

# Contaminated Immersion and Thomas Demand

## THE DAILIES

by

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### IMMERSION AND INTERFERENCE

Oliver Grau has stated that immersion “is characterized by diminishing critical distance to what is shown and increasing emotional involvement in what is happening.”<sup>1</sup> In that sense, any artwork

might be thought of as offering a potentially immersive experience, inviting a level of engagement best described as a kind of absorption, engrossment or immersion. Does a large-scale installation or virtual reality environment offer greater immersion than the experience of being transfixed by a small painting on a wall? Arguably, immersion is a condition contingent upon the viewer responding to the artwork, rather than an inherent quality within the artwork alone.

Writing about the pictorial tradition of still life, Hanneke Grootenboer draws upon the notion of conflict, as identified by Victor Stoichita.<sup>2</sup> This ‘conflict’ exists as a schism (or *cut*, as Stoichita refers to it), between the foreground and background in paintings such as Joos van Cleve’s *Holy Family* (1513). The objects on the shelf in the lower portion of the composition are distinct from the space of the Madonna and Child with Saint Joseph. Although the still life objects are relegated to a minor position within the

### A B S T R A C T

If, as Oliver Grau has stated, immersion “is characterized by diminishing critical distance to what is shown and increasing emotional involvement in what is happening,” any artwork might be thought of as potentially immersive. Arguably, immersion is a condition contingent upon the viewer responding to the artwork, rather than an inherent quality within the artwork alone. Considered in relation to some art historical contexts, the relationship between immersive experience and interference will be discussed in order to contextualize Thomas Demand’s Kaldor Public Art Project, *The Dailies*. Demand’s project both relates to and departs from some of the key aspects of what is conventionally thought of as immersive art. It is useful to consider this in order to engage with the implications of immersion in art, and reflect on the possibility of strategic interferences operating within what might be described as contaminated immersion.

image, they complicate the pictorial space because of their ambiguous location between the viewer and the scene beyond. Grootenboer argues that the notion of the conflict between foreground and background continued to have ramifications throughout the development of seventeenth century Dutch still life painting.<sup>3</sup> Pieter Claesz’s *Little Breakfast* (1636) can be seen in this context, as Grootenboer demonstrates.<sup>4</sup> Both Pieter Claesz and Willem Claesz Heda were the primary exponents of the breakfast still life, an art form that occupied a relatively brief period of Dutch painting during the 1630s and 1640s. Such works are distinct from the more abundant banquet pieces of the seventeenth century Dutch era. Grootenboer writes, “Not afraid of empty spaces, Claesz and Heda allow a void to appear in a genre where *horror vacui* once ruled.

There is no compensation for this emptiness.”<sup>5</sup> Focusing her attention on the nondescript background, Grootenboer interprets the void in such a work “as a commentary on the complexity of spatial representation.”<sup>6</sup> The void here could be said to operate on the level of interference. Where one would conventionally find the articulation of more objects, a narrative scene or an architectural context, the artist has chosen to paint a soft enveloping haze. The schism between foreground and background is articulated in the absence of the background. While this painting belongs to a tradition of illusionistic representation, it also signals a turning away from the ‘view.’

Describing the impact of the window view implied by linear perspective, Joseph Nechvatal has pointed

out “there has been a de-emphasis in the peripheral and the ambient as vision has become restrained by the habits of linear perspective; pre-established habits now encoded in the methods and expectations of photography, video and film. Thus vision has increasingly taken on the attributes of a focused, singular, narrow vision which is staring straight ahead.”<sup>7</sup> While Nechvatal identifies strategies of immersion that utilize digital virtual reality environments to expand the image and lead the viewer toward a more comprehensive spatial awareness, I would challenge the notion that such an awareness is entirely the domain of the computer and identify a work such as Claesz’s *Little Breakfast* as very much concerned with the peripheral and ambient.

