

DEPTH DRIVE:
INTERPELLATION OF NASCAR AND THE ICHEUCKNEE SPRINGS BLUE HOLE

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To my mother who always told me:
Sigue pa' lante

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Summary of Project Option in Lieu of Thesis
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IMPELLATION: DALE AND THE BLUE HOLE

Content

Engaging with metaphysics, or what is being and how we navigate the world, is instrumental for the understanding and self-reveal of the many urban societal mechanisms which at every instance attempt to manipulate and interpellate a society. Interpellation, as summarized by Gregory Ulmer, “refers to the social and psychological processes by which our identity is constructed.”(Internet Invention p.24)

Over the summer of 2014, I began to practice free-diving in the Ichetucknee Springs Blue Hole; a large underground cave system that opens into a limestone spring, expelling 30,000 gallons of the Florida aquifer’s water every minute. The act of diving down a 40+ foot cave of purified water resembles the act of interpellation, of entering and affecting the internal self, the unconscious. As with many wild or “natural” spaces in Central Florida, evidence of human interaction leaves a residue in the form of detritus and ecological manipulation which reemphasizes man as architect of the world. I began investigating this human residue in order to better understand the spring, the underground aquifer and

the society that interacts with it at its origin. The two important objects which I encountered after sifting through the spring's human residue are a heavy sawed log that still rests against the spring's limestone walls; evidence of vandalism through human drive, and a Christmas tree ornamental figure of the late NASCAR driver Dale Earnhardt Sr., known by many as "The Intimidator"; evidence of human interpellation via the multiple object.

In our urban environment, marketing and advertising strategies take the form of multiples, feather flags, flat screen televisions, corporate kiosks and *Sky Dancers* (Inflatable tube men) to name a few. These objects hail at the passing public, reasserting the people as consumers, providing metaphoric lures in an attempt to engage the people's drive and direct it towards a series of unfulfilled desires. The use of the described marketing and advertising tools formally embody my research, as these tools can be used to promote, to interpellate and hail the public not as consumers, but to engage with the public as healers and promoters of well-being.

Method/Form

A curated group of marketing objects commonly used as propaganda targeted at the American consumer were constructed for my final thesis project. Bringing these objects into the white cube gallery made explicit their invasiveness through the presence of the critical gaze of the public as gallery visitor. While in the gallery these objects, in an installation which resembles a corporate exhibition kiosk, rested in a state of anxiety, crippled by their inability to interact with the outdoor environment. For example, within the installation, a Sky Dancer transformed into an inflatable log physically quivered as it bellowed out the roar of a passing NASCAR vehicle while two underwater videos echoed out the sounds of the deep spring as they displayed elements of Florida's hidden Xanadu. The state of anxiety and of resolve that was present in the installation of objects mimicked the resulting condition experienced by the public through our constant interaction with unfulfilled consumerist desires via the gaze.

*Both the urban landscape as well as the aquifer are in a state of emergency. Although they appear very different, they are connected in a rhizomatic way, under our feet, embedded in the underground Karst limestone that supports Central Florida. The exploitative path of our current economic condition drains, invades and pollutes the Blue Hole, which is emblematic of the self. Through the adaptation of the above mentioned objects along with elements of the Blue Hole Spring, I made explicit the connectivity between these unsustainable systems in order to draw in solutions to further the development of a metaphysics of well-being.

“Interpellation, nicknamed ‘hailing’ or ‘appellation’, refers to the social and psychological processes by which our identity is constructed.”(Ulmer, Internet Invention p.24)

Depth Drive: Introduction

Depth Drive exhibits a moment of interpellation between myself, the Blue Hole spring and NASCAR, making explicit a new agenda, one of coexistence and not exclusion, between human entertainment and the Floridian aquifer in order to direct the human spectator’s drive towards healing, taking care.

“Although water is the most widely occurring substance on Earth, only 2.53 percent of the planet’s water is fresh; the rest is salt water. Of that slice of freshwater, two-thirds is trapped in glaciers and permanent snow cover. So all in all, less than 1 percent of the world’s water is available for humans.”(Barnett, Mirage, p.42)

My initial interaction with the Floridian aquifer via Ichetucknee Springs Blue Hole was of my body’s desire to sink. Unlike dense saltwater, spring water allows for deep immersion. As I became more accustomed to the Blue Hole and living in Central Florida, the environment around me became more my own and the spring spectators who rest along the borders of the spring pools, sometimes diving into the depths of their cave systems, became accustomed to me. On August 2nd, I returned to the Ichetucknee Springs Blue Hole to find that a large milled log that once resided on the far bank of the spring pool was now in the spring’s 40’ deep cave entrance. I prepared to dive down against the current in order to inspect it knowing that the log, being dense and quite large, was to become an immovable fixture.

