The Garage
(Take One)

Sean Smith

This piece, included in the drift special issue of continent., was created as one step in a thread of inquiry. While each of the contributions to drift stand on their own, the project was an attempt to follow a line of theoretical inquiry as it passed through time and the postal service(s) from October 2012 until May 2013.

This issue hosts two threads: between space & place and between intention & attention. The editors recommend that to experience the drifting thought that attention is paid to the contributions as they entered into conversation one after another. This particular piece is from the BETWEEN SPACE & PLACE thread:

April Vannini, Those Between the Common * Laura Dean & Jesse McClelland, Ballard: A Portrait of Placemaking * Amara Hark Weber, Crossroad * Isaac Linder & Berit Soli-Holt, The Call of the Wild: Terro(i)r Modulations * Ashley D. Hairston, Momma taught us to keep a clean house * Sean Smith, The Garage (Take One)
Preface: Variations of Archiving the Anarchive Through Editorial Witnessing

by April Vannini

“A diagram is a map, or rather several superimposed maps.”1 (Deleuze, Foucault, p. 44)

What do we do with essays, art, artefacts, and practices that go against, resist, challenge and reject archival capture or documentation since they do not fit within the screen or manage to move beyond conventional scales? What do we do with an essay or artefact that is the event of the event becoming-event itself, or how do we move from volumetric space to two-dimensional space? How do editors, curators, participants, etc. become witness to an anarchive? And most importantly, what are the potential and unanticipated ways in which a volumetric submission can be diagrammed within a two-dimensional space? In short, how do we archive the anarchive? These are questions that have emerged and have been consciously and purposely activated by Sean Smith’s thinkpiece for this issue, The Garage (Take One).

Sean, as part of his contribution to the special issue of Drift within the thread in between space and place, created an artefact that emerged out of an event held during May 2013, titled Cottage University: Topology and Immanence. The visual documentation of The Garage (Take One) is not an archive but an anarchive due to its multimodal form, non-representational diagramming, and its reactivation of non-representational folding which animates its non-representational or more-than-representational condition. In short, The Garage (Take One) stymies attempts to be translated into digital text, representationally.

As a reader of Sean’s submission you will only have access to a portion of the original submitted contribution (see “Take One”). At this time, I remain the only witness of The Garage (Take One) in its entirety: I was present at the original event, Cottage University: Topology and Immanence, and I was the sole receiver of the original package because of my role as editor for the thread, in between space and place. However, I would like to stress that I was unaware of what Sean would submit as his contribution to the special issue. What is presented here is an emergent rippling of the event that was not predetermined or arranged in advance ... a drifting of sorts!

As for now, the artefact sits here on my desk next to a pile of books—folded, creased and somewhat lost in its translation into digital form. Questions of transcribing, translating and converting volumetric space to two-dimensional space have been considered throughout this process. And more importantly this artefact and its editorial processes raise the issue of not what has been saved and included but what has been left out in each conversion of the original into the academic

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1 Deleuze, Gilles. Foucault (New York: Continuum, 2006), 44.
publication. What follows this preface are various “cuts” or “takes” from *The Garage: Take One*. Each take or cut is merely an interpretive and representational rendering of the original volumetric submission. Although with that said I would like to propose they are more than just representations or interpretations: each take or cut works as *rippling variations of the event itself*. It is important to acknowledge that much has been lost in the creases and much still lingers which will never be archived within an academic journal. Hence, a discussion of how to archive the anarchive is so crucial to para-academic “scholarship”. I will sum up the process that has emerged from *The Garage (Take One)* with a final word from Brian Massumi, written in his foreword to Deleuze and Guattarí’s *A Thousand Plateaus*.

