



Three-Dimensional Projection
– Situation Sculpture Between the Artist and the Viewer

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1 Introduction

Moving images are an integral part of our everyday life. We see them in the streets as well as in various devices at home, and we can easily produce moving images ourselves. In our collective vast archive, the Internet, we can watch moving or still images just as well as texts on almost any subject. Discussing things online, we can send visual examples from our personal device. The picture in the online context is the size of the screen, but in more public contexts video projection is used, allowing the image to take over an entire wall. The picture illuminates the faces of the viewers, and a large picture can light up an entire space. In arenas where the moving image is an important part of the overall spectacle, changes in the brightness of the picture, reflections, can create a living visual layer on the surface of a mass of people.

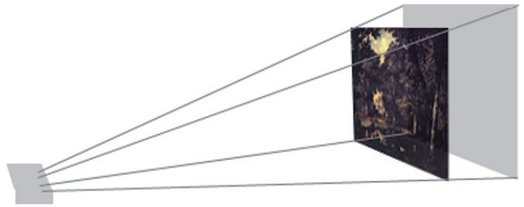
Three-Dimensional Projection – Situation Sculpture between the Artist and the Viewer is my doctoral demonstration of scholarship and skill. It explores the meanings of the moving image projected onto and in space. Through works of art and texts, I examine the relationship and dynamics between the viewer and the video installation, or, as I prefer to call my works, situation sculptures, a term I adopted in 1992[1]. As a concept, situation sculpture opens up new perspectives on my works and the related contexts on many levels. I examine the concept of situation sculpture in various stages of my work process, thus illustrating its various levels.

My situation sculptures are structurally complex, they contain projections and objects and also embody psychological dimensions. The key issues in my research are therefore the structure of projection and the impact of works employing projection on both myself and the recipients. For example, I examine the ways in which a lens-based work influences the work's perception and interpretation by the viewer, and whether the viewer can through my works acquire new insights into herself and others. Does the spatial experience of my works increase the viewer's understanding of projected images and of other people and their situations?

1 Although the more common term 'situational sculpture' does refer to ideas that are similar to mine, I feel the term 'situation sculpture' draws attention to the crucial fact that situations themselves are the material of my work.

I ALSO EXAMINE the background of the practice of artists who are relevant from the viewpoint of my research: what are the processes that take place when an artist makes the transition from a two-dimensional to a three-dimensional medium, shatters the pictorial surface, abandons an entire medium for another, or employs tricks? One important theme in the research is what happens in the mind of the artist and the viewer. Longing, a memory, a dream or a memorable view or shape may have provided the starting point for other artists as well as myself. Exhibited in space, does a work of art convey to the viewer traces or signs of the artist's situation?

I HAVE for nearly 20 years created works which involve experimental and research dimensions. The piece *Landscape*, competed as early as 1993, already contained features which I analyse in this doctoral research.



In *Landscape*, a video was projected onto a cubical structure covered in web-like cloth, on the front of which there was a printed reproduction of a 19th-century painting by John Constable. In the centre of the printed image there is a small female figure who is walking towards a clearing in the woods seen in the background. The video projection shows myself walking in a landscape from right to left. The video image of me is approximately the same size as the woman in Constable's painting. Because light passes through the cloth covering the structure, the video projection of myself appears overlaid on the print of the painting as well as alone inside the cloth-covered structure.

IN CONSTRUCTING *Landscape*, my idea was to use projection as a symbolic representation of my mind and my gaze that would in form correspond to the theory of the 'one-eyed' perspective. In other words, my aim was largely the same as that of painters when they create a spatial illusion on canvas, but my method had one crucial difference to that of painters: I extended the picture plane by using two overlaid visual elements, as well as motion. Unlike a painter, I was not satisfied with trying to create a three-dimensional illusion on a canvas or some other surface, I sought to bring concrete, physical depth to the picture plane.

IN ADDITION to extending the picture plane, *Landscape* also embraced other themes I later pursued in my artistic research. One of these was the effect of thought processes on the making of a work of art and its later experience. In *Landscape*, the projection of myself walks inside the work behind the print of Constable's painting, in 'my own landscape'. Before ending there, however, the projection has passed through Constable's landscape, and even before that through the many memories awakened in me by the painting. These memories were about my mother, picking berries, and myself when I was alone and lost in a sweet-smelling, soft forest with pleasing colours. The space I had constructed behind the print image was thus a kind of meditative space wherein my thoughts about Constable's painting and about my memories were ultimately projected. And this place is also open to the viewer who wishes to identify with the view through the work. As in *Landscape*, so in my research I project the works I discuss by setting off a separate space in them for my own ideas and for the viewer's opportunity to identify with the views.

One part of my practice is to explore the history of cinema and the moving image. Unlike situation sculptures, film does not extend physically into the space of its presentation, creating instead an illusion of reality while keeping inside the frame.

General art history and the history of the moving image both abound with experiments and ideas concerning the frame and its potential for exceeding its limitations that are relevant to my research. How might the motion of the film frame continue in the mind in other ways than the succession of events known as plot? What might such a new space created by motion be? Many theorists who have commented on the broad potential and many connections of the moving image have been vital to my research.



Chrissie Iles, a curator of the Whitney Museum in New York who specialises in the connections between fine arts and the moving image, has discussed the apparatuses invented in the early days of film, and the perceptional aspect of experiments conducted with them. Iles suggests that the moving image works of many visual artists have much broader connections to the history of the 'image' than those of conventional moving images in film and television, and in related research. The artist and experimental film historian David Curtis sees experimental film as a critique of conventional cinema, but also places the authors of experimental film in a broader context and within the longer history of fine arts. The American art theorist Rosalind Krauss also discusses the moving image in unconventional ways; for example, she has examined moving image installations in terms of psychology, which may in her view provide the structural foundation for the installations.

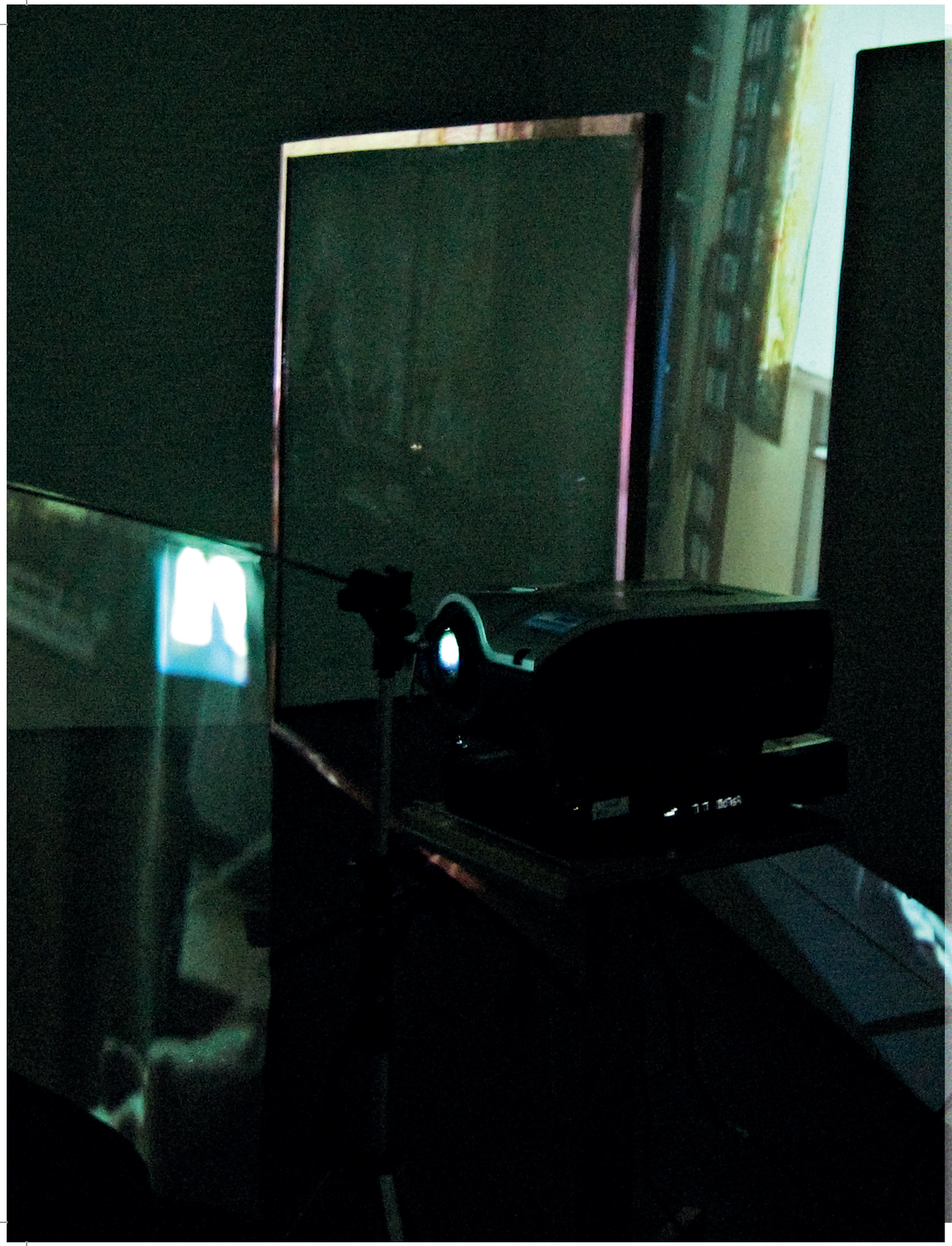
THE HISTORY of images is often examined from a medium-centred perspective. The crucial question in my research is whether the picture is painted or photographed. The painter sees the spaces and situations that exist beyond the canvas, whereas the photographer closes one eye and observes the scene through the viewfinder, with frames in her mind. Both modes have a static and a mobile aspect, but at different stages of the process: the painter can move around while painting the work, but the end result is completely immobile, static. On the other hand, the photographer or the video camera operator generally stops moving for the moment she takes the photograph, but the end result can be manipulated, it can move and it can be presented using a variety of technical equipment. The painter observes and contemplates the view while painting the picture, the camera user looks at framed pictures and makes choices among them. The painter generally concentrates on a single image, whereas the camera user browses picture archives as if they were preparates of a recorded life. The painter does not stare at the edges of the support while spreading paint on the canvas, whereas the photographer's gaze dwells specifically on the issue of framing – what will be visible within the slice of reality opened by the frame, what will not. A camera user can never ignore the fact that the viewer of the print, slide, film or video will also have seen paintings that affect her mind and her ways of perceiving the framed image. Nor is the painter able to abolish the fact that the viewer is used to seeing pictures depicted from a single vantage point.

MANY PAINTERS and visual artists have thought about the impact of photography on their own work, a fact that can be discerned in their works. Replicability and motion have altered our ideas of the author's position relative to the work: the artist's hand no longer produces a direct trace on a canvas, for the work to be interpreted exclusively as a continuation of the painter's holistic ideas, the work is instead part of a complex set of things and situations. As a consequence, the artist now has the opportunity to choose how to position her authorship and herself relative to the work. The 'self' can be emphasised, even to spectacular dimensions, or it can be demoted into a mere gatekeeper of the flows of images.

The viewer's 'self' may also have altered radically. As early as the 1970s, the American photographer and video artist Peter Campus constructed a series of spatial works on the observation of the self, where the viewer's desire to see herself is obstructed with technical tricks. Produced with closed circuit video, the viewer's image was projected upside down on the wall, or it disappeared if the viewer failed to find the right spot in the gallery. This put the viewer in a situation where moving images are presented, but she is also searching for herself.

* * *

AS THE PRODUCTION and viewing of art have changed and become increasingly complex events, we have good reason to examine how we view images, and how the viewing situation of the moving image is constructed. The present research offers perspectives on how we may consider the moving image and its use in spatial installations. The interpretation of the moving image work in this study seeks to parallel the contemporary situation where image flows from all over the world bring us a constant stream of new information and are reflected in our own thinking.

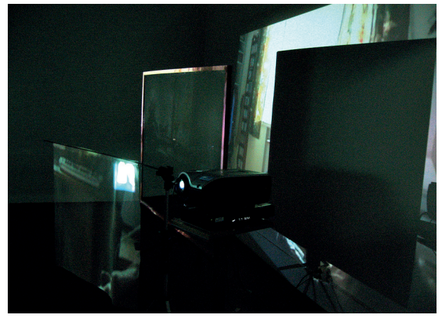


A NOTE TO THE READER The next chapter, Situation Sculpture, Its Properties, Contexts and Related Associations, should be read from top to bottom like a single-column page. The text is placed alternately on the right or left side of the page depending on whether I discuss my own work process or that of others. The images and notes are always placed in the empty side of the page.

2 Situation Sculpture, Its Properties and Contexts

The photograph to the right shows a dimly-lit room with white walls. In the corner of the room there are rectangular shapes, some of which a made of light. In the centre of the picture is a projector, with a speck of light visible on its lens. The projector and another electric device beneath it rest on a stand with two black electric cords running to an outlet in the nearby wall. In front of the projector is a support holding up a horizontal thin bar with a rectangular transparent veil hanging from it. In the upper corner of the veil is a small rectangular picture with soft edges that appears to be an image cast by the projector. Next to the projector is a large opaque rectangular object, with a weak layer of images striking its surface and edges. Behind the object and the projector is a shadow of the same shape, which means that the picture is a projection from somewhere else in the space. The shadow on the wall is framed by an image of a room with a window. The floral curtains and everyday objects in the room suggest that it is inhabited. The same picture is also projected onto the opaque rectangle next to the projector, thus making the rectangle seem like a mirror. There are no persons in the photograph to draw the viewer's attention, there is only light in a dim space, equipment and stands, and overlapping rectangles. What is this arrangement?

