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lost island

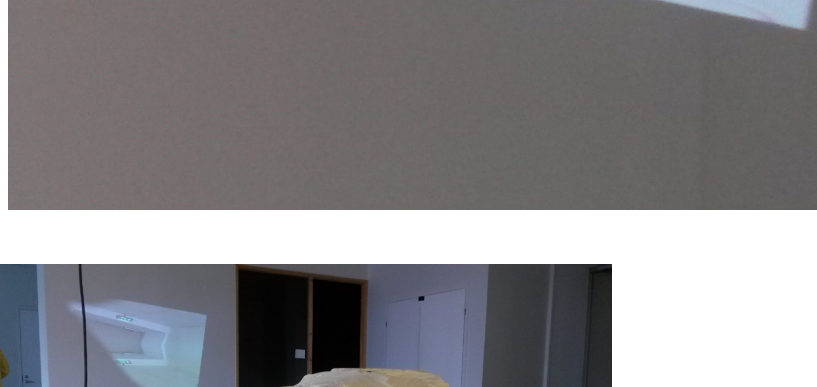
I public presentation
KUVAN KEVÄT 2014, Helsinki 2014
polyurethane, 2 motors, 6 wheels, tiny videocamera, live-moving image mirroring
software, video-projector, computer, speakers, soundtrack.
with help on electronics from Grégoire Rousseau and on mechanics from Federico Ortegon

"Through my art, I wonder about people, their motives, their thoughts, their relationships,
their behaviour and their aspirations - all an utter mystery."

Kristina Sedlerova, Spring 2014
Text on own work "lost island", KUVAN KEVÄT 2014



1.



pictures from the show

1.1. ARTWORK DESCRIPTION

EYE

The "lost island" is a moving object made from polyurethane. It is a kinetic sculpture projecting realtime captured and mirrored moving image back into "reality" - a gallery space. Lost island moves and rotates in the area limited the time up to 15m2. So the video material captured by tiny videocamera placed on one side of the sculpture and projected by videoprojector placed on another side of the sculpture changes all the time according to the position of the "lost island" and contains live image of gallery and visitors at that moment.

Lost island is an observatory which processes the captured moving image material through own system of perception.

1.1. The final footage projected back into reality is a reflection of the islands inner world and way of seeing the outer world. The projection (footage) is a mirrored moving image reminding a shape of the "lost island" itself mirrored in the water surface. The projected material can be seen as a self-referential point of view, as an attempt to connect to and penetrate an outer world. The view through the lens makes the relation to reality remote and eternal. So far and so close, so abstract and so clear!

VOICE

From inside of the "lost island's" structure (the speakers situated inside of the sculpture) comes pre-recorded sound in loop: " - you are a mystery for me, (Silence...), I don't get you, (Silence...)",
The sound/human voice is low, it is a whispering which gives more information about the island's point of view and powers the humanoid/orland an animallistic feeling of the work.