In the Hugh Lane Municipal Gallery in Dublin, we are able to literally peer through a window into a painting space. Here, we find the studio of Francis Bacon, posthumously reconstructed after having been relocated from its original site in London, where the artist lived and worked from 1961 until his death in 1992. The entire contents of the London studio, including the dust on the floor, were catalogued by archaeologists and moved into the museum in Dublin with painstaking attention to detail. Bacon accumulated detritus to the point of filling his studio to impractical proportions. Here perhaps is an expression of the *horror vacui* referred to by Grootenboer. But there is a notable absence: the easel is empty and the majority of canvases in the studio have been turned to face the wall. Scanning the floor, one can see a pile of small paintings, destroyed with slashes that leave gaping voids in the canvas. Although Bacon’s paintings themselves are not visible, his visual sources are evident among the many photographs and various other fragments, and his palette is in evidence in expansive proportions across the door, walls, and surrounding objects. This is the peripheral and ambient space of Francis Bacon’s paintings; the indexical signs of his art, perhaps even its aura,

without the art itself. Hermetically sealed behind glass, Bacon’s studio is not physically accessible, but the viewer is granted multiple vantage points strategically placed at the doorway, two windows, and through two small peep-holes in the wall opposite the doorway. As a scopic apparatus for art, the peephole may be considered a rudimentary antecedent of head mounted displays developed for virtual reality technology.

Immersive art is typically thought of in terms of an all-encompassing organization of the visual field, so that a viewer is surrounded by an image, as though he or she has stepped inside a pictorial space. Immersion frequently invokes polysensory experience, i.e., it is typically more than visual and can engage, for example, aural, spatial, kinaesthetic, tactile, and olfactory awareness. Char Davies is an often-cited artist in this field whose two key works *Osmose* (1995) and *Ephémère* (1998) are exemplars of immersive technology. Davies contends that immersive virtual space can “redirect attention from our usual distractions and assumptions to the sensations of our own condition as briefly embodied sentient beings immersed in the flow of life through space and time.”<sup>8</sup> A key strategy behind immersion seems to lie in the purging of interferences, by which I mean any distraction that might call one’s attention away from the sovereignty of the work of art over its environment. These interferences occupy the space between the art and the audience, or the peripheral space around the art. An immersive environment might be described as one that removes or diminishes the presence of that which is extraneous to the artwork (e.g. surrounding architecture, furniture, other people, etc.). The head-mounted display for immersive virtual environments is an effective means to deal with this, even obscuring the participant’s own body. In the aforementioned works by Char Davies, a participant is able to navigate through digitally constructed space in real time through the control of breathing and balance.

However, the experience of immersion is always contingent upon a participant’s responsiveness and susceptibility. According to Jay David Bolter and Richard Grusin, an immersive medium is one “whose purpose is to disappear. This disappearing act, however, is made difficult by the apparatus that virtual reality requires.”<sup>9</sup> Francis Dyson points out “there are *multitudes* of technical and circumstantial impediments to forgetting the presence of the apparatus.”<sup>10</sup> Referencing Char Davies’ work in particular, Dyson quotes Richard Coyne’s remarks regarding “the heavy headset, the low image resolution, the noises in the museum, the time constraint, and so on.”<sup>11</sup> If one regards interference as an inevitable component of immersion, immersive methodologies might logically incorporate strategic interference, allowing for the peripheral, incidental environment to encroach upon the immersive experience. Writing about virtual reality, Bolter and Grusin refer to the technology’s “many ruptures: slow frame rates, jagged graphics, bright colors, bland lighting, and system crashes.”<sup>12</sup> In the terminology employed by Bolter and Grusin, such ruptures interfere with the ‘transparent immediacy’ of a medium, instead contributing to a condition of ‘hypermediacy,’ multiplying the signs of mediation and making them more apparent.<sup>13</sup> Strategic incorporation of such ruptures or interferences that disrupt the ideal of a pure immersive experience might be best understood as contaminated immersion.

While digital technology has been implemented to simulate the sensation of entering the image, such a strategy is not unprecedented. As Oliver Grau has demonstrated,<sup>14</sup> there is a long history of immersive art practices that can be traced back to classical antiquity, and the nineteenth century panorama is worth considering in this respect. The term panorama is a combination of words of Greek origin: *pan*, meaning ‘all,’ and *horama*, meaning ‘view’. In a publication to commemorate the centenary of the Mesdag Panora-

ma in Den Haag (constructed in 1881 by Hendrik Willem Mesdag), Paul A. Zoetmulder wrote, “the secret of the panorama lies in the elimination of the possibility to compare the work of art with the reality outside, by taking away ‘all’ boundaries which remind the spectator that he is observing a separate object within his total visual field.”<sup>15</sup> In practice, however, the image of the panorama does not constitute the totality of the visible space, and strategies were employed to address the transition between the viewer and the image. One such strategy is the placement of extraneous objects in front of the panorama as props to aid the illusion, expanding the image into the three-dimensional space of the interior that the panorama encircles. The objects in this zone were known by the French term ‘attrapes’, and Zoetmulder attributes this innovation to the French panorama painter Jean-Charles Langlois, also known as ‘The Colonel.’ Zoetmulder writes, “Gradually this technique was further refined to the extent that the tri-dimensional attrapes faded perfectly into the bi-dimensional canvas, thus creating a very realistic effect.”<sup>16</sup>