The Log

The log began as a dying cypress tree that had been cut down by the park's maintenance crew and placed along the far side of the 12ft deep spring pool area where it provided a place for humans to stand and nature watch. While the log was under a person's feet, it had a tendency to roll slightly. Often times while visiting the spring I would see people playing with the log, rolling it back and forth along the spring bed. Visitors to the spring believe that it moved and fell into the cave by a series of storm floods that entered the river over the summer, but based on a series of factors such as the sheer weight of the log and its distance from the cave entrance, it needed to have been a significant natural occurrence. I began to explore the theory that the log had been rolled along the valisneria plants and dumped into the Blue Hole by its own visitors. I conducted a series of dives, combing the valisneria leading up to the Blue Hole, looking for evidence of some human residue that could tie in to the cause of the spring's possible vandalism. While mining the spring, I found a Dale Earnhardt Sr. Christmas ornament covered in algae along the silt beneath the valisneria that surrounds the limestone cave opening.



Figure 1 Florida cypress logging - date unknown

The Blue Hole

The Ichetucknee Springs Blue Hole is a first magnitude spring which spews out 40 to 60 million gallons of water every day. Its vast watershed begins 14 miles north east in Lake City's Alligator Lake, where rain, effluent, fertilized lawn, street and highway water runoff permeate the underground limestone through sinkholes, channels and underground rivers. These main entrances of unfiltered water are what begin the Blue Hole's *Drang* or thrust which eventually flows out into the Ichetucknee River.

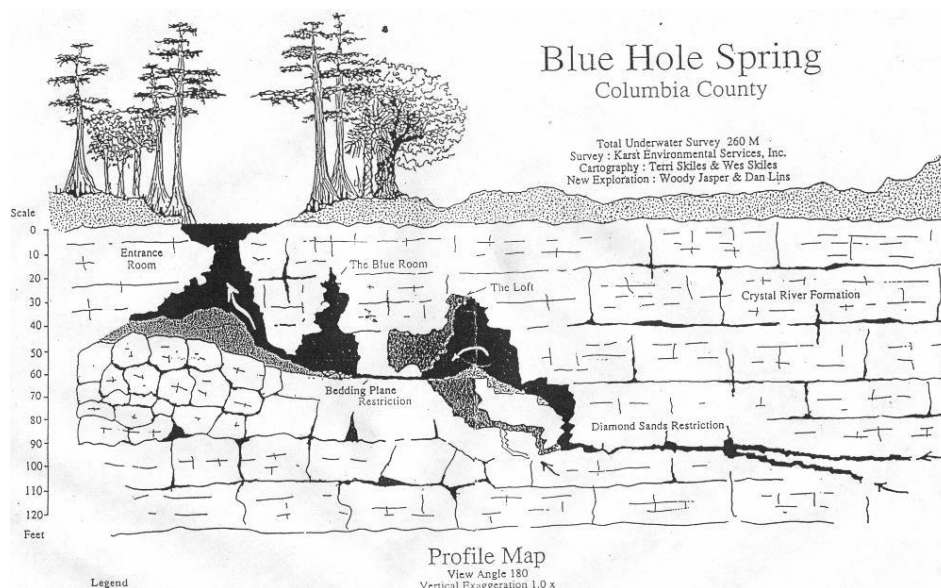


Figure 2 Ichetucknee Springs Blue Hole cave survey

To locals, the Blue Hole is called *The Jug* or *Jug Hole*, particularly because of the entrance cave's narrow opening and its large, bulbous interior room. Due to the force of the *Drang*, in order to swim down to the bottom of the entrance room and conserve oxygen, a person has to hold on to the limestone walls and climb down. When one reaches close to 35 feet, the human body ceases to float and just remains in a state of equilibrium. It is at this depth that one can witness the dark opening into the Blue Hole's cave system, which includes the Blue Room and the Loft located close to 100 feet into the dark.

Dale Earnhardt Sr.