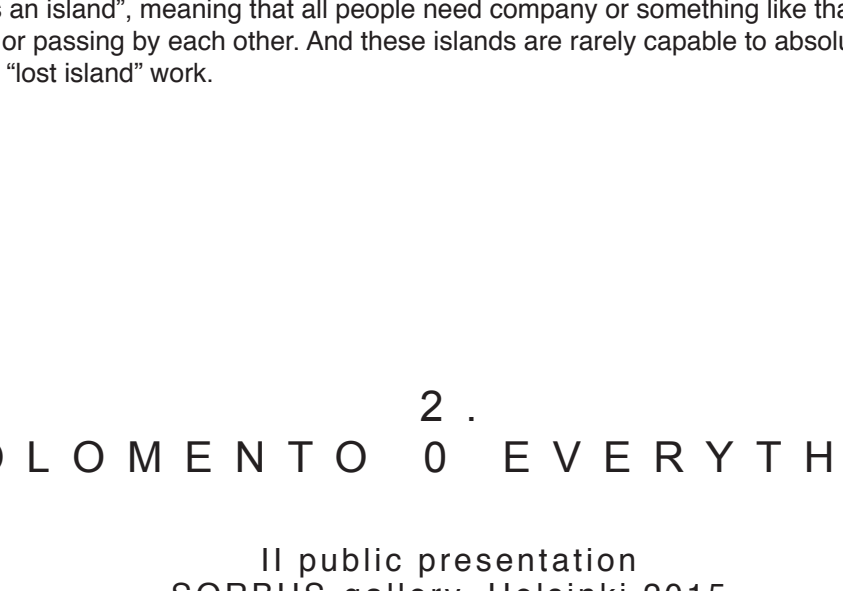
1.2. LOST ISLAND IN A GALLERY SPACE

WHAT IS THIS?

The "lost island" appeared as a strange moving object in the gallery space, maybe difficult to approach in sense of ownership and categorization of things in general as well as in world of artworks.

Once in the early hours of the day going by motorboat between the small islands in the Finnish Archipelago I saw amazing reflections of small islands in the water surface. The reflection and the real island together made monumental clean shapes reminding me of UFOs. Huge and extremely mysterious they smoothly passed by me as amazing organic subjects - like something alive.

There is the saying " - no person is an island", meaning that all people need company or something like that, but in a way people seem to me like islands - sometimes crashing onto or passing by each other. And these islands are rarely capable to absolutely understand each other. That is how I ended up making the "lost island" work.



Finnish Archipelago

1.2.

1.3. SOURCE OF INSPIRATION

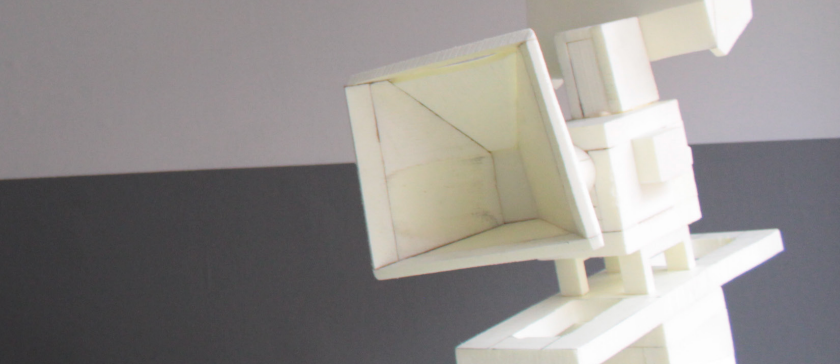
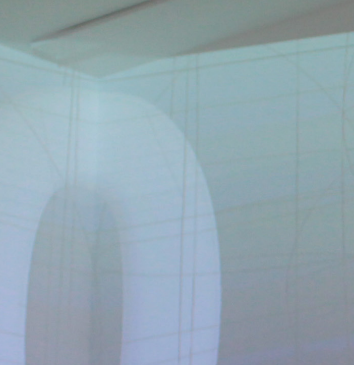
ISLANDS AND THEIR REFLECTION IN THE WATER