The photograph shows slightly moving projected video images that are part of a larger work. The pictures in the videos are, however, only seen at a specific moment from a specific angle as recorded by the still camera. The photograph shows only one part of the space wherein images are projected. The projections impinge upon different kinds of surfaces: a transparent veil, a mirror and a wall. The stands and other equipment for the production of images can also be seen. The things and objects in the photograph might be from a photographic studio or from a home. They might also be from a theatre where the stage machinery is visible.



a1

I am the person who took the picture and created the work. All the things I have rediscovered in the photograph have affected the way I make art. The work shown in this photograph is just as strange and ambiguous as the photograph itself.

If the work were a random experiment, there would be nothing to worry about. But because it is from a sustained project, the situation is more urgent. If I am interested in the space within a rectangular space, why do I not paint pictures? If I am interested in the moving image, why do I not make narrative videos? Or why do I not design stage sets that would join these things to people, actors and viewers, in space? Why do I instead construct situations which reference paintings, homes and studios?

CONFLICT The starting point of my work lies in personal experiences of conflicting situations. These situations arise from all kinds of things, private or public, lived or observed events, and in my work I study their interrelations.[2] I try to explore these situations closer by representing them anew in the form of a kind of cluster of notes. Turning these notes into works of art which convey something new to me – that is the work I do in the studio. I observe and photograph my experiments, and I keep at it until the work is finished.

The finished piece acquires new physical features when it is displayed for other people outside the studio. When another person encounters the work, a new situation arises, one in which the viewer observes the situation that was my starting point. Between the work and the viewer, as intermediaries, are traces, the observations I noted down for the viewer. I have accepted the fact that I do not know the circumstances of the person who enters a work of mine.

The conflicting situations that are the starting point of my work are communicated using different media, mainly photographs, videos and objects. I use these elements so as to create discrete levels or planes behind or in front of the pictorial surface. The aim is to infuse the image with depth, liveliness and three-dimensionality so as to make it seem more real both to me and its eventual viewers; another aim is that it would enable me to share the original conflicting situations with the viewer. My term for the final works installed in a gallery or some other venue is 'situation sculpture'.[3]

a2



2 For example, in my work *Silmä* (*Eye*, 1992) I explore the fear of pain experienced at a dentist in relation to pain that we cause to animals, for example (Fig. a2).
3 I coined the term 'situation sculpture' when in 1992 I became frustrated with the way the term 'video installation' was used to refer to almost any moving image presentation in an exhibition setting. I will return later to the definition of the term.

a3



4 Sigmar Polke was born in the town of Oels in Silesia (currently Ole nica, Poland). He worked in Germany. Polke's work was significant for the transitional period of the 1960s in German art. His works typically had a slightly three-dimensional feel, although his medium was painting. Polke experimented constantly with new techniques and styles, using them to question and renew the art of making images.
5 The works were on show at the Museum for Contemporary Art Siegen in 2007. *Der Illusionist* (Fig. a3) is from the exhibition catalogue Schmidt, Eva (ed.): *Sigmar Polke – Miracle of Siegen*. Cologne: DuMont 2008, 77.
6 Gohr, Siegfried. 'On Lightness', in *Sigmar Polke – Miracle of Siegen*. Cologne: DuMont 2008, 24

The cluster of notes described above can be considered a kind of net wherein the artist's thoughts are caught. When Sigmar Polke (1941–2010)[4] drew or painted figures, objects and events on squared paper or other supports with regular patterns on them, the result was a reticular compilation of the countless images that had come to his mind. Some of the images were copies of historical paintings, others were contemporary advertising images, some were private imagery. Polke's purpose in using conflicting imageries was to explore and share with others his own private reality. Polke's last works abound with symbolic content.[5] He depicts apparitions, visions and miracles represented by magicians, clowns, angels and saints, or by the symbols of science and religion. All these figures and signs are located on the same reticular pictorial plane in *Der Illusionist* (2007)(Fig. a3). According to Siegfried Gohr, "[Polke's] interpretation of 'lightness' corresponds to the state of life where images have no fixed place, where they adhere to no canon of signification, where they are generated from fleeting electronic material and able to appear and disappear anywhere and everywhere." [6] In *Der Illusionist*, the fleetingness and instability of

7 Museum for Contemporary Art Siegen, 2008.
8 Haxthausen, Charles W. 'Space Explorations, On Sigmar Polke's "Lens Paintings"', in *Sigmar Polke – Miracle of Siegen*. Cologne: DuMont 2008, 44.
9 If I remember correctly, this happened when Juhana Blomstedt, who was Professor of Painting at the Finnish Academy of Fine Arts at the time, examined my first projection pieces for the degree show.
10 "I'm not interested in the films as cutting technique, but in what can be experienced and recorded and made visible to others." I found the original text in an old photocopy (*Parkett* 1990: 26, p. 25), which according to my notes I read on 14 February 1993. A parallel in my work to Polke's observation would be the way I construct the situation sculpture on the basis of notes.

the images is embodied in the motifs themselves, which express ephemerality or motion, or the causes of ephemerality, such as magicians. The ephemerality appears as the instability of the drawn images on the surface of the work. Most of Polke's works are paintings which include 'detached' levels located either above or below the main image plane. In Polke's exhibition in 2008[7] these planes were translucent layers of acrylic, plastic, varnish or resin – Polke's term for these layered works is 'lens painting'.[8] The layers create an impression as if the works are hand-made holograms. I have been familiarising myself with Sigmar Polke's work since 1990, because he was mentioned so often in analyses of my own work.[9] Initially I could not see what Polke's dotted watercolours had in common with my video projections, but then I came across an idea by Polke which I quite agreed with: just like me, Polke was not interested in film editing and its narrative potential, but instead in "what can be experienced and recorded and made visible to others."[10]

Today I understand the broader connections between Polke's work and my own. In deconstructing and compiling his pictures, Polke makes explicit his method instead of trying to conceal it. Moreover, he too uses transparent materials. One gets the impression that, instead of trying to specify and narrow down the content of his works, he presents many things simultaneously. The result is that the works seem muddled at first, yet on closer look contain a depth that the viewer can immerse herself in.

My own works differ from Sigmar Polke's most clearly in that they are not paintings. *Transparent* (2006)[11] spreads out in many directions at once, curling around the space; it is so large that the viewer is able to take in only one part at a time, and even turns her back on it. Moreover, the mirrors in the piece allow the viewer to observe moving figures and shadows generated by her own presence. The viewer is physically inside the work, being surrounded by the various elements of the piece, the devices, stands and screens, as well as light patterns, such as moving images and their fragments. In turning to consider the next part of the piece, the viewer may come across the same images in different sizes and/or intensities. Yet *Transparent* includes also features that are reminiscent of painting, although this is something that does not readily come across at once.

I eventually became frustrated with the surface and frame of painting, because I was unable to create an impression of depth, that is, an appearance of things I had observed: people, life, motion. I tried various solutions to the problem, such as washing the painting, spreading paint with my fingers, and ultimately painting the entire canvas white[12], but all to no avail. Yet allusions to painting remained in my works created using other media. I would incorporate a photocopied historical painting into my work, and sometimes I appended a moving image to my painting or hung a frame from the ceiling through which I projected a video. In reconstructing live situations, I used a real window as part of the work as a reminder of the real location of the events.[13] In some of my works, the window is a relic of the wooden canvas stretcher.

a4



11 *Transparent* (2006) is a situation sculpture which consists of three projections, projection equipment, mirrors, screens of various types, and sound. The work was presented for the first time in a seminar at the Postgraduate Department of the Finnish Academy of Fine Arts in 2005, and was subsequently presented at the Mänttä Art Festival in summer 2006. Figure (a4) shows a detail from the installation in Mänttä.The work was subsequently included in an exhibition project at Gallery Sculptor in Helsinki at the turn of 2009–2010.

a5



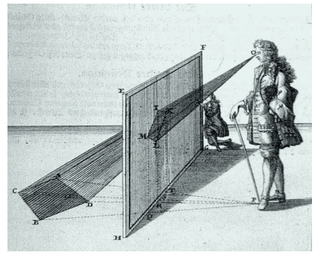
12 After the painting supports, the process of painting things white continued with three-dimensional objects, such as bricks. Figure (a5) is from my studio in 1989.

a6



13 *Ferny Groove 6/4 1992 at 6.30 1993* (Fig. a6).

a7



a8



14 The reference here is to ideas in Leon Battista Alberti's (1404–1472) *Della pittura* (1436), *On Painting* (trans. John R. Spencer, 1956). Figure (a7) is from an old book on perspective found in a science library.
15 Panofsky, Erwin. *Perspective as Symbolic Form*. New York: Zone Books 1997, p. 31. Figure (a8) is taken from the same book.

FROM FRAME TO SPACE: ERWIN PANOFSKY Combining the painting frame with projected images led me to study perspective. During the Renaissance, the aim of art was to depict life as truthfully as possible.[14] Artists closed one eye to be able transpose their perception clearly onto the painting or drawing support. They could also use a drawing grid as an aid. Later on, other devices were invented to assist the artist to record reality according to the laws of perspective, until the development culminated in the invention of the camera.

In his book *Perspective as Symbolic Form* (orig. *Die Perspektive als 'symbolische Form'*, 1927), the German art historian Erwin Panofsky discusses the modes of representation that were prevalent before the invention of linear perspective. He notes several methods of depicting visual observation which are more natural than linear perspective. These include the presentation of several events in the same picture in a collage-like manner, or depicting curving forms as a moving person observes them with both eyes. Panofsky also mentions the effects of the sense of touch on the way we perceive things and transfer that perception to its depiction.[15]

Panofsky's investigations and ideas emphasise how constructions of (three-dimensional) reality have changed over time, and how the one-eye perspective has only been one method among many. It is nevertheless astonishing how obvious or natural the linear one-eye perspective is regarded today. The lens-based camera image is a key factor affecting the way we see the world today.

My interest in perspective led in the late 1980s to the construction of a truncated Styrofoam pyramid[16] which I then used in video projections of various dimensions. I chose the pyramidal shape, because it reiterates the shape of the light from a projector – the four-sided pyramid can be regarded as a materialisation of the shape of the projection.[17] This process inspired me to experiment with other geometric forms, such as simple, rectangular furniture. They were all included in projections, which at that time always included a moving person.

At the same time I began a set of experiments in which I projected a video, recorded only moments before, onto the same spot where it was recorded. This created a 'spectral' effect, as if the past was returning to remind us of its existence. The Finnish language has no specific word for this, but in French and in English it is known as *revenant*, that which returns, a ghost come back from the grave.[18] The reminder of the past moment provided a new angle onto my ideas concerning the relationship between perspective and painting.

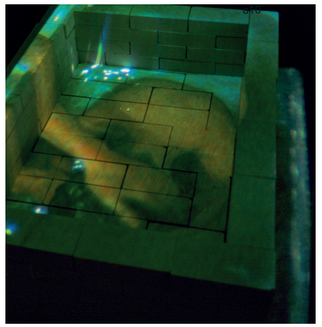
TRICK. GHOST IMAGE. TWO IMAGES. DIVISION. – FROM GEORGES MÉLIÈS TO DAVID LYNCH I have used the ghost image as a device for exploring a number of things, such as minimalism and the invention and adoption of photography and television. Instead of adding, like Sigmar Polke, elements under or over the image, I shot a video of an object and then projected it on the very same object.[19]

Objects and events acquire a symbolic dimension when they are presented as ghost images. The effect is one of the idea

a9



16 Figure (a9) is from my studio, 1989.
17 In working with projections, I discovered a fault in this idea, because the top and the bottom edges of a video projection are always straight.
18 The word *revenant* is used in folk horror stories, for example. A succinct observation by my supervisor, Professor Riikka Stewen.



19 Figure (a10) is from the piece *Kylpy* (*Bath*) (1990). Instead of projecting the image of an object onto the object itself, in *Bath* the video is projected onto a structure made of bricks that resembles an object, in this case the bathtub in the video. Additionally, I have also considered other meanings, such as a building in general, or an institution.

becoming disjointed from its object, acquiring autonomy and new meanings which I as an artist no longer control, and which remain for the viewer to figure out instead.

The purpose of doubling the object is to make it seem deeper and more real, although, paradoxically, it also makes the object unreal and distorted. Yet this small shift gives more room for the imagination. A replication projected onto an object is like the idea of that object and of its many associations.[20]

a11



20 Figure (a11) shows the piece *Object* from 2007. A geometric object is mounted on the wall on top of the 'ghost image object' in the video projection.

a12



21 The French film director and inventor of special effects Georges Méliès developed the first film studio at about the same time as the Lumière brothers carried out their first experiments in the early 1900s. Méliès was the first to use such special effects as double exposure and fades.
22 Two descriptions of Méliès by Paul Gilson (1929) opened up something of the meaning of the ghost image for me:

The promiscuous imagination of Méliès finds what it needs, it touches everything, because it is touched by everything. An event, its caricature, a surprise spectacle in the street, the recollection of a picture, a memory of a walk, images of a lost legend, all these tumble in his mind helter-skelter, inciting his spirit. – In the secret crevices of his mind, true and untrue merge, and so when he takes eggs from a scarf and breaks them on a table, it is not scrambled eggs he makes, but a small doll.