Dale Earnhardt Sr., “The Intimidator” was an otherworldly figure in NASCAR history who passed away on the last lap of the 2001 Daytona 500. He was a figure who remains to this day as a representation of the vitality of NASCAR. His personality and story are emblematic of the forceful essence, the original *Shi* of NASCAR; the human drive to persevere, to endure, for family and for America. He is remembered as the



Figure 3 Dale Earnhardt Sr. with Gargoyles glasses

Shi that was, before it was passed to his son via the Lacanian *lamella*. “This lamella, this organ, whose characteristic is not to exist but is nevertheless an organ...is the libido. It is the libido *qua* pure life instinct that is to say immortal life, or irrepressible life, life that has need of no organ, simplified, indestructible life.”(Lacan, p.198) Dale Sr.’s driving style resembled that of a good calligrapher where, as stated by Francois Jullien, “the brush’s movement is endowed with a surplus of *Shi* or potential that enables it to continue onward in the most efficacious fashion. Once the brush stroke is completed, the

dynamic continuity remains forever active in the eyes of the beholder” (The Propensity of Things, p.78)

Dale Earnhardt Sr. embodies the meaning of *Shi* as an unstoppable force, power and potential.

Effect of Objet petit a

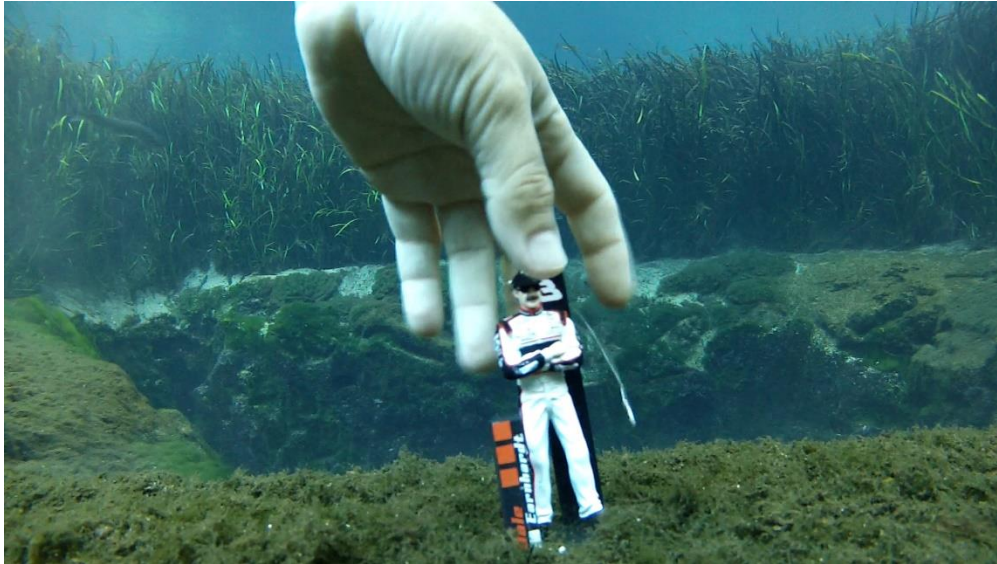


Figure 4 The moment: Shangdu video still

Dale Earnhardt Sr.’s figurine became the *deus ex machina* that connected the human to the log and the spring, bringing to attention the similarity of NASCAR’s constant velocity to that of the 3000 gallons of fresh water that rush out of the Blue hole every minute. When viewed as a Lacanian *objet petit a*, placed to serve as an unattainable object of desire, my aim or *Ziel* split in many directions. I did not realize was that once it was found, once it was seen again, the figure would impose the *Other’s* gaze onto me as subject, the *Other* being NASCAR; entertainment. The Blue Hole’s entrance room served as the physiological stage for a unique underwater act of interpellation, one where my depth drive created within me, the subject, a transformation, or upgrade if you wish, from the passive spectator to the driver, the surface snorkeler to the free-diver, the student to the resident. As I recorded and collected documentation of a change within me, one of adaptive response, of a permanent immersion in NASCAR

culture, I began to also solidify an ideology for the point in-between; the intersection where NASCAR and the Blue Hole meet within the structure of the *Gaze*. This is the origin of the *Depth Drive* installation. The exhibition activates a process of staining the subject through the exploration of spring depths as well as the depths of NASCAR. "From the earliest infancy one enters "electracy," learning the mythologies, dreams, anxieties, and emotional dimension in general of the ruling (hegemonic) values of the society, conveyed through the televisions and radios that are found in virtually every household in the United States. Entertainment primarily hails one into commodity capitalism as a consumer." (Ulmer, *Internet Invention* p.25)