Many of the panoramas popular with audiences in the 19th century are no longer in existence, however, firsthand experience of one of the few surviving 19th century panoramas, the Mesdag Panorama, leads to questions regarding the supposedly perfect integration of *attrapes* into the illusion. Indeed, it is possible to discern a rupture between the intermediary terrain where the *attrapes* are situated and the illusionistic space of the painting. Viewing the panorama at its perimeter, an angle not normally visible to the spectator, this rupture is revealed as an actual chasm. In fact, a gap big enough to fall through separates the foreground terrain and the painted panorama beyond it. Mesdag’s panoramic painting is disrupted, or contaminated, by the surrounding environment, calling one’s attention to the space that separates the viewer from the image as much as contributing to a sense of immersion.



**Figure 1.** Kaldor Public Art Project 25: Thomas Demand's *The Dailies*, 2012. View of the Commercial Travellers' Association, Sydney in Martin Place, at night. Photograph by Paul Green. © Kaldor Public Art Projects, 2012. Used with permission.



At the *New Imaging* conference held at Artspace in Sydney in 2010, Stephen Little recounted his experience of being intrigued by the wall space between two paintings, in which holes indicated that a painting had possibly been removed from the exhibition. The experience correlates with Little's strategies to critique painting through "a refusal of traditional means."<sup>17</sup> He remarked that the blank space "had offered a more fulfilling and informative encounter with painting than any of the works on show."<sup>18</sup> While this may be interpreted as an indictment of the paintings in that particular exhibition, it also evidences the potential significance of the environment extraneous to the art on display. If the wall-space between two paintings can be valuable contemplative terrain in competition with the adjacent art, it is apparent that no space is entirely neutral, just as no space is inherently immersive.

## THE DAILIES

Thomas Demand's exhibition *The Dailies* could be said to activate the space between, calling attention to the peripheral and ambient. The project occupied the Commercial Travellers' Association club at Sydney's MLC Centre, [Figure 1] a building designed by Harry Seidler and specifically selected by Demand to house the installation. As the 25<sup>th</sup> Kaldor Public Art Project (March 23 – April 22, 2012), *The Dailies* is one of a series of Kaldor-sponsored major projects by international artists in public spaces primarily located in Australia, beginning with Christo and Jeanne-Claude's wrapped coast in 1969 and including the work of Gilbert & George, Jeff Koons and Bill Viola.

Installed throughout hotel rooms on the fourth floor of the building, the surrounding environment of *the Dailies* was integral to the reception of Demand's photographs, and taken as a whole, the project may be considered an immersive installation. The idiosyncratic design of the hotel was at the forefront of the viewer's experience of the exhibition. The artist did not try to dominate the space; rather, the installation was more like a series of understated interventions designed to assimilate with the environment.

Demand enlisted collaborators to contribute to his installation. Having noticed the Prada store in Martin Place from the window of one of the CTA hotel rooms, Demand invited Miuccia Prada to manufacture a fragrance for the exhibition. Every room was installed with a scent dispenser that emitted an aroma made from a synthesis of green leaves. The scent was subtle and difficult to discern. Also for the exhibition, the novelist Louis Begley wrote a short story, *Gregor in Sydney*, entailing a series of experiences in the CTA

hotel narrated by a fictional business traveler. Fragments of the story were disguised as menu cards and inconspicuously placed in each room.

The venue of the exhibition significantly informed the reception of the work. The central shaft of the tower houses the elevator and rises from the underground bar and function rooms up to the floors above on levels four and five. Level four consists of 16 single hotel rooms, 15 of which were used for the installation





**Figure 2.** Kaldor Public Art Project 25: Thomas Demand's *The Dailies*, 2012. Installation view of *Daily #3*, 2008, at the Commercial Travellers' Association. Photograph by Paul Green. © Kaldor Public Art Projects, 2012. Used with permission.

of *The Dailies*. Visiting the exhibition on a typical day in March or April 2012, one exited the lift on level four and entered a circular corridor punctuated by a series of closed hotel room doors. A volunteer was there to welcome visitors and encourage exploration of the environment. Selecting a door and entering, a visitor would find a wedge-shaped room just large enough to accommodate a single bed, a desk, a wardrobe and a mini-bar fridge. At the wider end of the room one could look through the curved window in the outer wall of the building to a view of buildings and streets in the vicinity. [See figure 2.] On the wall above each single bed was a framed photograph by Thomas Demand.

