

Tuché and Trompe-l'oeil in the work of Advvt
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In the exhibitions and experiments of the Belgian architectural practice Architecten De Vylder Vinck Tallieur (advvt) cuts through interior brick walls and additions of mirrors construct a tension between the subject's perception of the architectural object and the gaze that is pierces through the photographic image. The cuts in the Gallery Verzameld Werk remind of the work of Gordon Matta-Clark, while the image of the white concrete base that cuts the house N16 out of its context reveals itself as if it was a collage or a painting by Ed Ruscha. In addition to these cut outs, Advvt makes use of multiple mirrors in their projects which create glitches in the photographs of the photographer Filip Dujardin.

This paper proposes to apply Jacques Lacan's theory of the gaze and the *tuché* to come to grips with the theme of absence in the work of Advvt. In his 1964 seminar on 'The Unconscious and Repetition' Lacan says of the Unconscious that its true function is that of being in relation with the *Unbegriff* or the *Begriff* of the cut or the *Un*; that it is constituted by *Wiederkehr* or the return of a traumatic encounter with the real or the *tuché*. Although he doesn't discuss the cut or the *tuché* in his subsequent seminar on the gaze, he continues to speak of an 'absence' of the central field in a picture, caught between the gaze and the subject of representation. The paper will investigate these ruptures and how they function as punctum or glitches in the play of representation and reproduction that condition architectural culture.



N16, Advvt + Sarah&Charles ©Filip Dujardin



AdvvtVerzameld Werk, 2001