Gilson, Paul. 'Georges Méliès, inventeur'. In La Revue du cinéma, vol. 4, October 15, 1929, p. 4. (Fig. a12).
23 Germaine Dulac was born in Amiens in 1882, and died in Paris in 1942. She was versatile, directing and producing films and writing theoretical texts. Dulac was considered the leader of the impressionistic movement in French cinema, but she also collaborated with Antonin Artaud, and together they made the first surrealist film. According to Eeva Kurki, "Dulac experimented with and extended the expressive range of cinema." Kurki, Eeva. 'Naisten ääniä mykässä elokuvassa', an essay series in Elokuvantaju, TaiK 1995. http://www.taik.fi/elokuvantaju/oppimateriaali/elokuvakulttuuri/artikkelit/kurki_naisten_aania.jsp (Accessed 28 April 2011)
24 The reason for the neglect was an incident, staged by the surrealists, during the premiere of Dulac's *La Coquille et le Clergyman*. The film has been screened seldom since then. Virmaux, Alain & Odette Virmaux. *Antonin Artaud / Germaine Dulac. La Coquille et le Clergyman*. Paris: Éditions Paris Expérimental 2009.
25 I am referring here to the editing technique which is designed to construct a clear storyline. For example, classical Hollywood movies are constructed as a hermetic procession of events.
26 David Lynch was born in Missoula, Montana, USA. His films enjoy a reputation of being both highly personal and surreal. He rose to fame with his films *Eraserhead* (1977) and *Blue Velvet* (1986), and the television series *Twin Peaks* (1990–1991) was subsequently broadcast in many countries. These works made the public more familiar with Lynch's vision. In my view, *Inland Empire* represents the most radical change in his work, and it still has profound effects on filmmaking. The main thematic focus in *Inland Empire* is on the freedom and potential of the mind. The most fascinating thing about the film is this new dimension, its resemblance to painting.
27 I heard this from a friend, the painter Marianna Uutinen, after she had attended a lecture by Lynch in Helsinki. Peter Travers also compares Lynch's method with painting: "[Lynch] treats the screen as a canvas on which he can shape abstract ideas. Lynch's canvases always spill over." Travers, Peter. 'Inland Empire'. *Rolling Stone,* 21 November 2006. http://www.rollingstone.com/movies/reviews/inland-empire-20061121) (Accessed 28 April 2011).
28 The reference here is to the editing technique that seeks to replicate the viewing event that follows a carefully prescribed story. See also note nr. 10.
29 Goldsmith, Leo. 'David Lynch: Free Falling'. *Reverse Shot*, Issue 22, 2007. http://www.reverseshot.com/article/david_lynch (Accessed 28 April 2011).

The French film director and pioneer of cinema Georges Méliès (1861–1938)[21] explored ghost images and other tricks at the turn of the 19th and 20th centuries. In one trick, for example, Méliès shows concretely how a scrambled egg turns into a tiny doll.[22] In my works, the 'tiny doll', the trick, is created in the viewer's mind. If I were to show a trick concretely, like Méliès does, the viewer would not have to think for herself, but would merely observe how the trick is done. In Méliès's day, the trick was expected to be shown, and admittedly his combinations were so fantastic that there was much to wonder about them.

The films of the French film director and theorist Germaine Dulac (1882–1942)[23], a contemporary of Méliès, focused on abstract forms that gave room for emotions and dreams. As Dulac writes in her theoretical texts, the 'integral cinema' she invented was "free of all representational meanings".Dulac's impact on film theory has been considerable, although she was later on largely ignored.[24] In Dulac's film *La Coquille et le Clergyman* (1928) the events do not form a clear continuity. Instead, they consist of separate black-and-white shots of situations in which people are shown in relation to symbolic objects or spaces. The symbolism of the objects is obscure today, a hundred years later, although they might perhaps be interpreted following the psychoanalytical ideas of Sigmund Freud. The mood of the film is intense throughout, and it shows people and objects together in discrete scenes, without embellishment. The narrative framework is almost non-existent.

In contemporary cinema, problems and new situations seldom remain as open and mysterious as in Dulac's film, and the sequence of events is much more predictable.[25] Leaving problems and new situations open and unexplained may not entertain the viewer, but it does make her consider things independently.

The work of the American film director David Lynch (b. 1946) is quite exceptional compared to contemporary mainstream cinema.[26] Lynch has been refining his editing technique so that the results seem increasingly confusing and interesting year by year. The viewer no longer knows what time or whose viewpoint is being shown, as in *Inland Empire* (2006). Regarding his editing technique, Lynch has told that he shut himself up in his studio and edited intuitively as if he were making a painting.[27] Because the editing was done digitally, he was able to have total control over the entire process.

Although Lynch has systematically challenged the classic linearity of cinema[28], compared to *Inland Empire*, his earlier films have plot, narrative and continuity.[29] *Inland Empire* repre-

30 ".. a stubborn refusal to allow the audience's absorption for more than a few seconds, that frequently forces viewers out of the equation." 3/5 Rowin, Joshua M. "Found Highways". *Reverse Shot,* Issue 28, 2009. http://www.reverseshot.com/article/inland_empire (tark. 28.4.2011) and '"Rather than a sequence of events (or cuts), the film is a web without a center, a collection of episodes or scenes, visited or revisited, which may be connected, may be part of the same story, may be happening at the same time, or may not be happening at all." Goldsmith, Leo. 2007, 5/8.

sents a step further. It is in fact said to be the most challenging of his works, because it obstinately refuses to yield to the viewer's desire for readymade answers.[30] The viewer is put in a difficult position, because she is forced to interpret the images in front of her eyes by herself.

In the beginning of the preceding chapter, I described the spectral effect of projection, which resembles the tricks in Méliès's experimental theatre. However, the spatially projected 'spectral trace' has an even earlier precursor: the way in which the drawing frame was used in the Renaissance period for painting and drawing. A two-dimensional picture of a three-dimensional subject was drawn by looking through the frame and tracing the subject's contours. The act of projecting a two-dimensional video image onto a three-dimensional object references the use of the drawing frame, but in reverse: it returns a linear, perspectival camera image onto the object whence it was derived from.[31]

31 This interpretation is linked to the history of vision research. Euclid and Ptolemy believed that vision is accomplished when rays emitted by the eyes meet the object of vision. Descartes believed that an image of the object is created by light rays in the eyes. Both theories involve rays of light that cause an image to appear. In my works, the image is created by projected rays of light.

a13



One intriguing parallel to my work is the opposition or dynamic between two- and three-dimensionality in other artists' work. An artist's decision to switch over from drawing to object assemblies, for example, is a major one. In order to arrive at a clearer idea of this phenomenon, I have examined the views of a few artists regarding such a shift.

The black-and-white paintings entitled *Unidades (n°1 – n°7)* (1958, dimensions 30 cm x 30 cm) by the Brazilian artist Lygia Clark[32] were the last two-dimensional works she ever made (Fig. a13). Painted with black industrial paint, the squares are framed entirely or in part with a white 'space-line' of even width. In some of the squares, the white line bisects the surface from the middle either vertically or horizontally. In keeping with the tenets of the neo-concretists, these works were linked to life, they were not merely aids of meditation on the wall.[33] Clark (1920–1988) wrote: "The space then becomes revealed as a moment of the surrounding space."[34] In 1959, Clarke took the series a step further by introducing protruding elements to the squares. By 1960, the works had developed into entirely three-dimensional objects made of aluminium and hinges. Although the works were still geometrical in shape, the viewer could take them in her hands and twist them into new shapes. The same year Clark wrote: "The spectator no longer projects or identifies himself with the work. He lives the work and, in living out its nature he lives within him".[35] To the end of her life, Clark made works that referenced the viewer's lived experience.[36] Clark's interest in the viewer's experience eventually led to therapeutic work with persons suffering from mental instability.[37]

One of Clark's therapy methods was to have her clients explore an object with their eyes closed, thus creating tactile memories of the object. This induced positive experiences and furthered the client's recovery.[38]

32 Lygia Clark (1920–1988) was a Brazilian neo-concretist painter and installation artist who never hesitated to alter her methods as her ideas evolved throughout her life. Together with Hélio Oiticica, she founded the neo-concretist movement whose programme involved the subversion and renewal of mainstream culture and prevalent philosophy. Clark corresponded throughout her life with many artists and art experts, including Hélio Oiticica and the art critic Guy Brett.
33 Borja-Villel, Manuel J. et al. (ed.). *Lygia Clark*. Barcelona: Fundaciò Antoni Tápies 1997.
34 Ibid., 85, 102.
35 Ibid., 122.
36 The phrase 'viewer's lived experience' refers to the Minimalist way of simplifying or reducing artworks to the extent that the viewer's experience of herself in the act of viewing becomes emphasised, while the works themselves remain merely a part of the process in the viewer. See Michael Fried's "Art and Objecthood" (1967), where Fried compares the work of art to the "silent presence" of another person as the viewer moves in the space. Fried, Michael. *Art and Objecthood: Essays and Reviews*. Chicago: University of Chicago Press 1998, 148–172.
37 Lygia Clark founded an art therapy practice when she returned to Brazil from Paris in 1976. From 1966 she had been developing 'relational objects' (*Objetos relacionais*) which she used for therapeutic purposes. In 1978–1979 Clark continued to practice therapy in Copacabana. In the 'art world' Clark's work with art therapy remained unrecognised, and art galleries and museums mainly exhibited her earlier works. For more information on Clark's therapies, see Suely Rolnik's research. Rolnik, Suely. "The Hybrid of Lygia Clark" In Borja-Villel, Manuel J. et al. (ed.). *Lygia Clark*. Barcelona: Fundació Antoni Tàpies 1998, 341–348.
38 The Brazilian musician, composer and singer Jards Macalé was one of Clark's 'clients' for more than a year within the work (or therapy) project *Structuring the Self*. Afterwards, in 2005, Macalé spoke in an interview about how the method had helped him. The interview is included in a video documentary produced by Suely Rolnik, *Lygia Clark. From Object to Event*, presented at the exhibition *A History of Irritated Material*, Raven Row, London 2010.

The works of the New York based artist Liliana Porter (b. 1941, Argentina)[39] tell strange stories, and they also incorporate real objects on the canvas. Porter's pictorial stories appear to have an impenetrable and closed surface, which makes the objects seem like crumples on the surface. The way the objects are incorporated into the works seems to allude to Porter's presence behind the painted surface. One gets the impression that the artist is extending the object to the viewer while being held prisoner behind the surface (Fig. a14). One particularly interesting piece is the small five-part piece *The Square* from 1973 which consists of photo-etchings or photogravures. The etchings feature a sheet of paper with a small square drawn on it. The square is drawn partly over a hand which enters the picture from above, seeming to be sliding the square onto the surface (Fig. a15). The impression is accomplished by drawing part of the square on the fingers. The trick is simple, yet effective. The picture contains no traces of the pen, camera or the etching tools with which the work was made, yet the viewer can identify with the feelings of creating the picture.

Like Clark and Porter, Eva Hesse (1936–1970)[40] also explored the difference between two- and three-dimensional representation in her work. Hesse's trip to Germany to the region where she was born[41] and the opportunity to work in an old German textile factory in the midst of a profusion of materials inspired her to create works in which two-dimensional representation expands into three dimensions. Hesse fixed objects and strings to the painting support, spread plaster of Paris over them and then painted the result. The palette of her works became reduced over time, with the works ultimately coming to resemble drawings. Later on, the dynamic between string and drawing became a permanent feature of Hesse's work.[42]

Rosalind Krauss has claimed that Hesse's works express a refusal or an inability to let go of the painting (or drawing). In her ambiguous text, Krauss discusses the way Hesse encounters the surface. The encounter leads to a kind of metamorphosis, a disintegration into amorphousness. My interpretation is that Hesse perceives this herself, and hides behind the surface, as it were, yet is prepared to assume a physical form in space.[43]

The output of Mary Kelly (b. 1941)[44] also includes works which examine the difference between two- and three-dimensionality. In *Pecunia* (1989), the two-dimensional seems to reaching out from the wall to achieve three-dimensionality. The form of the work is based on greeting cards, transformed into folded metal sheets containing text and letters. The topic of the texts and letters is the woman's roles as mother, wife, sister and daughter. The work is usually interpreted within the framework of post-feminist theory[45]. However, such an approach leaves many aspects of the work unaccounted for which are crucial for my research. For example, the process of making the work was significant for Kelly. She tells about her intentions regarding the texts in the work:

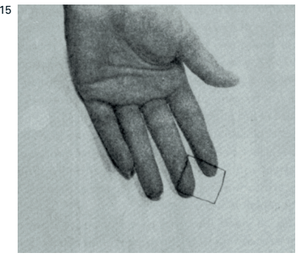
> "What I want is a specific relation between the meaning of the text, its materiality, and the site. You could say I'm interested in the narrative organization of space. Each project negotiates this differently." [46]

39 Born in Buenos Aires, Liliana Porter is a New York based artist who uses dolls, toys and other domestic objects in her work. The art has developed from large drawings into object works and photographs. Figures a14 and a15 show works described in the text. Ramírez, Mari Carmen. 'Illusive Fragments: Liliana Porter's Art of Memory'. In Marysol Nieves (ed.): *Liliana Porter: Fragments of the Journey*. New York: The Bronx Museum of the Arts 1992, 23 (p. 13–39).

a14



a15



40 Eva Hesse was a German-born artist who lived in the United States. Her paintings and later sculptures (or installations) contained organic features that spawned new movements in art – such as feminist art – after the modernist period of the 1960s. Hesse's struggles with painting are linked to the overbearingly modernist atmosphere in New York in the early 1960s (Fig. a16). de Zegher, Catherine. 'Drawing as Binding/Bandage/Bondage: Or Eva Hesse Caught in the Triangle of Process/Content/Materiality'. In Catherine de Zegher (ed.): *Eva Hesse Drawing*. New York: The Drawing Center 2006, 59-116.
41 Hesse's aim was to concentrate on drawing again. She was invited to Germany by the textile manufacturer and art collector Arnhard Scheidt. Ibid. 72.
42 Ibid., 74–75.