### ENTERING THE IMAGE

Demand is known for his process of photographing life-size paper models constructed in his studio. A characteristic feature of his practice is the use of the Diassec-mounted photographic process, in which photographs are face-mounted onto acrylic glass, producing images of high gloss and brilliant color. Speaking in conversation with Judy Annear at the Art Gallery of New South Wales in 2011, Demand commented on the rationale behind the format of his work: "It's kind of a way of making the photographic print invisible... I wanted people looking at the thing I made, not the thing somebody else printed for me... I want to have them like windows, basically... you look through a window... you look into my studio. And that's why they don't have a frame, they don't have any edges."<sup>19</sup> Demand's description of the experience of looking at his photographic prints aligns closely with Bolter and Grusin's notion of a medium effacing itself to establish an immersive experience: "the logic of immediacy dictates that the medium itself should disappear and leave us in the presence of the thing represented."<sup>20</sup> On a significantly reduced scale and printed using an early, superseded color photographic technique known as dye transfer rather than the Diassec mount process, *The Dailies* project is notable for its departure from the format typically associated with Demand's work. Unusually, the photographs were presented in a dark frame in keeping with their context as hotel room décor. The presentation of these works in such a context was a conscious departure from

the transparent immediacy sought in earlier modes of presentation. Instead, Demand's photographs can be understood as fragments within a complex set of associations that include the Prada scent, the Begley story, the window views and Seidler's architectural interiors.

Insulated from the noise of the city streets visible through the hotel room windows, the interior of the CTA hotel is faithful to its 1970s origins, as though caught in a time warp. According to Demand, upon entering the building, "somehow you're just completely removed from reality there."<sup>21</sup> Walking through the installation elicited the kind of odd sensation one might imagine feeling if it were possible to walk into one of Demand's photographs. Just such an experience is available to the artist himself when he is in the studio with a life-size paper model. Demand has described walking through his constructions:

*The funny thing is, once you've finished a place and you've got it right in front of you, large as life, you can go through it like a computer simulation. You don't actually exist yourself. This sense of timelessness and virginity, a feeling that everything is new and unused, communicates itself to the viewer moving around in this kind of space.*<sup>22</sup>

It is as though Demand were describing an experience of immersive virtual reality. In conversation with Alexander Kluge, Demand stated of his models:

*When I walk around them I feel a strange sense of destabilization. Once such a space is finished you are very cautious in it, because you know that you would destroy everything if you took a wrong step. Yet it's the idea of the space that you remember, even if you can't yourself experience the memory of it. That's the strange thing – you transpose yourself to a time and place in which you could never be. Yet you can of course be there in your imagination. You are standing in the midst of the thing that arose in your imagination and then it's all gone and the photo takes over.*<sup>23</sup>

It could be argued that visitors to *The Dailies* encountered a strange, otherworldly experience similar to Demand's description of walking through his own models.

Navigating one's way through the hotel and observing the photographs on the wall, it is almost as though the immersive ideal of an image that one can enter has been realized.

### PARERGA

Demand's models are typically based on found photographic images from the media and are often charged with historical or political content. The artist undertakes careful research to find out as much as he can about his source photographs. He has commented, "I try to find the photographer, the publisher, how it came to the photo-agency. And I often discover even more interesting photos in the process."<sup>24</sup> The significant historical events or newsworthy incidents behind many of the images to which Demand is drawn give credence to Robert Storr's description of Demand's practice as "reviving 'history painting' by other means."<sup>25</sup> It is rare for Demand to seek subjects that

have had no prior incarnation as images circulated in public. An image "sufficiently devoid of significance," as he described *Sink*, a work from 1997, is considered by the artist himself to be "a precious counterpoint to my other works."<sup>26</sup> The fact that the artist once more turned to quotidian subject matter for *The Dailies* may be considered another such counterpoint within his oeuvre.