Each ‘plateau’ is an orchestration of crashing bricks extracted from a variety of disciplinary edifices. They carry traces of their former emplacement, which give them a spin defining the arc of their vector. The vectors are meant to converge at a volatile juncture, but one that is sustained, as an open equilibrium of moving parts each with its own trajectory. The word ‘plateau’ comes from an essay by Gregory Bateson on Balinese culture, in which he found a libidinal economy quite different from the West’s orgasmic orientation. In Deleuze and Guattari, a plateau is reached when circumstances combine to bring an activity to a pitch of intensity that is not automatically dissipated in a climax. The heightening of energies is sustained long enough to leave a kind of afterimage of its dynamism that can be reactivated or injected into other activities, creating a fabric of intensive states between which any number of connecting routes could exist.²

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The Garage (Take One)
Double Take

2:31pm/5:31pm
Sean Smith

You there? I just wanted to emphasize a couple of things about the process of the submission:

2:31pm/5:31pm April Warn-Vannini

Yes, listening.

2:36pm/5:36pm
Sean Smith

1. When you describe feeding forward from the CU (Cottage University) event, it is a WALKING ACTIVITY that reinvests/reactivates the intensive energies of the event. that is what my photos are in Take One.....it connects the intensive state of CU to my "one-take" writing on construction paper experience. i'm not sure if i adequately conveyed that or not, or if you did, or how important that is.

2. In doing so, it ruptures open the "space" and "place" of material practice

...and how these may enter into the mediated production of academic journal work...and its flattened two-dimensional experience.

3. the abstract machines of CU (i.e. coming out of silence) are invested with a new diagramming practice (the photo walk) to produce a new text that is neither-nor: "spaced" as a content of that walk (garages), but "placed" as a technical question (coming out of silence to language).

4. the new text is precisely diagrammatic, non-representational, anarchival. ....multimodal.

ok, that's all that comes to mind right now. appreciating your efforts.

5. oh, finally, i think you might need a better definition of "anarchive" here.....

it was hard to pin them down in montreal on what this is, so you wouldn't be wrong, per se, but more require a working definition for the reader.

obviously, as you say, without getting too academic/citations, etc. know what i am saying?

2:46pm/5:46pm
April Warn-Vannini

1. Totally got it but I think I did because of our many past conversations about how to archive the event
2. Yes this is what I love about this. And I think you speak to this very carefully in your writing on the Garage. Now whether others pick up on this I don't know. This is why I wanted to see what it would look like if I flattened it (take 3).

5. I agree that a better definition is needed. This is where I've been stumbling because I have not found anything that clearly defines what is meant by anarchive.

"with take one being the only remainder of the original submission left to reveal...." precisely because of its digitality!!!

yeah, i would probably just append an edited version of what we are saying here, as if the editing process was still a ripple of the event. me "adding" new text later i think defeats the purpose, but if you were to take snippets of this dialogue as part of the anarachive/

and just *use them*, i think that's fair game. that way i won't be crafting my words with intent. you can even use this profile pic.

Okay perfect. With that said, do you think I should just discuss your process further in the preface or include an introduction that would be in take one?

could it be Take Two in its own right, like an a temporal ripple that coexists with the others and bumps them to Three, Four and Five? Or could it be called "Double Take" and leave the others as Two, Three, Four?

Perfect. I like double take
and it's us hashing through this discussion

Double take will follow take one. I like this.
The Garage (Take Two)

June 3, 2013 the package arrives from its final destination

Folded, taped (scotch and duct), folded
recycled chart paper
previous emergent thoughts: performed, inscribed and made anew
Red jiffy, black jiffy, blue ink pen
cursive writing/block writing
diagramming amplification dilated

Moistened, torn, crinkled
Ruptures
Anarchive of thought events
Deciphering language/writing
Exchanged as a volumetrics of new spaces
Performing tactics of “writing off the page” on the page
Enclosed [OPEN THE DOORS, MOVE FROM SURFACE TO VOLUME…AND THE CONVERSATION JUST MIGHT BEGIN ANEW. *stamped* SEAN SMITH]

Drifting

Drifting

Drifting
The Garage (Take Three)

The Garage (Take Three) from Continent on Vimeo.
Cottage University
“Topology and Immanence”
May 11-16, 2013
Verona, ON
#dobl
#para-academics

Techniques of building machines, which may also be spacing operations, placing operations, or biograms. Acceleration, fragility, trauma Improvisation.
SILENCE AS A
FREE RADICAL (…) (?)