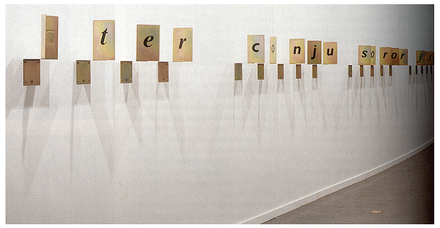
a16



43 "By projecting the pictorial plane into real space, she confronted it with a kind of amorphousness, the threat that a body 'that suffers in being organized in no way at all' lies behind the surface of that mirror seemingly 'pregnant' with its own *Gestalt*." Ibid., 75.
44 Mary Kelly is an American conceptual artist who also works as a teacher and writer. Her works explore cultural identities, in particular the structure of femininity and the power relations in Western capitalism. Kelly's works have theoretical underpinnings referencing the ideas of Sigmund Freud and Jacques Lacan, for example.
45 Margaret Iversen interprets the Kelly's work through Michel Foucault's *History of Sexuality*. According to Foucault, the modern family institution develops and channels sexuality instead of suppressing it. He also notes that family relations constitute the erogenous zone of society. Iversen, Margaret. 'Visualizing the Unconscious: Mary Kelly's Installations'. In Iversen, Margaret, Douglas Crimp & Homi K. Bhabha (ed.). *Mary Kelly*. London: Phaidon 1997, 71 (p. 32-85).
46 'Interview with Klaus Ottmann'. Iversen et al. (ed.) 1997, 140.

47 'Conversation with Griselda Pollock'. Iversen et al. (ed.) 1997, 130.
48 *Pecunia* has a recognisable form based on that of greeting cards. The work needs to be viewed from several distances in order to read both the textual passages and the words made up of individual letters. This kind of a viewing situation often induces the viewer to compare her own body to the dimensions of the work. According to Michael Fried in *Art and Objecthood,* such a situation awakens in the viewer an awareness of herself existing in the same space as the work. The process is one of distancing, which transforms the viewer into a subject and the work into an object. Although the object occupies the focal point of looking, the situation belongs to the viewer.
49 The text in *Pecunia* is a bit like an overlaid projection, because the minimalist form of the work is so disconnected. The text can also be compared to the ghost image discussed earlier (Fig. a17, *Pecunia*).

a17



In a conversation with Griselda Pollock, Kelly talks about the many levels in *Pecunia* and their status in the process of making the work.[47] The process is compared to the way thoughts are articulated from chaos into understandable speech. *Pecunia* can be seen as the artist's speech which protrudes from the wall, with the speaker herself located within the surface of the wall.

Although Kelly explores cultural identity in *Pecunia* as well as her other works, *Pecunia* satisfies all the criteria for minimalism presented by Michael Fried. These include repetition, continuity and objecthood as seen in the works of Donald Judd in particular. The presence of the work also refers to the tradition of minimalism. For the subject (the viewer) the work is an indifferent object on the wall or floor, which Fried compares to the silent presence of another person.[48] In terms of its form, *Pecunia* does indeed correspond to the silently present person mentioned by Fried, but Kelly is also making a social comment with it.

In *Pecunia*, Kelly moves away from Fried's idea of the 'silent presence of another person' towards mute expressiveness, towards the desire to say things which manifests as potential, emergent speech. Kelly's way of combining minimalist elements with texts on feminine identity is disconcerting, but also understandable, if we consider the text to be a kind of image projected onto a minimalist form[49]. *Pecunia* is thus also a comment on minimalism.

In the works of Clark, Porter, Hesse and Kelly discussed above, the transmutation of two-dimensionality into three-dimensionality occurs in relation to the artist's frame of mind during the process of making the work. The two-dimensional surface has evidently been insufficient for the artist, who has added to the works projections based on sensory experiences, mental crises or the need to express things verbally. Thus the works break loose from the surface as the artist's identity is in crisis or a state of transformation.

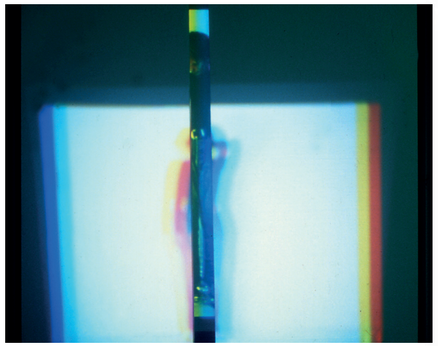
In my case, the process of detaching the medium of expression from two-dimensional presentation, from the painting and its frame, began with a longing and desire to create something that was missing. My practice had to break loose from the surface and take a new direction to produce something tangible and three-dimensional. I remember my desire to bathe in a mass of colour, and attempts to run into a video landscape projected on the wall.[50] I resolved my longing with the video *Mami* in which I interviewed my mother about her childhood memories. This video became part of several installations.[51]

When I projected an image of myself doing ordinary things onto objects or furniture, I became an image and a 'drawing' on the surface of a physical shape. I was a ghost from a past moment, and became part of a pictorial history. Loss, longing and relinquishment are important themes for me, both mentally and visually. The merging of the mind with visuality involves an anthropomorphic dimension, an actualisation of form, and an illusory bodily aspect, particularly in the intermediate situation between two- and three-dimensionality.[52]

My studio is like a white cube[53], which I feel a need to fill and finally show to others what I have accomplished there. Sparsity and the clarity entailed by sparsity are both characteristics of minimalism. For me, minimalism is a way of expressing things

50 The idea of bathing in a mass of colour could not be realised because of the difficulty of acquiring the necessary material, as the only option seemed to be the coloured substance used in circus clown acts in. The video landscape was directly linked to my longing for my boyfriend, who was living abroad. In my desire to meet him, I wanted to run to another place, into the video image on my studio wall.
51 *Mami,* 1991, video, 3.5 min. Young Artists' Exhibition, Kunsthalle Helsinki, 1991. *Mami,* 1991, situation sculpture consisting of two videos (20 min. and 7 min.), a space constructed of plastic membrane, a kitchen ladder and video equipment. Galleria Pieni Agora, Helsinki 1991; *Lumen 10,* Retretti, Punkaharju 1992; *Containers,* Copenhagen 1996.

a18



52 A picture of the work *Seisova (or Styrox)* (*Standing / Styrofoam,* 1990) (a18).
53 My works are descendants of minimalism, minimalism might be said to be tattooed on them. Conceptual art and installation art, which emerged after minimalism, have both had a decisive impact on my work.

in a sparse or reduced way: it is like a line or a tool for drawing schematics on paper. I experience a strange feeling when I write about minimalism, as if it were a friend or some domestic, familiar thing. Minimalism is easy, it is merely a form. No wonder Michael Fried was carried away when he was writing *Art and Objecthood.*

Minimalism emphasises the viewer's position, wherein her reactions cannot be controlled or anticipated.[54] For me, a minimalist work is like a book, and its components like the individual words. The element in my works which corresponds to the book is the space, and the individual elements – moving images, sounds, stands, devices, mirrors or transparent fabrics – are the words.

The most important concept in my research, situation sculpture, is built of events. The sequence is as follows: The process begins with my own personal situation, which I explore and record in notes that will be presented in an installation. The placement of these notes serves as the starting point for a process of sculpting, which is a combination of observation and physical action, akin to shaping clay or carving wood. The result of conventional sculpture is an object, whereas in my work every observation produces a separate part or object. Encountering such a sculpture, the viewer is presented with multiple parts (which are also parts of my situation), not just a single object. The viewer observes my past situation, which she can identify with, but her presence also creates a new situation. A situation sculpture thus consists of at least two situations, and its trajectory is from my situation through notes[55] to the viewer's situation.

54 All works of art give rise to events in the viewer's mind, but in minimalist art the viewer's role is more pronounced. This fact has had many repercussions in the development and interpretation of visual art ever since the advent of minimalism.
55 The first reference to notes is in Chapter 2.1, Conflict. I will return to the definition of situation sculpture later.

56 'Cézanne's Doubt', in Merleau-Ponty, *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting.* Ed. Galen A. Johnson. Evanston: Northwestern UP, 1993, 59–75).
57 Ibid. 67, 63.

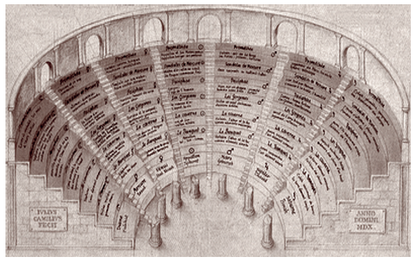
The act of note-taking resembles the conventional process of painting. There are parallels with, for example, Maurice Merleau-Ponty's description of the painting process of Paul Cézanne, which manifests a distinction between subject and object, the senses and the intellect.[56] Cézanne studied his subject with all possible methods, including maps and walking. Yet when he painted, he forgot all his preparations and observed his subject spontaneously, holistically and primitively, which meant that he also had to abandon classical linear perspective. The fact that Cézanne relinquished classical perspective in his paintings suggests to me that it stemmed from the distinctness of every observation and note from other observations. Between the moment of observation and of note-writing there is always movement – some movement of the head, or eyes or hands. As a result, the canvas became filled without the traditional perspectival or pictorial order. Cézanne himself described the process: "The landscape thinks itself in me, and I am its consciousness". To the question, if not nature and art are different, he replied: "I want to make them the same. Art is a personal apperception." [57]

The manner of combining and ordering observations is the most personal aspect in the process of making my works. The combination of observations enables me to communicate new forms of thinking to the viewer.

THE SPACE OF MEMORY. CAMILLO'S THEATRE OF MEMORY AND THE VIEWER One of the most important goals of the study of cognition has for centuries been how to exploit the functions of the mind. One offshoot of this was the development of mnemonic techniques.

58 Aurasmaa, Anne. *Salomonin talo* (*'The House of Solomon'*). Helsinki: Yliopistopaino 2002, 217–239.
59 Architectural mnemonics use a person, a building, a city or a small province as an aid to memory. Ibid. 223.

a19



60 Giulio 'Delminio' Camillo was an Italian humanist scholar and philosopher who also worked as a teacher. Camillo was known for his utopian theatre of knowledge, or memory, which is considered a precursor of the modern encyclopaedia. Figure (a19) is a drawing of the theatre of memory. In a letter to Erasmus of Rotterdam, Viglius describes Camillo's theatre:

> The work is of wood, marked with many images, and full of little boxes; there are various orders and grades in it. He gives a place to each individual figure and ornament, and he showed me such a mass of papers that, though I always heard that Cicero was the fountain of richest eloquence, scarcely would I have that one author could contain so much or that so many volumes could be pieced together out of his writings... He calls this theater of his by many names, saying now that it is a built or constructed mind and soul, and now that it is a windowed one. He pretends that all things that the human mind can conceive and which we cannot see with the corporeal eye, after being collected together by diligent meditation, may be expressed by certain corporeal signs in such a way that the beholder may at once perceived with his eyes everything that is otherwise hidden in the depths of the human mind.

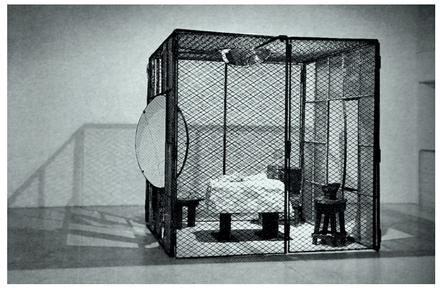
Yates, Frances A. *The Art of Memory.* Chicago: The University of Chicago Press 1966, 131–132.
61 Harrison Weir, Emily. 'A Model Scholar: Art Historian Bettina Bergmann Makes Reconstructions of Things Past.' *Vista,* Summer 1997. http://www.mtholyoke.edu/offices/comm/vista/9706/3.html (Accessed 21 Aug 2011).
62 Ibid.

These techniques incorporate spatial features which are relevant to the present research. According to the Finnish art historian Anne Aurasmaa, mnemonic techniques[58] were devised as an aid to oratory in an age when speaking was considered an important art. The most important architectural technique[59] was based on two factors: the use of an imaginary space, and the ability of emotions to amplify memories. Aurasmaa describes how "according to *Ad Herennium*, this spatial-pictorial memory was based on a succession of calm and well-lit spaces of suitable size at regular intervals, with one visual motif to be remembered placed against each background." There were also rules on how to position the images: the distance between memories was important for recall. The distance had an impact on both the inner and the outer eye. Should the images merge into one another, this would prevent the actualisation of the all-important mental series of spaces, where each thing arises at the proper moment to support the linear thinking required of the oratory.

Giulio Camillo (ca. 1480–1544)[60] developed the mnemonic technique in a more three-dimensional direction and towards freer contemplation. To this end he designed a theatre of memory, the main purpose of which no longer was the recollection of words, but the production of ideas or visions. Because the theatre of memory would have become too big, Camillo first designed a scale model that could accommodate one person at a time. The theatre as a whole was conceived of as an image of the universe, and the finished version would have encompassed all knowledge. In a place that resembled an auditorium, Camillo placed sculptures and text boxes. In the final version these would have been replaced by rooms decorated with references to the contents of other rooms further on. Each theme comprised an architectural whole and constituted a small world of its own. The deeper one entered the theatre, the more detailed knowledge would one receive. The finished one-person prototype awakened interest among enlightened audiences all over Europe, and people travelled to see the scale model. They wanted to compare the spaces, objects and their ordering with their own knowledge, and to contemplate the new order of the universe in which the viewer herself was present both physically and mentally.