Re-Search and Dale as God

One of my forms of research embedded itself in consumer-based internet searches. My investigation of NASCAR supplied me with an immense amount of data as well as products, coupons, racing schedules, idolizing blogs and movies pertaining to Dale Earnhardt Sr. and the human desire to operate speed through mechanics and fuel. Imagery of the Daytona International Speedway, the racetrack where Dale Earnhardt lost his life in a tragic accident became a main entry point into the paved spring shed of the unconscious leading to the Blue Hole. The race cars, like the oscillating dragon, speeding around an oval track for what seems to be a never ending race towards a terminal velocity, mimic the force of

underground rivers, of water rushing through karst limestone channels, or as quoted by Francois Jullien when describing *Shi* in poetry “like a thoroughbred racing downhill” (The Propensity of Things, p.155) The difference to note between the spring and a NASCAR race rests in the understanding of the difference between *Drang*, or thrust and the over-arching *Trieb*, or drive. According to Lacan “Thrust will be identified with a mere tendency to discharge. This tendency is what is produced by the fact of a stimulus, namely, the transmission of the accepted portion, at the level of the stimulus, of the additional energy, the celebrated *Qn* quantity of the *Entwurf*, sketch or



Figure 5 Dale Earnhardt Sr. bronze sculpture. Daytona, Fl

conception.”(Four Fundamental Concepts, p.163) NASCAR drivers are propelled by their engine (*Drang*), with their recognition and trophy being their aim, or *Ziel*. Generally speaking, their overall drive is towards something which can never be attained, only temporarily satisfied. The driver’s true aim is to possess the essence of Dale Earnhardt Sr. The spring functions by a unified *Quelle* or origin, Alligator Lake, as well as an orchestrated *Drang* with no overarching drive. Therefore, the spring is part of a system that can only serve, take care and continue until interrupted.

Space attractors in a human system

The spaces of both the Ichetucknee Springs Blue Hole as well as the Daytona International Speedway are active human attractors. Both are manufactured or augmented to allow for human access to varying degrees of wildness. Wildness is appropriated by the *Other* in order to successfully brand each space, attracting the community to these locations with the promise of an other-worldly experience. The Daytona International Speedway, the race track where Dale Earnhardt Sr. lost his life, has become a transcendental place, fostering a spectator's forward momentum through NASCAR driver memorials, vulcanized rubber, gasoline, lots of alcohol and the constant drone of speeding automobiles. The Blue Hole as a place echoes a constant forward momentum. Its 40+ feet of depth, the affect of the current upon the human body, its ease of access due to a new board walk as well as its un-enforced alcohol and litter ban serves to parallel both NASCAR culture and the Daytona International Speedway. "Bernd Schmitt advises that experiences can be evoked strategically. In *Experimental Marketing*, he makes a case that 'experiences are usually not self-generated but induced,' and he believes that 'as a marketer, you provide stimuli that result in customer experiences: you select the 'experience providers.' (Klingmann, Brandscapes p.47)

Depth Drive as territory

"In *Timaeus*, Plato addressed one of the profound metaphysical questions of his day – the problem of how being and becoming were related – by proposing a third term, selected from the vernacular and elevated to philosophical status – chora – to name a space of meditation. He characterized this place

with a variety of metaphors in order to suggest the effect of this meditation, which was to bring order out of chaos” (Ulmer, *Internet Invention*, p.100)

Upon the acquisition, dissection of gatherings and research of the Ichetucknee Springs Blue Hole and NASCAR via the Daytona Speedway, my desire to create a choral space, a sacred area that allows for deep thought emerged. A space needed to be constructed to facilitate the interpellation of my findings to an audience. Contemporary methods of branding, marketing and advertising used by the *Other* in order to affect society were appropriated and constructed in order to push metaphysical evidence onto a populous which has been affected separately by either the imagery of Florida parks or that of NASCAR, but not both at the same time. A territory was to be constructed which combined the two utilizing tools such as corporate kiosks, feather flags, sky dancers, extruded plastic and the moving image on reflective screens. These objects are gathered together and placed within a gallery space to serve a dual purpose; to be digested as well as criticized. The branded *Other* and its tools serve to both affect the visitor as well as be castrated by the visitor’s critical gaze.