*The Dailies*, a project the artist had worked on since 2008, initiated from a series of photographs taken with his own phone camera, capturing images of ordinary things the artist observed on his travels: a power outlet detached from a wall in an Ethiopian airport [Figure 3], a paper cup stuck in a chain link fence, an ash tray full of butts, a screwed up piece of paper in the gutter. These photographs became the source for a series of paper reconstructions built in his studio, which were then photographed. The images could be classified as rhopography, defined by Norman Bryson as "the depiction of those things which lack



Figure 3. Kaldor Public Art Project 25: Thomas Demand's *The Dailies*, 2012. Installation view of *Daily #1*, 2008, at the Commercial Travellers' Association. Photograph by Paul Green. © Kaldor Public Art Projects, 2012. Used with permission.



importance, the unassuming material base of life that ‘importance’ overlooks.”<sup>27</sup> In relation to the historical emergence of still life as a genre, Grootenboer refers to still life objects as ‘parerga’; in other words, subsidiary or peripheral. As she points out, still life objects traditionally “appear at the border of representation, at its margins, on its frame or verso.”<sup>28</sup>

Peripherality played a key role in *The Dailies*. The installation directed one’s attention toward the extraneous and tangential. To experience the exhibition was to experience a series of digressions. In the context of the installation in the hotel, one cannot consider Demand’s fifteen photographs in isolation. Clearly, Demand intended to trigger a range of experiences within the installation, not only by commissioning the Prada scent and Louis Begley’s short story, but also by mounting the exhibition in Harry Seidler’s distinct architectural space and selectively modifying the décor. Beyond the intentionality of Demand’s highly considered installation in the CTA building, remain the unexpected conditions that rupture any possibility of a hermetically immersive experience. Instead, a complex set of associations between the photographs and the environment were to be detected. Amelia Douglas has discussed the role of detective work in relation to strategies within Thomas Demand’s work that:

*push the viewer into detective mode. Reading Demand’s images requires involvement. We are never quite looking at what we are looking at. This uncertainty generates a covert thrill that, of course, stems first from acknowledgement of the illusion and the cleverness of the architectural artifice, but also from an enjoyment of role playing. The blankness of the images engenders narrative speculation.*<sup>29</sup>

In *The Dailies*, this blankness remained present, but extended beyond the photographs themselves. The

surrounding space of the hotel’s décor seemed to echo Demand’s familiar aesthetic. New red-brown bedspreads were manufactured to ensure consistency from room to room. Likewise, the walls were freshly painted a particular shade of off-white. The exterior windows were cleaned to improve and highlight the view of the city outside, and new light globes installed to enhance the lighting. These modifications to the décor contributed to a pronounced sense of sterility throughout. Like the crisp planes of clean paper in his photographs, the clean walls and new bedspreads were devoid of indexical signs of the kind of history and events that one might imagine in a hotel room. Indeed, the single beds further underscored an abiding sense of asceticism and isolation. Such observations generated the impression that Demand’s fabricated worlds had extended beyond the photographs themselves and had somehow spread into the space of the viewer.

Beyond the immediate space of the hotel interior were further associations to be made with Demand’s photographic images. The view outside the hotel windows could often be found to have a visual resonance with an aspect of *The Dailies*. For instance, Demand’s photograph depicting a ceiling with missing panels related to the trace of removed signage from a nearby building façade. The connections between the photographs and the surrounding space were there to be found by astute observers. Demand has spoken about his Kaldor Project as leading the viewer to discover “constellations”<sup>30</sup> which expand the image beyond the frame and blur distinctions between art and non-art, emphasizing the viewer’s agency to locate hidden or unanticipated connections in the surrounding environment. Moving through the series of uniformly designed rooms around the circular building elicited a sense of disorientation. Once inside a room, there was little about the interior to distinguish one from another aside from Demand’s photographs. To

aid one’s bearings, the visitor would be better served to be attentive to the series of views through the windows, which cumulatively amounted to a 360-degree view. In this respect, the design of the CTA building’s design has obvious parallels with the enveloping space of the 19th century panorama, as does the panopticon, Jeremy Bentham’s prison design.<sup>31</sup> From the vantage point of the fourth floor of the CTA building, one is well positioned to surveil the pedestrians below.

It is noteworthy that so many features of Demand’s Kaldor Project appeared to comprise peripheral details, or parerga. Shifting the format of his photographic process, particularly in terms of presentation, Demand moves away from the immediacy that characterizes his Diasec-mounted prints. This shift marks a deflection away from the photograph’s immersive potential, directing the viewer towards a more hypermediated condition in which the viewer is made all the more conscious of the photograph as a framed print on a wall, a single item among a multitude of diversions within the environment of the CTA hotel.