In an article[61], art historian Bettina Bergmann makes interesting observations on the relationship between space, memory and scale models. Bergmann wanted to know what it had felt like to live in the Roman empire. She achieved this sensation when she was visiting the house of Jason in Pompeii which was buried by a volcanic eruption in 79 AD. In the house, Bergmann began imagining what the painted panels on the faded walls had looked like originally. After the visit, Bergmann decided to construct a model of the interior that would be based on the descriptions of people who had visited the house, whether ancient or modern, and whether they were based on archaeological reports or Bergmann's own knowledge of Roman life. One of the things Bergmann discovered was that the pictures on the walls of the banqueting room were arranged so that they could be "viewed best from the low angle guests had while reclining of dining couches". Depicting historical events, the images on the walls were not merely ornaments, but intended to stimulate thinking visually.[62] Bergmann's work with models reveals many things that are relevant to the present research. The most important is the way Bergmann identifies with the Roman world and ancient spatial arrangements. These arrangements have a relevance to the mental events I explored when I was studying mnemonic techniques and Camillo's theatre.

a20



63 Louise Bourgeois had a long career as an artist. Her output consists of paintings, sculptures and installations. Just as in the case of Lygia Clark, the shape of Bourgeois' works changed over time. Bourgeois is also considered a feminist artist, just like Eva Hesse and Mary Kelly._
64 This observation is based on my visit to Bourgeois' retrospective exhibition in Tate Modern in London in 2008.
65 Coxon, Ann. *Louise Bourgeois.* London: Tate Publishing 2010.
66 This is an excerpt from a video documentary I saw at Tate Modern in London in conjunction with a retrospective of Bourgeois's work. In the documentary, Bourgeois was shown sitting in a cell, looking at her mementoes. Her eyes moved from one object to the next, her hands touching them. At the same time, she spoke in a soft, dreamy voice about her past, recalling events and situations, immersed in another world. Bourgeois's cells can even be regarded as "theatres of memories of disturbing things" as Jyrki Siukonen observed in a conversation in December 2010.

THE ORDER OF OBJECTS. LOUISE BOURGEOIS The order in which objects occupy space has an effect on the viewer. Order plays an essential part in the works of the artists discussed above; one might even say that order is an artistic device for them. Mary Kelly spoke about narrative order in space, Liliana Porter ordered parts into a continuum on paper, and Lygia Clark gave the work physically to be ordered by the viewer. Sigmar Polke poured the imagery of his mind onto a web-like order on paper, and Paul Cézanne combined his body and his mind in the process of painting, creating a primitive order disconnected from perspective. I will next discuss works on the theme of 'cell' by the French artist Louise Bourgeois (1911–2010)[63]. The works highlight in interesting ways the relationships between the mind and objects.

Louise Bourgeois's early output includes both individual works and organic pieces consisting of several parts. What connects the early installations and later cell works (Fig. a20) is that their parts stand in specific relationships to each other.[64] In 1980, Bourgeois got a large space in a former textile factory to use as a studio. The space enabled her to create larger works of a new type – cells. The cells reflected her psychological state, and are considered her most autobiographical works.[65] The objects in the cells had personal significance for Bourgeois, because she used them to process the past and get rid of disturbing memories.[66] Bourgeois placed the objects in the cells precisely as she remembered them; the intervals between the objects were not too long to stop the process of remembering. Thus the works communicate the event or the rhythm of remembering. The object of the viewer's recall, however, cannot be Bourgeois' memories, but are the viewer's own memories.

THE ORGANISATION OF DREAMS When I attend speeches, lectures or read an inspiring text, I often see shapes in them. The mind of the speaker, lecturer or writer has created forms that can be presented through successive thoughts. The formation of words is automatic. When words and thoughts come together in an original world the boundaries of which can be measured and studied, we are dealing with a theory. The theories of philosophers can be presented in the form of diagrams. For instance, the dialectic in the theories of G. W. F. Hegel can be represented by a spiral.[67] The thoughts of Jacques Lacan are often expressed using letters and arrows. The division of knowledge presented by René Descartes can be illustrated with a tree of knowledge. Many people regard Theodor Adorno's conception of art as windowless and solid like an egg.[68]

The metaphors of Martin Heidegger remind me of abysses, mountains and otherworldly temples. When I attend a lecture on philosophy, subconscious visual writing and images often appear in my note. The lecturer's words inspire me to invent new patterns, new visual insights. Such moments seem to me utterly important, as if I had discovered a treasure. Often these visual insights linger on in my mind for such a long time that they enable me to create a material construction based on them. Visual insights can also arise in the intermediate state between sleep and wakefulness. Note-taking in such a situation is difficult, but rewarding, although it can be difficult to trust the notes, because one's memory and

67 In the Hegelian dialectic, progress takes place in an upward spiral. Laura Werner, lecture on Hegel. Finnish Academy of Fine Arts, 14 February 2007.
68 Arto Kuorikoski, lecture at the Finnish Academy of Fine Arts, 17 March 2006.

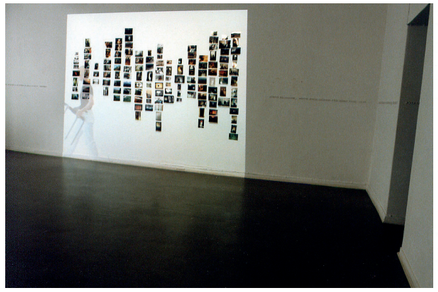
mind seem to be in a state where insights and ideas are difficult to observe with precision. Memories may blend into the chaos of dreams, which seems to be in a state of perpetual motion.

I explored the relationship of dreams or ideas to spatial structures in an extensive exhibition held in Helsinki in 1997.[69] The venue consisted of five rectangular rooms of different sizes. I placed my works in them depending on the work's size and the need for blackout. In between the works, starting at the entrance, I mounted texts. The letters were made of plaster using a cast. They were one and a half centimetres tall and about a half a centimetre thick. The typeface was as neutral and plain as possible, the texts were mounted at eye level throughout. The technique was laborious, and the content of the texts obscure and understandable only in part. The texts were based on my notes of a dream. The illogical nature of the dream motifs and descriptions was obvious, allowing viewers to make random combinations of them. The illogicality of the dream, mediated by the text, served as a prologue or a guide on how I wanted the audience to approach the exhibition. The documentation of the exhibition was difficult to accomplish sensibly. The constant variation of lighting conditions and viewing distances made it virtually impossible to record the exhibition on video. If I had just taken photographs, the details would have appeared very clear. However, they would have conveyed nothing of what it felt like to read texts and encounter the works between the texts, to take a few steps back and continue reading texts again. I decided to take a chance and use video for the documentation, tracing with the camera the texts from one gallery to the next. In the video, the works in between the texts appear as splashes of light, and cannot be seen clearly. I then took an overview shot of each room so that the works with their projections are seen clearly in the video.

The variation in the viewing distances and the amount of light, as well as the use of the moving image, are all recurring features in my work. They also make an easy and logical documentation of the works well nigh impossible. The dream texts in the work described above nevertheless made the video documentation feasible. It connected the illogical and visual light phenomena to the rest of the material.

In this exhibition, I combined spectral projections with real space, photographs and texts. The method involved the interrelation between two- and three-dimensionality. I will next compare that relation to various other oppositions: in the exhibition at Galerie Artek in 1997, such oppositions included movement vs. stopping, thought vs. matter, emotions vs. knowledge, and imagined things vs. reality.

A dream is not real. Yet, upon waking up, it may seem that the dream as an experience is comparable to real-world experiences. Similarly, a work of art is not part of our real everyday life, because the experience of it belongs in the realm of the mind. Could my aim have been to liberate the experience of the work, to move away from the interpretation of theoretical contexts through dream texts towards the realm of the imagination? If my aim was to compare the experience of the work to the experience of a dream, what was the role of three-dimensionality in that? The shape of a dream is



a21



a22

69 Galerie Artek, Helsinki 1997 (Figures a21, a22 and a23).

difficult to describe, but at least for me dreams are three- rather than two-dimensional. The dream text in the Galerie Artek exhibition was a relief, not a Letraset text on the wall; it had a definite three-dimensional form. A dream can be thought of as three-dimensional reality which occurs in the mind. By placing a dream text and a video work in the same space, I wanted to give the viewer the experience of an area that lies between dream and reality.

The artist Lauri Anttila has told about Canadian Indians who make decisions, such as embarking on a boat journey, only after sleeping on it.[70] Some people want to put on their 'thinking cap' when they contemplate some matter. Usually things are mulled over longer than just overnight, sometimes even for months. This allows the mind to wander freely on the issue. Sleep is a kind of private period or space of deliberation. I would like my works to embody some of the aspects of personal memories or sleep. I hope that my way of arranging my works in space succeeds in creating an irrational order that inspires viewers to consider their own subconscious order.



a23

70 Conversation with professor, artist Lauri Anttila in 1998.

IDENTIFICATION. LANDSCAPE: WALKER, CONSTABLE, CHATWIN

My interest in the workings of the mind has led me to some rather unexpected things. Georges Méliès's conjuring tricks (as his theatrical performances were known) and the magicians and miracle-workers in Sigmar Polke's works touch upon a story by Alice Walker[71] which made a great impression on me. Walker's book *The Temple of My Familiar* (1989) contains a fictitious story of a black American woman who in the quest for her own identity identifies with various historical events. For instance, coming across a stream in a forest, she knows that two boys have played with their toy boats at that very place. She is capable of identifying with very specific details, and above all she experiences the same feelings that people had in those places. She believes in her ability to the extent that she gives public lectures on the conditions of slaves brought from Africa. One of the sources of her lectures are visions produced by her psychic abilities.

Walker's story contains a fascinating idea. Would it be possible to use identification to gain new visions and knowledge that would otherwise remain inaccessible: either unrecorded knowledge or even knowledge that no one has realised exists?

71 Alice Walker (b. 1944, Georgia, USA) uses "her own personal experiences as a vibrant background in her novels: poverty in the South, woman's position, the rights of the black are among her themes". The description is from the back cover of the Finnish edition of her novel *Meridian* (1976). Walker's most famous novel is *The Colour Purple* (1982). *The Temple of My Familiar* was published seven years later in 1989.

Identifying myself with visions, inserting myself into them and discovering new thoughts and visions, these are all among the starting points of my work. For example, identification is the starting point of *Transparent*, which is the central work for this research.[72] Identification was the starting point also in *Landscape*[73]. In it, the identification involved several artworks, pictures or stories I had read; I will return to these later. The frame in *Landscape* has an almost identical geometric shape as those in my earlier works, a truncated four-sided pyramid that replicates the light cone of projection. The frame is covered in white canvas[74] with a printed picture on the front. The frame is hung on the wall so that the front-projected video can be seen through the canvas on the inside of the frame, and also on the front as part of the printed image.

72 In addition to the views in *Transparent*, the theme of identification is also addressed in the conversation in one of the videos in the work.



a24

73 The *Landscape* installation (1992) consists of a video and a steel frame mounted on the wall, with a reproduction of a painting by Constable in front, printed on canvas. *Timespace* exhibition, Nordic Art Center, Helsinki 1992 (Fig. a24). The picture also shows that, unlike many other works of mine, this piece is almost cubical.

74 Canvas, or cotton duck, is used in needlepoint, which usually employs threads of different colour. It is a stiff gauze-like cloth with an even weave. In needlepoint, the canvas is covered entirely with thread. Needlepoint was quite popular in Finland in the 1950s, the motifs including animals and landscapes as well as reproductions of famous artworks.

a25



a26



The picture on the front is a painting of a woman carrying a burden by John Constable[75] (1776–1837). The painting is dark, the woman has turned her back on the viewer, and her figure is quite small compared to the landscape. The landscape includes a small pond, some sky and a clearing in the forest towards which the woman seems to be walking. The original painting, too, was probably small[76], since Constable was in the habit of painting while wandering in the area surrounding his home.[77] I found a reproduction of the painting when I was in Australia to explore the theme of being alone in a landscape. I also found another painting where the figure is alone: *The Lost Child* (Fig. a26) by the Australian painter Frederick McCubbin (1855–1917)[78]. The relative size of the person to the landscape in that painting was not suitable for my own work, but the picture nevertheless had an effect on my own piece. I had recently read *The Songlines* by Bruce Chatwin[79] which contains the story of a German girl who makes a tragic decision that involves the conflict between European culture and the culture of the Australian Aborigines. She deliberately loses herself in the Australian desert, dies and becomes part of the landscape and nature.

75 John Constable is, along with John M. William Turner, one of the most famous romantic landscape painters in England.
76 I found the picture of the painting (a25) in an exhibition catalogue in a library in Australia in 1992.
77 Constable was famous for his attachment to his mother, wife and the people in his native region. Bailey, Anthony. *John Constable: A Kingdom of His Own*. London: Vintage 2007.
78 The Australian artist Frederick McCubbin painted scenes from Australian bushlife. He belonged to the Heidelberg school which practised *en plein air* painting and followed the impressionist tradition.
79 Bruce Chatwin (1940–1989) was an English travel writer, journalist and art expert. He published the novel *The Songlines* in 1987. Chatwin's most famous work was *In Patagonia* from 1977.

My personal object of identification was my 'lost' mother, who liked picking berries in the forest and, in particular, losing sight of the others. Later on, I looked at some photographs of my mother's trip to Karelia, taking former war refugees back home to see familiar places after fifty years. The pictures show my mother lost in thought, her back to the camera, staring into the bushes, perhaps moving some branches aside with her hand. Judging by her pose, she is lost in thought; partly in the past, partly in the present. Perhaps she is disappointed, perhaps she is saying farewell to pleasant childhood memories, perhaps she is lost in her own past as a refugee and other war-time memories.

One of the starting points of *Landscape* was identification with these lost persons. Identification with the wandered is presented literally in the video which shows me walking, dwarfed by gigantic eucalyptus trees.