Interpellation

Each of the objects in the Depth Drive installation were made considering an aesthetic that combined advertising with the sterility of the gallery. My aim was for the installation to hail at the passing visitor via a multiplicity of muted advertisement objects that came together as a schema which, both as a shape and as a plan, exhibit a moment of interpellation. As quoted by Gregory Ulmer, “A career-day exposition, with representatives of various companies and professions manning information booths and perhaps conducting job interviews exemplifies hailing in practice.” (*Internet Invention* p.24) We encounter a great deal of constant interpellation upon entering a place such as Starbucks or Home

Depot, where there exists an experience economy. Klingmann states “These days, what sells is not products or services but the experience attached to a product. Building on the lifestyle-oriented consumption patterns of the 1990s, in which products became potent signifiers for distinct lifestyle profiles, today each product connotes a particular experience, tied with a sensory appeal and an aesthetic value.” (Brandscapes, p.36) In Depth Drive, I created an installation which stages the environment of the bottom of the Blue Hole as a controlled gallery kiosk pushing the product of interpellation. It was arranged as a choreographic space that breaks from the traditional design of

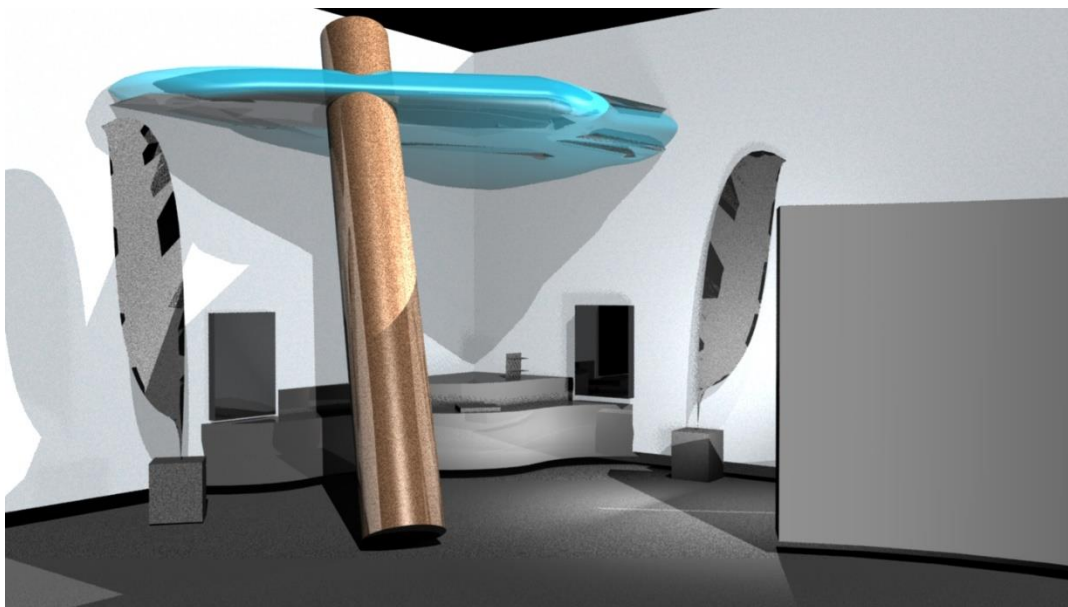


Figure 6 Depth Drive 3d rendering

architecture as an abstract composition of objects in plan. “The plan, in modern terms, is described as a representational diagram, where spaces, and their relationship to one another, are fixed according to Cartesian systems of proportion and functional relationships.” (Klingmann, Brandscapes, p.206) When examining spaces such as a Hollister or Apple Store, one can see how the experience of the space is based off of a planning of situations. In Depth Drive, I interpreted the installation as event, with all of the objects contributing towards a continuous movement starting at the entrance of the gallery, where one feather flag depicts the interpellated emblem, leading through the first video, then under the log, propelled through the Dale objects leading past the final vertical video, ending at the emblem again,

constituted in the second feather flag. At every moment, the viewer turns into the participant, navigating through the space and leaving with some form of interpellation.

The Installation: Depth Drive at the University Gallery

The Depth Drive installation was set up towards the entrance of the University Gallery, to serve as an immediate interpellator to visitors. The installation consisted of 2 large flat screen televisions, an inflatable log, two feather flags, eight hanging information banners and a large kiosk furniture piece which contained copies of the original Dale Earnhardt Sr. Christmas ornament placed upon vacuum formed plastic copies of the Blue Hole's cave entrance.