I have been long time wondering how others might see the world.
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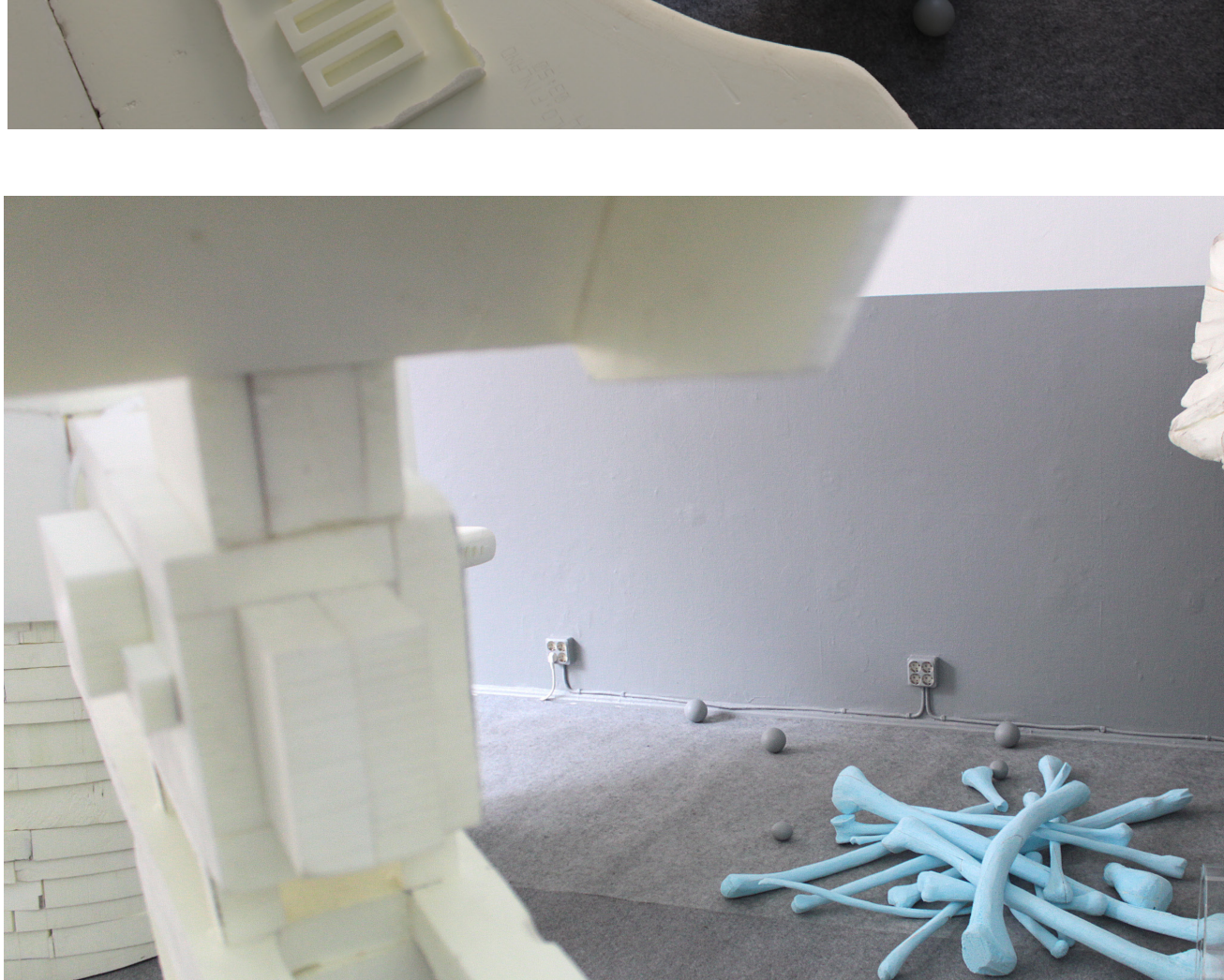
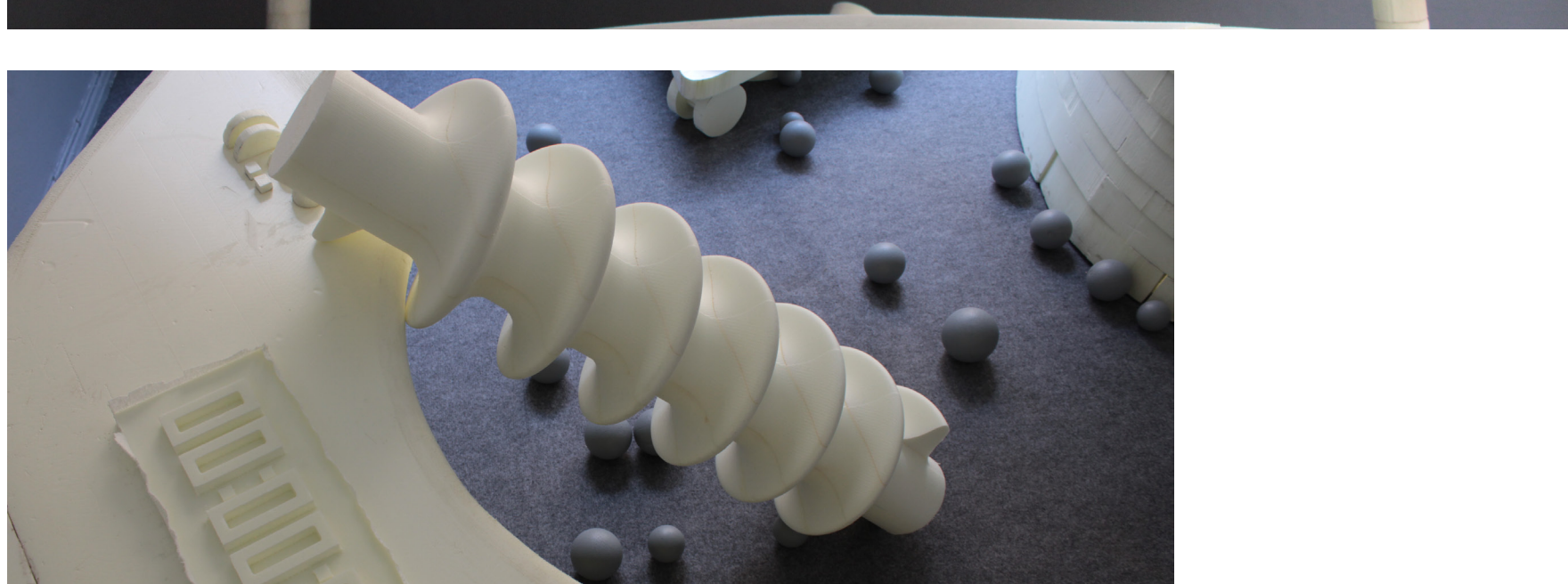
1.3. There is the saying " - no person is an island", meaning that all people need company or something like that, but in a way people seem to me like islands - sometimes crashing onto or passing by each other. And these islands are rarely capable to absolutely understand each other. That is how I ended up making the "lost island" work.