The walking video is projected through Constable's painting so that in the end I finally reach the safety of my minimalist cube, which is how I view the space within the structural frame in the work.[80] Inside the cube, I walk the same path as when I walked as a 'ghost' over the painting. The work has two images of myself; I am in two places at once; there are two of me. I am shown simultaneously inside an old, historical painting and inside a minimalist cube; I am on the surface of the work, trying to walk in the steps of the person in the painting, and I am simultaneously alone inside the empty cube. I am exploring a mysterious new conflict: I am travelling away from a state of being lost, I have entered a cube, I am behind or inside the painting. Because *Landscape* contains two landscape views with a human figure walking in them, we may ask: which one draws the viewer's attention? Does the viewer too find herself between two pictures, is she lost, or does she find herself in a new, 'intermediary' situation? Perhaps she too will identify with the scenes and recall moments when she walked in a landscape, simultaneously physical and imagined, and discovers a new place. *Transparent* also places the viewer in a new kind of space, an intermediary situation, although that place is much more complex

a27



a28

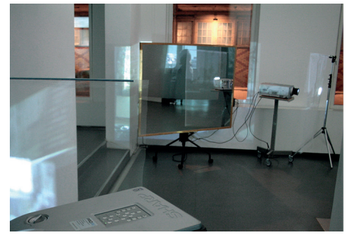


80 Figures (a27 and a28) show details of *Landscape*, 1992.

than the one in *Landscape*. In *Transparent*, the exhibition venue as a whole functions like the frame in *Landscape*. In *Transparent*, the viewer is inside the work not only through her gaze, but physically as well. And instead of there being just one painting and its frame, through which to enter a different, illusionary state – as in a perspective painting – the viewer finds herself already inside the space.

When *Transparent* is viewed in a physical space, there are many picture frames as well. In addition to them, the projected video images give many clues for viewing: they contain a frame, a window and the view that opens from it.[81]

a29



81 *Transparent* at Gallery Sculptor, 2009–2010 (Fig. a29).

82 "For one thing, that remark tends to open up a rift between the nature of video and that of the other visual arts. Because that statement describes a psychological rather than a physical condition; and while we are accustomed to thinking of psychological states as the possible subject of works of art, we do not think of psychology as constituting their medium." Krauss, Rosalind. "Video: The Aesthetics of Narcissism". *October*, Vol. 1, Spring 1976, 51–52 (pp. 50–64).

a30



83 "Pointing at my own image on the video monitor: my attempt is to keep my finger constantly in the center of the screen – I keep narrowing my focus into my finger. The result the TV image turns the activity around: a pointing away from myself, at an outside viewer." Vito Acconci. "Body as Place – Moving in on Myself, Performing Myself". *Avalanche* 6 (Fall 1972). Video Data Bank. http://www.vdb.org/smackn.acgi$tapedetail?CENTERS (Accessed 10 Nov 2010, Fig. a30).
84 "In order for us to come back to a more dialectical view of the analytic experience," Lacan writes, "I would say that the analysis consists precisely in distinguishing the person lying on the analyst's couch from the person who is speaking. With the person listening [the analyst], that makes three persons present in the analytical situation, among whom it is the rule that the question... be put: Where is the *moi* of the subject?" Krauss 1976, 58.
85 Ibid., 58.

In her essay 'Video: The Aesthetics of Narcissism' (1976), Rosalind Krauss presents that while we are accustomed to considering psychological states as possible subjects of works of art, we do not consider psychology as a possible structural principle of an artistic medium.[82]

Using psychological states as a structural device in art can be seen in Vito Acconci's work *Centers* (1971), which according to Krauss takes narcissism as its medium. In the video, Acconci uses the monitor as a mirror, pointing his forefinger at its centre, creating thus a sustained and repetitious event, "a line of sight that begins at Acconci's plane of vision and ends at the eyes of his projected double". Krauss maintains that when the artist videos himself pointing his finger at the monitor, he occupies two positions simultaneously. This configuration is very easy to accomplish with a video camera on a tripod: all you need to do is to switch on the recording and place yourself in front of the camera at a predetermined spot, or you can ask someone else to press the record button for you.

When the work is recorded, the artist looks at her image in the monitor, and this is when the 'tautology' described by Krauss occurs. When Acconci's video is shown in a gallery in a monitor, as was the case originally[83], there is a risk that the video remains a documentary of the event, and identification with Acconci does not happen. Krauss does not construct her view of video art exclusively on simple identification, but on a complex mental event. Video as a psychological state corresponds to Jacques Lacan's 'therapeutic transaction'.[84] It is a void created by the silence of the analyst. Into this void the analysand projects his monologue, which Lacan calls "the monumental construct of his narcissism." The listener is silent, and What the patient comes to see is that this 'self' of his is a projected object, and that his frustration is due to his own capture by his object with which he can never really coincide. Further, this 'statue' which he has made and in which he believes is the basis for his 'static state,' for the constantly 'renewed status of his alienation.' Narcissism is characterized, then, as the unchanging condition of a perpetual frustration.[85]

In psychoanalysis, "the patient disengages from the 'statue' of his reflected self, and [...] rediscovers the real time of his own history." Krauss then compares psychoanalysis with modernism, and ends with the situation of the video work:

If psychoanalysis understands that the patient is engaged in a recovery of his being in terms of its real history, modernism has understood that the artist locates his own expressiveness through

a discovery of the objective conditions of his medium and their history. That is, the very possibilities of finding his subjectivity necessitate that the artist recognize the material and historical independence of an external object (or medium).

In distinction to this, the feedback coil of video seems to be the instrument of a double repression: for through it consciousness of temporality and of separation between subject and object are simultaneously submerged. The result of this submergence is, for the maker and the viewer of most video-art, a kind of weightless fall through the suspended space of narcissism.[86]

Acconci's work expresses the submerging of subject and object using the new medium of the 1970s, but it is also possible that narcissism has always been present in art. The merging of subject and object in Cézanne's painting process and the constant repetition of that process is a good example of this.

Krauss writes how a new kind of field appears in Robert Rauschenberg's art in the 1960s. "His [Rauschenberg's] work, in bringing together groupings of real objects and found images and suspending them within the static matrix of a pictorial field, attempts to convert that field into something we could call the plane of memory. In so doing, the static pictorial field is both psychologized and temporally distended." This implies an alternative relationship between the work and the viewer. Rauschenberg "has had recourse to the value of time: to the time it takes to read a text, or a painting, to rehearse the activity of cognitive differentiation that that entails[...]" [87]

Krauss also writes about videos which make use of mirrors and projections. These include Peter Campus's pieces *mem* and *dor* (1974). They contain a psychologistic strategy – such as a narcissistic circuit – which Campus uses to examine "the general conditions of pictorialism in relation to its viewers". In *mem*, Campus projects onto a wall a live video image of the viewer which the viewer herself perceives when moving in the space.[88]

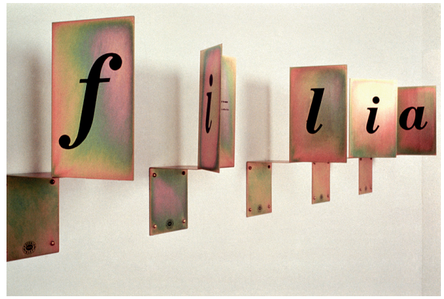
The viewer is led into a kind of game in which she searches for a place where she would both be captured by the camera and be able to see her own image on the wall. However, the work is configured so that the viewer is never able to see herself properly. According to Krauss, Campus's work represents forceful criticism of the narcissism of video art. This is a keen observation, because *mem* involves an attempt to encounter one's projected self. Placed in the framework of the psychoanalytical situation as described by Lacan, the artist in *mem* would correspond to the silent analyst who observes how the viewer (analysand) handles the situation of reconstructing the self. By contrast, the narcissistic circuit in Vito Acconci's *Centers* is an event only in the production phase of the work, because when the viewer sees Acconci in the monitor pointing to the centre of the screen, she merely watches a video in which someone points at her. Most likely she will only experience the irony of the video's self-reflexivity from an outsider perspective, watching it from a distance without being moved by it. Campus's work, on the other hand, is more clearly attuned to the viewer's psychological situation. It seemed easy for Krauss to discuss the narcissistic circuit in 1976, but now, after decades have passed and when nearly all of us have played with a video camera at some point, Acconci's work seems more like introspection undertaken in relation to the rectangular form of the monitor.

86 Ibid., 58–59.
87 Ibid, 62. My aim here, as before, is to compare spatial visual presentation with the theatre of memory.
88 Figure (a31) is from Campus's *mem*.

a31



a32



89 Adams, Parveen. *The Emptiness of the Image: Psychoanalysis and Sexual Differences*. London: Routledge 1996, 70–89. Mary Kelly, *Interim*, Part II: *Pecunia* (1989, detail, Filia), silk screen on galvanised steel, three units out of 20, each 40 x 16 x 29 cm, Vancouver Art Gallery (Fig. a32).
90 Morse's space-in-between is "a crucial element [...] the actual construction of a passage for bodies or figures in space and time. Indeed, I would argue, the part that collapses whenever the installation isn't installed is the art." 'Video Installation Art: The Body, the Image and the Space-in-Between'. In Doug Hall & Sally Jo Fifer (ed.): *Illuminating Video: An Essential Guide to Video Art*. New York: Aperture 1990, 150–169.
91 I see the narrative somewhat more broadly: narrative is an idea, formed in the viewer's mind, which consists of many different things. It references the viewer's personal feelings, experiences and memories in relation to the physical totality of the space in question. If something is installed in the space, the viewer is affected by all its details as well as by other viewers sharing the space.
92 Maeve Connolly writes about gallery films: "In recent years, critical attention seems to have focused on the 'gallery film' as a distinct area of moving image practice, one with a particular debt to experimental film." Connolly, Maeve. *The Place of Artists' Cinema*. Bristol: Intellect 2009, 19.

In 1996, Parveen Adams wrote about Mary Kelly's *Interim*, interpreting it through Lacan's idea of therapeutic transaction. She also analysed Kelly's *Pecunia*, discussed above.[89] According to Adams, when the viewer encounters *Pecunia*, there is a blind moment when the artist's position corresponds to the psychoanalyst's silence in therapy. Adams draws a parallel between Kelly's work and psychotherapy: the work can have a healing effect, because it can help the subject rediscover her own historical time, as discussed above. However, this discovery occurs freely in the viewer's own time and experience, as when she views Campus's video. Thus Campus and Kelly can both be seen to assume a therapeutic position relative to the viewer.

The psychological structure of video works outlined by Rosalind Krauss is close to the 'intermediary situation' in my work. This intermediary situation differs from the 'space-in-between' described by Margaret Morse in 1992 in that, instead of art history, Morse's idea is based on film and television research. Morse distinguishes installation from drama in that instead of identification, installation is based on physicality. Physicality here refers to the viewer's freedom to choose her movements within the video installation.[90] The viewer's trajectory becomes a variable narrative which is constructed as she moves within the installation. What I find puzzling is that Morse admits the emergence of a narrative through the viewer's movements, but not of identification. For Morse it is a given that the viewer combines the elements of the installation into a narrative structure, into a kind of storyline, which she then follows passively, although in motion. If that is the case, a video installation could just as well be called a film spread out spatially into a three-dimensional presentation.[91] It is interesting that many contemporary artists seek with their installations to have exactly the kind of effect on the viewer as Morse describes; indeed, such works are often called *gallery films*.[92]

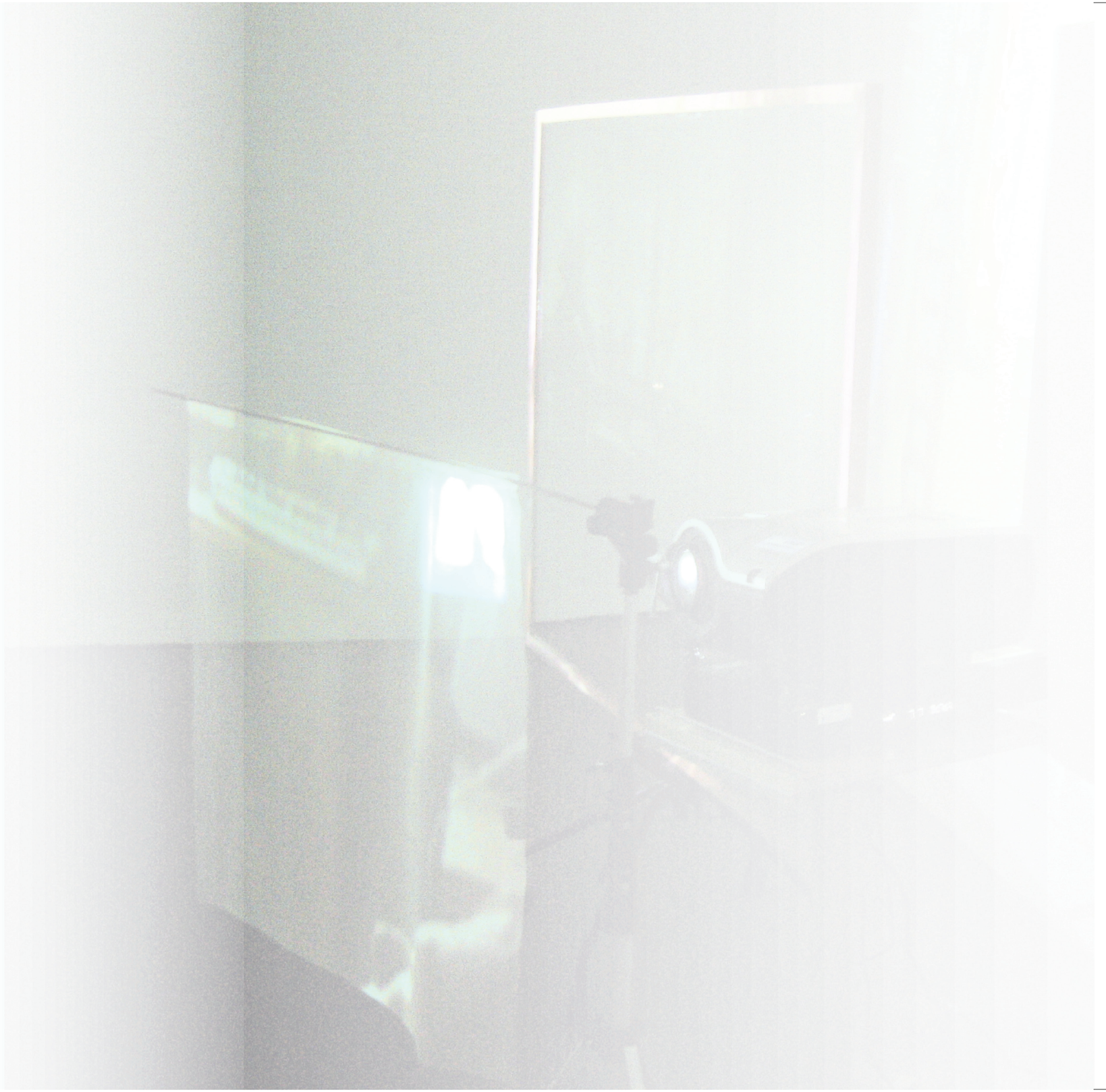
My own works stand in a closer relationship to art history, particularly the history of visual art and painting, than to film or television. Yet situation sculptures do have something in common with Margaret Morse's space-in-between in that my works are also experienced through movement in space. Another important element in them is visual identification, as I have shown in connection with *Landscape*.[93] There are many points of identification in my works already during production, and when the viewer encounters the work, identification is possible at least with the persons in the images and their situations. But what is the identification like when its origin is the physical structure of the work and its placement in the space?