Figure 7 Depth Drive Installation view

Upon entering the University Gallery, the first object that is seen is a large cylinder resembling a tree or a log resting at an angle in the middle of the installation, obstructing the visitors gaze onto the entirety of the Depth Drive exhibition. The log is a 16' inflatable cylinder made of Ripstop digital camouflage used by hunters in the Central Florida landscape. It is powered by a forced induction 150cfm fan which allows

for the log to remain inflated, yet creates an agitated movement in the inflatable when visitors pass under it. The inflatable imitates the invasive log that rests tilted within the Blue Hole and also resemble the Sky Dancer inflatables that are used outdoors to hail at the public. The uppermost portion of the log disappears between groupings of aqua colored, curved hanging information banners which display the exact conditions of the Blue Hole spring on August 2nd, the date in which the act of interpellation took



Figure 8 Dale Earnhardt Zcorp 3d Prints, extruded plastic forms, blue wave kiosk display stand

place. Each banner contains individual readings on either the amount of nitrogen, dissolved oxygen, water level, temperature, discharge rate and acidity present in the spring.

In the center of the installation, there is a large blue exhibition stand that curves in a wave-like form, mimicking water. It supports a grouping of four objects that resemble Dale Earnhardt Sr. coming out of water born bodies of extruded clear plastic. Upon closer inspection, one witnesses a progression between the four objects on the display stand. Each object depicts the Dale Sr. ornament rising out of a body of water with the first object exhibiting Dale almost fully immersed and the last object displaying Dale as almost completely emerged. These objects were made in two parts; the figures of Dale

Earnhardt Sr. are non-infiltrated composite powder 3d prints that resemble fragile limestone. Their bases are extruded clear plastic forms that mimic the *Drang* of the Blue Hole. These pieces allow the viewer to follow a linear progression through the installation, under the inflatable log and onto either of the two video displays.

The two large 50" reflective flat screen televisions exhibit collaged video of both the Daytona Speedway and the Blue Hole. These videos serve to make explicit the drive present in both NASCAR as well as the spring. Each video is different, although the Daytona Speedway's spectators are present in both, watching the flow from a safe distance. The first television displays a video loop of the bottom of the Blue Hole spring's entrance cave. Sand, ancient shells, bones and debris concentrate in large swirls and diffuse, intricately connecting to the varying current of the underground aquifer. The log which fell into the cave is clearly visible on the top left of the television. Following the image of the log, the visitor's eye is led down onto a masked video of the racetrack at Daytona Speedway. The racecars in the scene are just coming out of pit road and onto the track for the start of the race but unconsciously slow down, stop and reverse back to their original location as if in collaboration with the spring current. The people sitting in the stands, like the debris at the bottom of the spring, react to the initiation of the race and then slowly reverse back into a state of anticipation. Throughout the video, the drone of a Goodyear blimp mimics the reverberation of the underground spring water while abstracted voices and engine noise howl and yap, dictating the race, in reverse and back again.



Figure 9 Depth Drive vertical video still

The second screen, mounted vertically, exhibits the entrance of the Blue Hole in a state of great activity. The uppermost portion of the video is covered in valisneria, a freshwater aquatic plant otherwise known as eelgrass, as it flows back and forth in reaction to the force generated by the spring water emerging from the Blue Hole. Within this space is where the Dale Earnhardt Sr. figure was found, covered in silt along the root bed of the eelgrass. Below the valisneria is the entrance to the cave. The subject, in a state of interpellation, in reaction to the *Other* (NASCAR) through the *Objet Petit a* (figurine) and directed by his drive, permeates the moving image as he navigates down and disappears into the cave opening. The subject wears racing pants, fins, a free-dive mask and a

Dale Earnhardt Sr. leather jacket, already stained with the markings of several brands. The darkness in the center of the hole leads the eye onto a masked video of the Daytona Speedway during the Sprint Cup, a 75 lap race in which Dale Earnhardt Jr. participated. The rushing group of racecars flow out of the dark cave entrance into the foreground where they are met by the spectators of the race. Some of the

spectators wave at the passing cars, mimicking their movement, loosely resembling the valisneria moving with the current. Before the video ends, a crash along the track brings the race to a halt, animating the crowd, instigating anxiety. All the while, Central Floridians join the subject in the spring, diving down into the cave, oblivious to the current act of interpellation taking place in the entrance room.