2. SOLOMENTO 0 EVERYTHING

II public presentation
SORBUS-gallery, Helsinki 2015
polyurethane, 3D-animation, video-projector, arduino, light-strip, plastic glass, grey paint,
polyurethane spheres
with help on electronics from Grégoire Rousseau and on 3D-animation from Gabriel Dela Cruz



2.



flyer and pictures from the show

2.1. EXHIBITION DESCRIPTION

The SOLOMENTO 0 EVERYTHING exhibition consisted of fake TV-studio elements made from polyurethane. The elements were tilted as they were going under the floor or floating in the water. Fake TV-cameras and studio lights were placed focusing into the direction of the entrance to the gallery space. The intention was that the gallery visitor gets an impression enter into a TV-set and gets all the attention from the cameras onto him/her.

2.1. Also there was one quarter of the "lost island" work hung up diagonally on the wall.
On the floor of the gallery were several object: a pile of fake bones made from blue polyurethane - the work is named "nobody 3000AD"; a transparent lottery cylinder with grey balls inside and on the floor; a statue of the cylinder; a spiral made from polyurethane(CNC-cut); a letter to/from the future sculpted from polyurethane; two times "00:00:00" named "NOW" - the polyurethane CNC-cut elements and an animation projection on the back wall of the exhibition space.

The animation got interrupted by each new gallery visitor with another short animation showing the slogan "FRESH MEAT". Here the projection opened up a view towards the other side of what we call reality. It was a proposal of reality projected upon the horizon.

All these elements, which were simultaneously presented in the same space, made multiple connections and let the space continue to different abstract dimensions according to the viewers' associations and sensations.

2.2. PSEUDONYM

PSEUDONYM AND THE HORIZON / sense or perception of the space

I used the artistic name SUPERNATURALWOMAN presenting my show "SOLOMENTO 0 EVERYTHING" because it is enjoyable to step out from my mortal name (to escape the contextual side of the names) and become something new. I give my pseudonym the power to explain what I am doing.