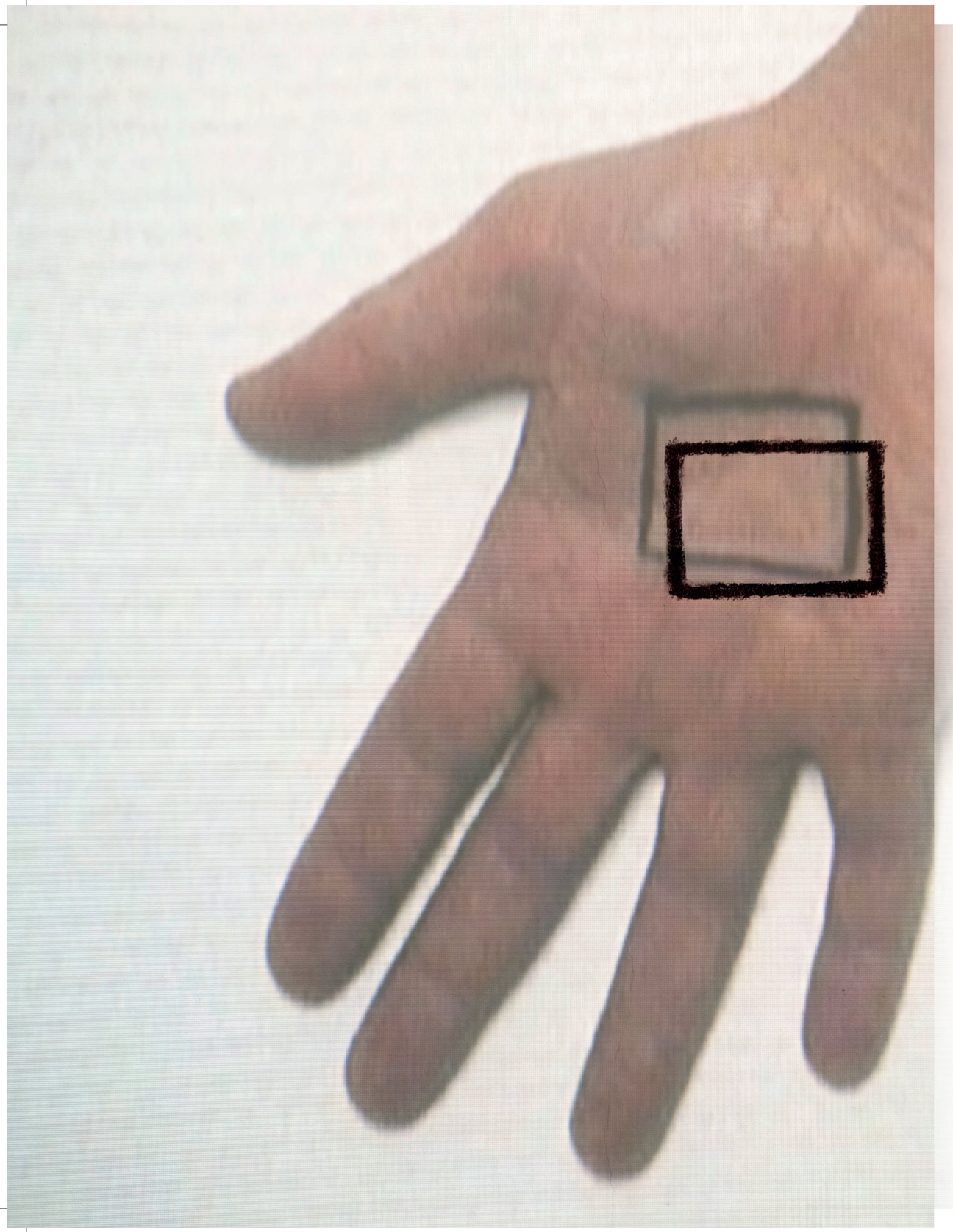
Mary Kelly's interest in narrative order in space was discussed above. There is a symmetry between such a space and things which emerge when speech is ordered spatially. Here, Parveen Adams' translation of Lacan's text[94] seems particularly relevant to the way I see the viewer's encounter with my work.

93 For a discussion of walking in a landscape and searching for identity, see Chapter 2.4.
94 Parveen Adams' translation of Lacan's description of Mary Kelly's Interim:

> How can we represent the utterance, the articulation, the surging forth out of our self of this *'toi'* which can come to our lips in a moment of disarray, distress, of surprise in the presence of something that I will not too hastily call death but certainly another singling us out, around whom our major preoccupations turn and who troubles us nonetheless? I do not think this *'toi'* is simple. I think that in it there is the temptation to win over the Other, the prehistoric Other, the unforgettable Other who ventures to surprise us all of a sudden, and to throw us from the heights ßof his appearing. *'Toi'* contains I know not what defence and I will say that at the moment when it is pronounced it is entirely in this *'toi'* and not elsewhere that that which I have presented to you in *Das Ding* resides. (Lacan 1986, 69, *cit.* Adams 1996, 84-85.)

Referring to the theoretical ideas discussed above, my contention is that the individual elements in my works derive from the chaos of the mind, and their organisation takes place at a moment of uncertainty and insight. How the work becomes organised in space is not unlike the process of the organisation of the mind, which occurs in a state which 'precedes utterance'. The act of 'uttering' takes place when the viewer encounters the work. The anticipatory state is closely associated with the memory functions of the mind, that is, ordering memories so as to create a coherent idea of a thing. This is how I assume my works function in the viewer's mind.





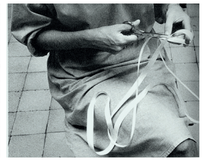
3 On the Outer Edges of the Artist's Space

3.1 LYGIA CLARK

In the essay 'The Hybrid of Lygia Clark' (1998), the Brazilian psychoanalyst Suely Rolnik writes how Clark distanced herself from the conventional artist's role and became interested instead in the role of the therapist. According to Clark herself, however, she never exchanged art for psychoanalysis. Instead, after extensive research, she ended up doing what she did – which was not psychoanalysis, but something else. As early as 1959, Clark had invited the members of the audience to participate in her work. Her later works were based on audience participation to the extent that one might say they comprised experiments by the audience, not just by the artist.[95] Suely Rolnik's early interpretation was that Clark's work in the 1970s was clinical, but she subsequently came to regard as essential the fact that Clark worked in a borderline area.[96]

b33





b34



What could have made Lygia Clark abandon a reputable career as an artist and embark upon something less certain and ambiguous? Clark began as an artist in the early 1950s with paintings that contained geometric elements. At the turn of the 1950s and 1960s, she began making works wherein she moved from the surface out into three-dimensional space.[97]

In the early 1960s, Clark made works which incorporated objects that required participation on the part of the audience. Later, in 1983, Clark took this a step further in works that consisted merely of instructions to the audience. One of

95 "I did not swap art for psychoanalysis. It just happened that in all my research I ended up doing what I do, which is not psychoanalysis. Since I asked the spectator's participation, which was in 59, all of my work has demanded the spectator's participation; my work has always led towards experimentation by others, not only for my experience." Rolnik 1998, 347.

96 "Rather than bringing her into the world of the clinical, as I did in the seventies, it would be necessary to go to meet her on the borderline." Rolnik 1998, 344.

97 In the beginning of her career, Clark made paintings, rectangular images. The abstract geometrical images became increasingly simplified, to the point where the last paintings consisted of just edges and boundaries emphasised with white paint on black square canvases (*Unidades n°1 – n°7*, 1958, Fig. a13). Soon Clark would abandon two-dimensionality altogether and make her works part of life. Borja-Villel et al. 1998, 102.

these was *Caminhando*.[98] In the 1960s, she had also created constructions, masks and objects that engaged the senses alone or together. During the 70s, she made collective artworks, working in groups with young people. She documented these experimental events for future generations in the form of instructions consisting of photographs and texts.

From 1976 onwards, Clark began giving therapy[99] for mentally ill persons. In the therapy, she used objects and materials she had been making since 1966. Her word for these was *objetos relacionais*, relational objects. They could be plastic or canvas bags that contained air, water, sand or Styrofoam, as well as pieces of rubber and cardboard tubes, cloth, honey, socks, sea shells and other surprising objects (Fig. b34). Although Clark's desire to constantly question her earlier practices and to distance herself from them required a great deal of energy and concentration, she remained faithful to her own ideas and her need to continue developing. The greatest effort must have been the launch of an artistic practice which resembled therapy. Clark narrowed her works down so that they made possible the treatment of mental conditions. In such as process, the object of art loses its independence. The uncompromising attitude which comes across throughout Clark's career is admirable. It required her to take risks, and she never gained recognition for her therapy methods. Ten years after Clark's death, Suely Rolnik wrote about what Clark may have wanted to express with her borderline activities. Rolnik speculated, first, that it may have been a wish to engage in artistic experimentation as a counterbalance to commercial art. Second, it may have been the wish to bring together two separate areas – art and psychoanalysis – so that each would borrow features from the other, and allow them to diverge again.

98 According to Clark, *Caminhando* expressed potentiality (Fig. b33).

99 Clark kept notes of her therapy work.

3.2 DAVID HOCKNEY

In his search for ways to arrive at an impression of three-dimensionality and immediacy, David Hockney (b. 1937) has not chosen the kind of drastic measures as Lygia Clark. But while Hockney does employ the traditional pictorial surface, his works are nevertheless very interesting. Hockney uses a range of techniques such as painting and photography (including snapshots and Polaroids), but also *camera lucida* and *camera obscura* in his latest historical studies. One typical aspect of Hockney's works is that they often incorporate also the devices used to make them, such as mirrors and easels, and that the works are often printouts or collages.[100]

b35



b36



Hockney is constantly engaged in analysing visual representation, and this shows in his work. For example, he may present, in one and the same photograph, the subject, a painting of the subject, a painted mirror showing himself in reflection, and a 'real' mirror that shows no people (Fig. b36: *My Parents and Myself*, 1975). Consisting of sixteen laser prints, the photographic piece *Painted Environment II* (1993) shows three colourful abstract paintings on easels in a space consisting of two walls and a floor (Fig. b35). Within the framework of this research, the paintings can be seen as interpretations of the situation of the work itself as a whole. *Painted Environment II* is like a cubist painting – it is about what happens in the viewer's mind when she observes the various parts of the work.

In *Painted Environment II*, Hockney has addressed the problem of the linear perspective, just as he does in many other works. This is a feature that can be seen as linking him to cubism. According to Hockney, cubism did not end with the First World War, as many critics have claimed, but is still a going concern opening up new, unexplored aspects of art.[101] The art theorists Christopher Blaser and Daniel Girardin have gone so far as to assert that Hockney has developed his own brand of cubism. In my view, however, Hockney had not so much created a new kind of cubism as explored the essence of cubism as well as the boundaries of the image and also issues involving the instruments of image-making. For instance, he claims that the photograph is a perfect renaissance picture, because it has finally achieved a perfect one-eyed perspective image.[102] As someone who is concerned with image and its relation to other images in space, what is Hockney's view of television and cinema, where the pictures are always presented in a linear order? In an interview, Hockney once claimed that he belongs to the last generation in England who grew up without television. That generation was in the habit of going to the cinema once or twice a

100 Cf. the works *Photograph of a Photograph with Photograph of Painting and Motif, July 10th* (1995) and *Painted Environments I* and II (1993) as well as collages since 1981.

101 Blaser, Christopher & Daniel Girardin. 'Cubist Space in Hockney's Photo Collages'. In Mißelbeck, Reinhold (ed.): *David Hockney: Retrospektive Photoworks*. Heidelberg: Umschau Braus 1997, 35 (p. 33-40).

102 This may be the reason Hockney seldom uses just one photograph in his works: he wants to disrupt the renaissance image.