Flanking the installation on either side are two large feather flags. These flags were designed and digitally constructed to imitate the advertising tools present on the lawns of every realtor office and auto sales lot. They raise 8' up from their blue pedestal bases, slowly moving in reaction to human



Figure 10 Horizontal Video and Feather Flag exhibition detail

traffic. The flags contain an emblematic image amongst a black background. This image is a computer rendering which contains a 3d scan of the Dale Earnhardt Sr. Christmas ornament, various race engine parts, logos and water in a state of agitation. Under the figure and within the littered water, a large

engine impeller churns the renderings into a system which manifests itself as Depth Drive's emblem or logo of interpellation.

On the night of the opening, I performed as the documented subject in the audience's interpellation. Subtle changes in my body had already taken place such as a new moustache and a short haircut. These changes were in direct relation to the interpellation of the original instance of Depth Drive. I wore a Dale Earnhardt Sr. leather jacket and racing pants along with polarized Carrera glasses. My purpose as part of the exhibit was to ease the act of interpellation onto the public through my telling of the original act and also to reveal the original *Objet petit a* which I kept in my jacket pocket. Visitors who appeared visibly interpellated by the exhibition received a multiple which I produced for the opening reception: a cold Coors Light with a Dale Earnhardt Sr. beer can cover. Coors Light beer is made with spring water and felt cold to the touch, mimicking the constant 72 degree temperature of the Blue Hole spring.



Figure 11 Performance still with log

In Relation: Art

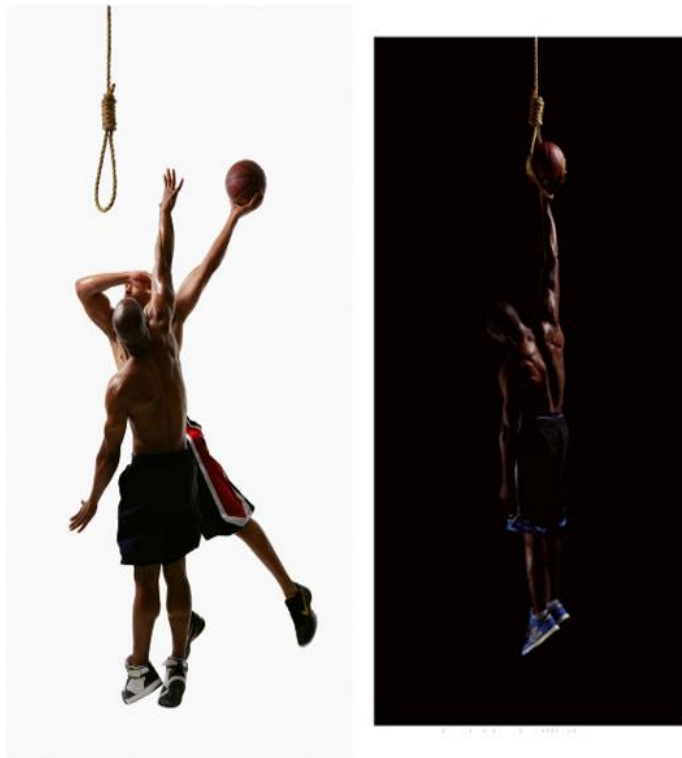


Figure 13 Hank Willis Thomas: "And One" and "Strange Fruit" 2011

lynching and branding back onto the contemporary sphere of advertising and branding that targets the African American. Hank's work provides rich imagery that reveals the newer elusive branding and lynching of contemporary America. U.S corporations have enacted a deep metaphysics over time which has enslaved a target audience with chains and rope that are hard to see, only materializing in plain sight when viewed from outside of the spectacle, through imagery such as that of Hank Willis Thomas. In his body of work titled *Strange Fruit*, Hank combines imagery of rope nooses with contemporary

Throughout my research into metaphysics as well as in the production of the Depth Drive installation, I drew inspiration from artists such as Hank Willis Thomas and Fred Wilson. Both artists investigate the powerful and often times rupturing metaphysics of human history that appear to the unconscious through objects of desire. Hank Willis Thomas creates work that re-articulates and projects African American historical hardships such as