Change of the personality is a soft way or soft kind of an incamation with all the possibilities of a new life(style).
The SUPERNATURALWOMAN can do whatever she likes and does have an far broader point of reference as I myself prefer to see it.

>>Shift of the point of view<<

A POINT OF VIEW FROM SOMEWHERE ELSE

I made a shift of the horizon line in this exhibition and SORBUS-gallery space by painting the walls of the gallery grey starting from the floor and until approximately one meter height. In that way the viewers were optically closer to the horizon and higher than usually.
Also the scales of the objects were not so clear in relation to the human body - some elements of exhibition were too big, some human size and some of them too small.
This way I tried to blur the referential point of view of the exhibition visitor and to provide the opportunity of seeing the elements in a fresh way even if they are quite familiar ones.

2.3.

SOLOMENTO 0 EVERYTHING IN A GALLERY SPACE

SIGHT SPECIFICS

When I applied to SORBUS-gallery I did not had a clear plan on what to do. I had only an idea about some sort of installation.
So I had a particular gallery space in my mind while thinking of what I will do.
SORBUS-gallery has a big window which I took into consideration, and in fact used as a transparent wall of a TV-studio (the installation started from very close to the window), this way a street viewer had a good possibility to see what is happening inside without entering the actual space.

2.3. This exhibition consisting from separate objects placed in particular relation to each other became an experiential space, where the viewer was inside and got somehow involved or related to the object-combination around him/her.

The dimensions of the gallery in relation to the human size were very clear and the space was very limited by it's small size(around 25m2). So I planned a sort of a journey for the visitor between the exhibition elements in the gallery space.

Some gallery visitors were touching the exhibited elements and moving around the grey lottery balls. The day I was guarding the exhibition few children aged around 8-12 years arrived and started to play with the exhibited objects. Their father tried to stop them, but as a gallery guard, I gave them permission to touch everything they want in the exhibition.

2.4. SOURCE OF INSPIRATION

3D

I am excited about the systems of coordinates of separate objects and their own local space in a 3D-environment.
Different objects have their own worlds and systems of coordinates, but they can also meet and relate to global space!
(ref. lecture on 3D by Gabriel Dela Cruz 04.04.2016)
The relationships between different things, material and immaterial are so fluid and I like to mix them.

INFORMATION

I highly appreciate the present moment with it's billions of smallest gestures. At the same time I am wondering about the endless amounts of digital footage and files that we all gather in our archives.
The ultimate complexity and simultaneous primitivity of the filtering procedure of the information production and its content are extremely interesting factors to me.
These processes seem also playful and I wanted to use them in my work.
So I decided to realize a low-fi fake TV-studio where everything happens only in real time and whoever can produce any news-material there.

In general the making of image, video or a text can in my point of view be rarely seen as a pure documentation of the actual thing or phenomena even if it is provided and consumed in shape of "news" facts for millions of people.
We just believe pictures, texts and videos, but as a sonographer (my first profession) and as a video and film maker, I can see that the difference between "documentation" and "fiction" is not clear at all.

Building of images and ideas is always made from somebody's point of view, even "neutral", but still there is always somebody behind a lens. And there are a lot of space in-between, like what is in the frame and what is not, how things are edited.
The god ship of images and ideas used as a mind manipulation tool was the main reason for me to bring an image and information production situation - a studio to a gallery space.

FAKE BONES

Also the idea about fake bones is inspiring to me. If it is possible to produce fake identities for example in social-media, than fake bones could exist too.
Archaeologists could find those in 500 years and they would think about where these bones came from. Maybe by they would come up with a cool theory on this theme.

3. SELF ANALYSIS AND REFLECTION OF BOTH PUBLIC PRESENTATIONS

UNIVERSALITY

Universality is an area where I think I am working the most. The so called "universal" language, which is reachable through and useful in art context, is the reason I generally do things that can be recognized as art.
In both parts of my public presentation I worked on the unclear area of time and space. Both works are not bound to time or place in particular. Only technological and material aspects gave a hint about time but still did not answer the question in an ultimate way and the space was not defined. Only the close distance in-between the elements were holding everything together.