## CONCLUSION

The subjects in Demand’s photographs reveal themselves as ersatz objects, like the *attrapes* of the panorama, designed to misdirect and confound. Upon scrutiny, the paper-thin veneers that constitute Demand’s tableaux reveal themselves as lacking in substance and weight; they are all artifice and pure contrivance. Regarding the space surrounding the photographs in the CTA hotel rooms, everything became contingent. *The Dailies* simultaneously courted immersion and interference, to disorienting effect. Expanding the image beyond the confines of the frame, Demand’s installation blurred distinctions between art and ‘non-art,’ emphasizing the agency of the audience to locate hidden or unanticipated connections in the

surrounding environment. Upon entering the fourth floor of the hotel from the lift, the viewer encountered the cumulative experience of moving from room to room, finding oneself in the contradictory situation of an immersive space that incorporated diversions as an integral component of the installation. The exhibition presented multiple layers of experience in which it was unclear where the work began and ended. It was a hypermediated environment that required connections to be located across a fragmented terrain. Bolter and Grusin state, “the logic of hypermediacy acknowledges multiple acts of representation and makes them visible.”<sup>32</sup> Demand’s hypermediation is apparent through the remediation of source photographs into paper sculptures and back into photography. In the Sydney presentation of *The Dailies*, hypermediacy extended into the environment of the CTA hotel. Enlisting Seidler’s architecture, subtly manipulating its décor, introducing a manufactured scent and a fictional short story, Demand asks us to notice that which lies outside the photograph. The size and color of the frames around the photographs closely matched the window frames, as though to draw a close comparison. Demand directed attention toward an all-inclusive experience related to Bolter and Grusin’s description of hypermediacy as offering “a heterogeneous space, in which representation is conceived of not as a window on to the world, but as ‘windowed’ itself—with windows that open on to other representations or other media. The logic of hypermediacy multiplies the signs of mediation and in this way tries to reproduce the rich sensorium of human experience.”<sup>33</sup>

Roland Barthes wrote about an element that will “break (or punctuate)” a setting... “it is this element which rises from a scene, shoots out of it like an arrow, and pierces me. A Latin word exists to designate this wound, this prick, this mark made by a pointed instrument.”<sup>34</sup> Barthes’ word for this is *punctum*, which he likens to a “sting, speck, cut, little hole—and also a cast

of the dice.”<sup>35</sup> Barthes indicates that the *punctum* is an element of chance, outside of the photographer’s control: “the detail which interests me is not, or at least is not strictly, intentional, and probably must not be so; it occurs in the field of the photographed thing like a supplement that is at once inevitable and delightful.”<sup>36</sup> The highly controlled scenes constructed and photographed by Demand might be better understood as falling into Barthes’ other category, that of the *studium*. “To recognize the *studium* is inevitably to encounter the photographer’s intentions.”<sup>37</sup> Michael Fried has highlighted the role of intentionality in relation to Barthes’ distinction between the *studium* and *punctum*, commenting, “the detail that strikes him as a *punctum* could not do so had it been intended as such by the photographer.”<sup>38</sup> Demand’s highly controlled tableaux in *The Dailies* are opened up to the more contingent condition of the *punctum* through the context of the installation. It is this contingency that contaminates immersion and highlights the potential for the role of interference, operating as a cut, or rupture, as in the schism of the breakfast still life or the chasm of the Mesdag Panorama. ■

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29. Amelia Douglas, “The Paper Trail: History and Excess in the Photography of Thomas Demand,” *antiTHESIS* 15 (2005): 191.
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31. Stephen Oettermann has pointed out the parallels between the origins of the panopticon and the panorama: “In 1787 - the same year Robert Barker began his first attempts to paint a panorama - the British jurist and utilitarian philosopher Jeremy Bentham (1748-1832) began campaigning for his most ambitious project: a new type of prison, which he appropriately called a ‘panopticon’ or ‘inspection house.’” Bentham’s prison design enabled guards ample visual access to prison cells but restricted physical access. “Cell tract was separated from watchtower, prisoners from guards, by an unbridgeable gap.” Stephan Oettermann, *The Panorama: History of a Mass Medium*, trans. Deborah Lucas Schneider (New York: Zone Books, 1997), 40.
32. Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media*, 33-34.
33. *Ibid.*, 34.
34. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (London: Vintage Books, 2000), 26.
35. *Ibid.*, 27.
36. *Ibid.*, 40.
37. *Ibid.*, 27.
38. Michael Fried, *Why Photography Matters as Art as Never Before*, 100.