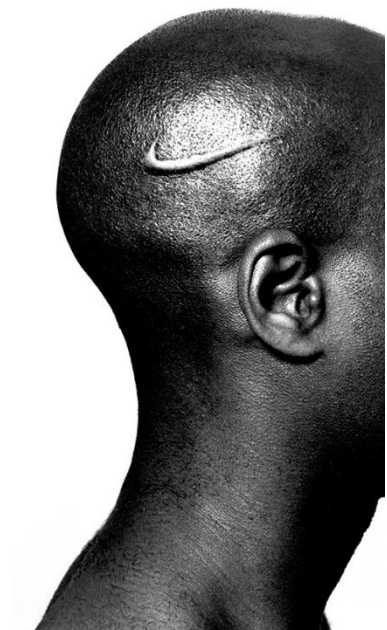


Figure 12 Hank Willis Thomas, "Branded Head", 2003

images of muscular basketball players wearing branded gear. It is clear to see through Hank's lens that it is the trickery of the *Other* which continues the tradition of racism and extrajudicial Jim Crow punishments. Thomas' use of digital collage allows immediate accessibility to the viewer who is accustomed to the medium as connected to the invisible *Other*. I utilized digital collage within both of the videos in the Depth Drive installation in order to bring together two instances which would otherwise never meet; the Daytona Speedway and the Blue Hole. They are both rhizomatically connected to each other just like Lake City is to Ichetucknee Springs. The connection made within the video collages concentrate on the present rather than history, with the dark underground river being what is never revealed, only witnessed at either of its points of entry and exit.

The work of Fred Wilson, particularly his installation in the Maryland Historical Society titled *Mining the Museum*, takes control of objects that have been carefully curated within the museum space and re-contextualizes them to shed light on their connection to the brutal history of American



Figure 14 Fred Wilson "Metalwork 1793-1880" from the installation "Mining the Museum" 1992

slavery. These re-curated objects inhabit the same museum display stands, vitrines and pedestals that once promoted the *Other's* gaze and agenda. For example, a silver tea serving set that was once located in a far off wing of the museum was relocated into a vitrine containing the shackles once worn by

African American slaves. In bringing together these objects, a metaphoric wound is re-opened, one that was kept closed and in the dark by the museum's curatorial staff. The title of this vitrine: *Metalwork 1793-1880* obliterates any provenance attached to these objects and instead reconnects the objects to the metaphysics of the times. In my installation, Dale Earnhardt reproductions are displayed atop of extruded plastic, which resemble water. In juxtaposing each other, they create a new dialogue in which NASCAR and spring water reside. Fred Wilson's artwork re-examines the observably sterile space of the museum in order to reveal the original mission behind a museum's object acquisition. Most of the time, the secrets of the museum are hidden in permanent storage, awaiting someone such as Wilson to find them.

Conclusion

In conclusion, it is my goal to witness how *Depth Drive* brings about a mindfulness and awareness to our intricate human connections with the Florida aquifer by providing a choral space, a location where they both intersect in order to provide, to assist. I do not believe that humans can change, but the ability to adapt and persevere are traits that we possess almost to a fault. "Like ancient Rome, Florida sits in a water-rich part of the world; it is blessed with an extraordinary supply of groundwater; and it is home to hundreds of springs—seven hundred, to be precise. As much water as you can see in Florida, there is even more of it you cannot. More than 1 quadrillion gallons pulse through deep cracks and channels in the state's limestone core." (Barnett, *Mirage* p.33) The spaces that we can access, such as the Ichetucknee Springs Blue Hole, need to be seen and revered just like Dale. The shift from the spectator to the driver needs to exist within all of us. Both the urban landscape as well as the aquifer are in a state of emergency. Although they appear very different, they are connected in a rhizomatic way, under our feet, embedded in the underground Karst limestone that supports Central Florida. The exploitative path of our current economic condition drains, invades and pollutes the Blue Hole, which is emblematic of

the self. Via *Depth Drive* I hope to make explicit the connectivity between these systems in order to draw in solutions to further the development of a metaphysics of well-being.

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Juan Griego earned his BFA in Installation and Performance Art from the Florida International University and his MFA in Art + Technology from the University of Florida. Through these institutions he developed an artistic practice that connects urban environments and museum aesthetics with a heuretics of metaphysics. He has exhibited his artwork internationally and developed a museum vitrine workshop for the U.S Embassy in Peru. He was awarded a prestigious Graduate Fellowship from the University of Florida and was recently selected to be the UF 4Most Gallery Artist in Residence. Juan has a passion for bodies of water and can be often seen boating, swimming and free-diving.