UNKNOWN AND RAW

Sometimes I find myself in attempt to figure out something unclear, unrecognized, unknown to myself. I jump into the theme, like into the ocean, and do realize, what I have been really doing only after a while - like what did I actually meant and what have I tried to achieve?
The outcome can contain themes and things surprising to me.

3. Rawness (raw surface, left sometimes in non-perfected condition) is very connected in my point of view to the fact, that I am not so familiar with what I am exactly doing and the outcome stays sort of raw. I do not make the last dot. Rawness is a state of continuation, the thing is not ready, the process is "on".

POINT OF VIEW, SCALE, SPACE, TIME

According to Paul Virilio, gravitation dominates our point of view by holding us on the surface of Earth. The horizon line divides "our picture" in vertical way into "the up" and "the down", into the emptiness and the filled matter. The human kind has already gone upon the idea/way of perception of the reality of stable horizon based on 1400's thoughts on perspective proposing to see the world horizontally. /In horizontal world some objects are closer and some are far away/ The gravitation of Earth is won with the speed of 28000km/h allowing astronauts to leave our planet and to fly to the cosmos with it's different time and space situation. (Paul Virilio, p.17-19)

From this angle, entering another scale of objects, time and space is attractive. And it is sort of natural to stop following the gravity law in my artwork. Because of blurred time, space and scale dimensions of the work, it is easier to step straight to the "NOW" condition, to see the own world clearer.

Also the absolute Newtonian space without directions is where I prefer to be located in my thoughts. (ref. lecture by Markku Lehtinen 02.03.2016)
The point of a reference or it's absence is crucial for the perception of time and space, and playing with this point is interesting.

The referential point can be confused by different scales from macro to maxi (some extremely heavy and super magnetic planets, like Magnetars, are moving there somewhere with crazy speed, while I am typing this sentence) and from this abstract (because cannot be seen simultaneously) almost fictional level it is fluent to try to enter or approach the reality.

As in Friedrich Nietzsche's "The Birth of Tragedy", Nietzsche turns to the idea that one phenomenon becomes more approachable/visible through it's opposite: there is no comedy without tragedy, good without bad, right without wrong, eternal without material and real without illusion or fake.

REFERENCES AND SOURCES

1. Public document related to the "SOLOMENTO 0 EVERYTHING" exhibition
<http://sorbusgalleria.tumblr.com/post/114634527953/supernaturalwoman-as-kristina-sedlerova>

SORBUS-gallery about exhibition

"SUPERNATURALWOMAN as Kristina Sedlerova: SOLOMENTO 0 EVERYTHING
In her show SOLOMENTO 0 EVERYTHING Kristina Sedlerova is pondering the relation between authentic and artificial. What is the difference between truth and fiction, who is creating them and who feels the bond between them eventually even go?
Sedlerova is interested in the inconsistency of the human nature, the attraction of the mankind towards building systems, creating concepts and the need to believe in them.

Kristina Sedlerova (b.1987) is currently studying in the MFA program of the Academy of Fine Arts Helsinki in the Sculpture department. This spring she is graduating from Aalto University School of Arts in the field of Architecture with an MFA in stage design. Kristina enjoys working both with small- and large-scale projects, moving from spatial design to making small-scale kinetic sculptures."

Henna Hyvärinen - artist, member of SORBUS-gallery CREW, March 2015

2. KUVAN KEVÄT 2014, Kuvataideakatemia loppunäytely

3. ref. lecture on 3D by Gabriel Dela Cruz 04.04.2016

4. VAUHDIRIN FILOSOFIAA, Paul Virilio, Pakonopeus. Suom. Mika Määttäinen. Gaudeamus 1998

5. ref. lecture by Markku Lehtinen 2.03.2016

6. The Birth of Tragedy, Friedrich Nietzsche, First publication 1872