TECHNIQUES FOR COMING OUT OF SILENCE:

(A SONIC TAPEWORM):

1. QUESTION
2. LAUGHTER

Cottage University
“Topology and Immanence”
May 11-16, 2013
Verona, ON
#dobf
#para-academics

Techniques of building machines, which may also be spacing operations, placing operations, or biograms. Acceleration, fragility, trauma. Improvisation.

*Unfold Horizontal*
*CREASE*
*Flip*
WHY DO WE DRIVE ON THE PARKWAY
AND PARK ON THE DRIVEWAY?

In many of the world’s geographies and cultures dominated by the automobile, the primary questions of spacing and placing involve stopping and going. The latter is demonstrated by roadways and traffic systems and refuelling stations—not to mention the geopolitical concerns that come along with this quest for a perpetual motion machine, oil and its subordinate energetic kin. Virilio, Deleuze, Foucault and others have spilled a great deal of black liquid analyzing these fluxes and their controls, with thresholds of speed and slowness resting at the core of their politics.

Stopping, too, in a more permanent fashion, is an important spacing question: where does one park such a hulking piece of cyborg machinery? For how long? How can the state extract a toll for these land rights? Certainly these questions form part of the same analysis as above, particularly insofar as we are describing parking in a so-called “public” space. But what about in terms of “private” spaces? Enclosed, covered spaces, perhaps far from prying eyes?

Yes, the garage, that space which sutures together the multiple fluxes of the city—downtown, inner suburb, planned housing community at the outskirts—with a sort of tentative degree zero of speed. We say tentative in that the garage shifts the question of speed from one grounded in time as it moves through space (as in the TV commercials), to one grounded in space as it moves through time. That is, we are describing the garage as a hinge point in urban flow, one which, to use the words of Wark, shifts from telesthesia to archive—or from a vector through space to a vector through time. The garage as archive: as workshop or art studio or firewood storage or junk pile or temporary closet or garden centre or perhaps even a site for temporarily stopping a car.
A gravitational centre for multiple fluxes to weave together and slow down or perhaps sediment. Repository for what will become found objects and the new affects they will produce. Who are the archons of these spacing operations?

What distinguishes the garage of the inner suburb, in many instances, from those of the downtown core or from those of the [exurban] residential community, concerns their machinic assembly with other structures and flows: precisely in those cases where the garages are connected together in a back lane in gridded neighbourhoods. These back lanes, striated though they may be, offer a sort of back channel to the inner suburb conversation: temporary shelter from more exposed spaces, a samzidat of semiotics, not quite alley nor bicycle path nor pedestrian right-of-way. They are often forgotten spaces, decaying spaces, quiet spaces.
OPEN THE DOORS,
MOVE FROM SURFACE TO VOLUME

AND THE CONVERSATION JUST MIGHT
BEGIN ANEW.

*recycled postage stamps, "FIRST-CLASS FOREVER *

SEAN SMITH
OUT OF SILENCE

COTTAGE UNIVERSITY II
"Topology and dimension"
May 11-16, 2013
Verona, ON

def
"paraparadise"

Techniques of building machines, which may also be speaking operations, playing operations, or displacements.

Acceleration, mobility, trauma,
displacement.

AS
ADICAL (--)?
TECHNIQUES for COMING

(A SONIC TAP EWORM):

1. QUESTION.

LAUGHTER

THE GARAGE (Take One)
5. GESTURE.

6. VIA ALTERNATE SENSE PERCEPTION.

7. BOREDOM.

8. DILATATION.

OPEN THE DOORS, MOVE FROM SURFACE TO VOLUME...

AND THE CONVERSATION JUST MIGHT BEGIN ANEW.