greek *skopein* “behold, look, consider,” *skeptesthai* “to look at;” Latin *specere* “to look at;” Old High German *spehhon* “to spy,” German *spähen* “to spy”). Sense of “distance the mind can reach, extent of view” first recorded c.1600.

MATERIAL QUALITIES

stah-scope

half-inch ply, fake wood veneer paint-finish, high gloss marine varnish, brass hinge, sunken bush, brass plate; in addition: found slide viewer, photographic tripod
dimensions various
2012-2013

view x

slide transparency of painted image
1986

view y

slide transparency of painted image
1988

view z

slide transparency of painted image
2005

✦ Lacan, J., The Function and Field of Speech and Language in Psychoanalysis, in *Écrits*. 2006, W. W. Norton & Company: New York. p. 247. My emphasis.

♥ Diddi-Huberman, G., *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*. 2003, Cambridge, Massachusetts: MIT. p. 288

♣ Barthes, R., Objective Literature: Alain Robbe-Grillet, in *Two Novels by Robbe-Grillet (Jealousy) & (In the Labyrinth)*. 1965, Grove Press: New York. p. 14