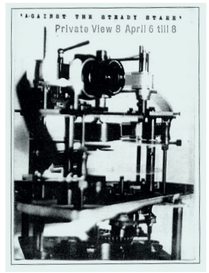
week. According to Hockney, the movement in early films was so thrillingly realistic, that no one paid any attention to the frame[103], to how little in fact the viewer was shown: the film camera's angle of view was 5–15 degrees, while that of a still camera was 45 degrees. Moreover, Hollywood films with their stories, clear pictures and sound were hugely popular, making films 'big business'. Later on, Hockney came to consider that as technologies for visual presentation, cinema, television and photography all share one problem: the window to the world is in reality a wall that isolates the viewer from the world.[104]

3.3 STEVE FARRER

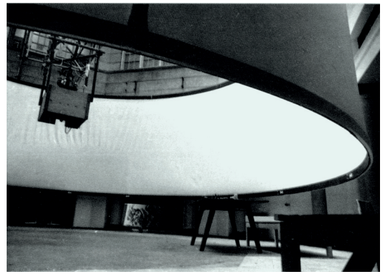
Hockney's thinking has an affinity with the ideas of experimental filmmakers of the 1960s and 70s, and thereby also to early cinema. Hockney's interest in the opportunities of cubism is not too far removed from the playful and inquisitive way the 1960s and 70s artists regarded the moving image. Their experimental attitude was in fact quite similar to the eclectic and open attitude of early filmmakers. As David Curtis points out, "Early films could be shot at different speeds (permitting the extremes of slow-motion and time-lapse photography) and could be projected at any speed, making the act of projection into a performance."[105] One early practitioner was Charles Goodwin Norton, who exchanged his triunial magic lantern for film, operating the film backwards and forwards at any speed he preferred. Experimental filmmakers of the 1970s employed similar technical tricks with their newly acquired equipment, such as 8mm cine cameras and home projectors with different speed settings. Experimental artists adopted methods that bore a distinct kinship to those of the early pioneers of cinema, such as analytical and performative elements both in the shooting and screening stages.[106] Experimentation in the 1960s and 70s was also facilitated by the filmmakers' custom of working collectively and lending support to each other.

I myself had an opportunity at the Expanded Cinema conference in 2009 to see the reconstruction of a film installation begun in the 1970s. The piece was Steve Farrer's *The Machine* which took ten years, from 1978 to 1988, to build. (Fig. b37 and b38)

b37



b38



103 When Reinhold Mißelbeck asked Hockney why he first noticed the existence of the edges of the image when working with photography, Hockney replied that in painting you can decide the place of the edges, but in taking a photograph you must stare at the edges and decide the composition of the image accordingly. He also wondered, whether the eye is then forced to see something. 'Transcription: Interview with David Hockney'. In Mißelbeck, Reinhold (ed.): *David Hockney: Retrospektive Photoworks.* Heidelberg: Umschau Braus 1997, 10 (p. 8-32).

104 "I think now the real pictorial problem has moved into the cinema and television, and photography as well, simply because of this edges so you are now more aware that the window on the world contains a large wall – it must do – separating you from the world." Ibid., 10.

105 Curtis, David. *A History of Artists' Film and Video in Britain.* London: BFI Publishing 2007, 87-88.

106 Ibid., 88.

Farrer's machine could be used both as a camera and a projector, just as the early machines of Georges Méliès, but unlike Méliès, Farrer did not use a shutter to create separate frames. Farrer's machine shot the film sideways while rotating around its own axis. Because film advancement was synchronised with the motion of the camera, the result was a clear 360-degree image with no breaks. A circular screen was constructed for the screening (Fig. b39). The effect was reminiscent of the light of a lighthouse sweeping across a landscape. In his analysis, David Curtis presents Farrer´s work, *Goodnight Ladies, Goodnight* (1999): because the narrative is spread out across the entire circular screen, and because the image is flat, the work is in fact closer to the pictorial practices of early renaissance than those of modern cinema.[107] Curtis's observation is quite close to my own interpretation of Farrer's piece, *The Mascine*.

Curtis's comment can also be seen as concerning the vanishing point of perspective. The linear vanishing point is always a result of lens-based technology. Curtis's comment can be seen as relating to modes of depiction which do not employ a central vanishing point, such as stretching the support or presenting several pictures as an installation, even presenting one and the same figure several times in the same image.[108]

The circular image on the all-round screen in Farrer's *The Machine* bears a resemblance to the way two-dimensional geometric forms were depicted in cubism. The indistinct, twisting image is also reminiscent of old paintings created with the help of optical lenses, or in which part of the space is shown through painted mirrors. Mirrors introduced an element of conflict[109] and enabled the artist to include in the painting persons who were outside the depicted space proper, such as the painter himself on the other side of the canvas. This is the case in the paintings of Robert Campin and Jan van Eyck from the 1420s and 1430s which Hockney discusses in his book *Secret Knowledge* (2001) on the use of lenses and other devices by old masters.[110] Hockney too uses mirrors in his works to include himself in the picture. It is particularly interesting to note here how Curtis describes Farrer's *Goodnight Ladies, Goodnight*: "His [Farrer's] subject was a detailed self-portrait in which the artist is seen simultaneously as multiple selves engaging in domestic tasks, eating, ironing, watching TV, climbing a ladder to a distant bed where other figures await; each 'self' occupying its own section of the screen space, each appearing and disappearing at different points in the cycle."[111]

b39



107 Ibid., 92.

108 Erwin Panofsky has discussed different strategies of depiction in his book *Perspective as Symbolic Form.*

109 Jan van Eyck's *Portrait of Giovanni Arnolfini and his Wife* (1434) is a famous example of the devices used in early Flemish painting. According to Chrissie Iles, Hubert Damisch argues that van Eyck's work deliberately acknowledges the different perspectives of different viewers, thus "making it impossible for the spectator to find a single, fixed position in the viewing space." Iles, Chrissie. *Into the Light.* New York: Whitney Museum 2001, 39.

110 Hockney, David. *Secret Knowledge.* London: Thames & Hudson 2001; See also Iles 2001, 39-40.

111 Curtis 2007, 92.

Although Farrer's works were made possible by experiments and inventions, *The Machine* also awakened in me thoughts that had nothing to do with technology. The presence (and sound) of the projection equipment is not a distraction, when the image they produce awakens extraordinary feelings for being omnipresent. The narrative of the image, if it can be called that, is not conveyed through a conventional plot, but through a physical experience: the image is everywhere, even behind your back. It is impossible to observe the entire picture at once, you always miss something. Instead of coming together into a story, the stretching images in Farrer's piece seem to pass into oblivion. The circularity of the screen thus makes one think of a garment or an embrace, and because the images are beautiful, the embrace does not feel bad. A similar, convex or concave, or otherwise spherical space is implied in some of Hockney's collages which depict two-dimensional spaces. Also their shape is pleasing. An all-embracing form makes the work more alive.

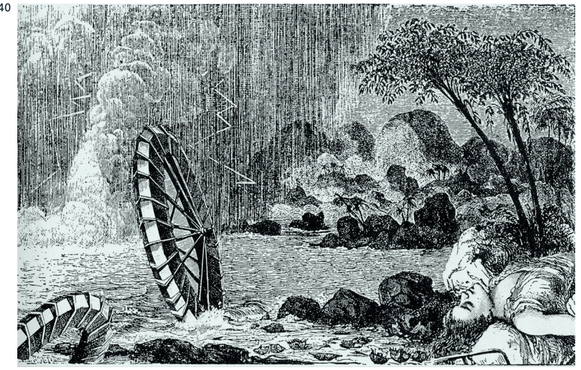
3.4 EARLY FILM AND CONTEMPORARY ART

The early twentieth century was an interesting period of cultural and visual turmoil.[112] It is intriguing that the invention of film around the turn of the 19th and 20th centuries coincided with the development of modern ideas of the mind, particularly those involving the unconscious.[113] The early years of the twentieth century were thus a propitious time for unprecedented cross-disciplinary experiments in art as well as science. Due to the rapid commercialisation of cinema, however, experimental filmmaking remained in the margin and had a very narrow audience.[114] Film stock and film equipment were expensive, which made it all the more difficult for visual artists to make films of their own. However, the work of many artists of this period, such as Paul Cézanne, contain signs that the artist had thought about the moving image, although she had confined her work to tradition media.[115]

One of the important influences in my practice are those artists of the 1920s and 30s whose thinking was influenced by psychology and the moving image to the extent that the pictorial surface in their works underwent a transformation[116] These works contain a sensitive and bold interpretation of their age, one which remains vivid to this day. For instance, the early dramatic paintings of the surrealist Giorgio de Chirico (1888–1978) have made a deep impression on me. The distinctness of the motifs is emphasised by the use of outlines and intense local colour. The intensity of the colours is such that each element seems to depict a separate event of its own, much like the successive scenes in a film. The function of the outlines is similar to film editing in that they establish the events and places as independent entities. De Chirico's pictorial devices seem like reflections of dramatic states on mind. The collages and assemblages of Kurt Schwitters can also be considered acts of cutting and deconstructing the picture plane, whereafter the separated parts are installed in space. Schwitters' work has also influenced the work of many other artists.[117] The collage novels of Max Ernst[118] are particularly interesting because of the way they employ the symbolic imagery of the unconscious. One picture which preoccupied me for a long time was one which shows a woman on a shore, with a kind of wheel ploughing the sea while electric currents move through the landscape. The combination of elements from different sources poses no problem, because the print medium merges them seamlessly into one picture,

112 I am referring here to the rapid development of various media, such as the moving image and photography, and more general historical developments such as rapid industrialisation and the commercialisation of culture.
113 Presented in 1895, the first film of the Lumière brothers showed workers leaving a factory. Sigmund Freud wrote about the unconscious in 1915.
114 This is an extensive area which I shall not examine at greater depth. A general presentation is Peter von Bagh's history of the cinema, *Elokuvan historia*. Helsinki: Otava 2005.
115 Cézanne's way of violating central perspective and creating discrete traces on the canvas also suggest to me the idea of motion.
116 This conclusion is based on my interpretation of the works, not on art-historical or other academic sources.
117 The characteristic features of Schwitters' art, such as the use of advertising imagery, cardboard and texts and the combination of elements from different time periods, these can all be identified also in the work of Robert Rauschenberg, Roy Lichtenstein, Antoni Tàpies, Joseph Beuys and Sigmar Polke.
118 Rosalind Krauss uses Max Ernst's collages (Fig. b40) as illustration in her book *The Optical Unconscious*. Cambridge, Mass.: The MIT Press 1993.

b40



forcing the viewer to accept the combination of disparate elements. The situation is reminiscent of the way the spectator in cinema automatically follows the plot of the film. Perhaps Ernst wanted to make the story more difficult to read, thus encouraging the viewer to think about new kinds of things. Claude Cahun (1894–1954) took the act of cutting and deconstruction even further in photographic works in which she posed herself as the subject. Cahun's collages are deeply self-reflexive, containing portraits of herself as well as pictures of mirrors and body parts (Fig. b41).

b41



Cahun also wrote self-referencing texts, described below by Pierre Mac Orlan:

> Claude Cahun is a wandering writer: She progresses irresistibly through the night, a night full of lights to which she gives the names of men, the names of plants, the names of shellfish. The night broods over a strange congress of sometimes tender, sometimes furious forms and ideas. A philosophical orchestra plays discreetly. At dawn, all this disappears. And on the unadorned shoreline, a shoreline more naked than an operating table, all that will remain is a female corpse polished like a marble statue…[119]

Cahun's contemporary Florine Stettheimer (1871–1944) also remained unknown to the public at large. Having grown up in the sheltered environment of the upper classes in New York, Stettheimer painted precisely what she wanted.[120] Ignoring unenthusiastic critical analyses, she continued painting highly personal works at home. According to Barbara J. Bloemink, Stettheimer "played in the history of art," she "shared with many of her contemporaries a desire to take things apart and start over. This meant questioning the most basic assumptions about the colour, perspective, chronology, form, and subject matter – the traditional grammars of painting and narrative."[121]

b42



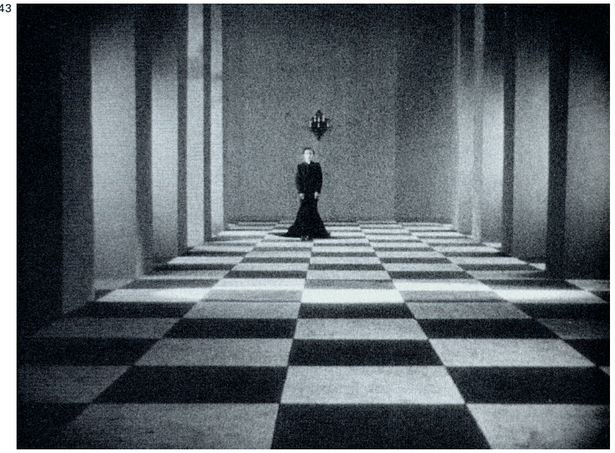
Stettheimer's paintings were based on personal experiences. They typically show one or more people, depicted as in a portrait. The figures are always shown amidst objects that are closely associated with them. Stettheimer's compositions do not reflect the rectangular shape of the painting, she creates instead a kind of 'envelope' around the person(s) in the portrait by painting walls, furniture, flowers or trees around the edges of the work. Beyond the figures is a horizon, which usually has a rounded shape.[122] To take an example, Stettheimer's portrait of Carl Van Vechten (Fig. b42) has a certain affinity with Francis Bacon's 'deconstructed' portraits of his friends. The space in Bacon's paintings often merges with the subject, and the scene is set against a curving background. The situations depicted in Stettheimer's works

119 Mac Orlan, Pierre. 'Preface', in Claude Cahun, *Disavowals.* London: Tate Publishing 2007, 1–2 (Fig. b42).
120 Bloemink, Barbara J. *The Life and Art of Florine Stettheime.* New Haven and London: Yale University Press 1995, 236.
121 Bloemink 1995, 235.
122 Cf. Steve Farrer's conical projection in Chapter 3.3.

do not seem theatrical or cinematic, they are unaffected, lived, unique events, which cannot be located elsewhere or compared to other events. The long, tapering arms and legs of the people in the paintings reach out across the surface of the work, as if rooting into the background like trees. Bloemink writes about Stettheimer's work: "Although it appears surreal at first glance, Stettheimer's work lacks the violence of surrealism or its sense of revolution and assault, subversive action and strife."(123) Stettheimer's pictures are gentle, with no violence in them. They seem to imply that surrealism is accepted, its range of devices freely adaptable.

Among the artists of the 1920s and 30s, filmmakers are naturally an interesting group for the present research. One of them is Germaine Dulac, whose film *The Seashell and the Clergyman* (1928) (Fig. b43) is generally considered one of the first surrealist films.

b43

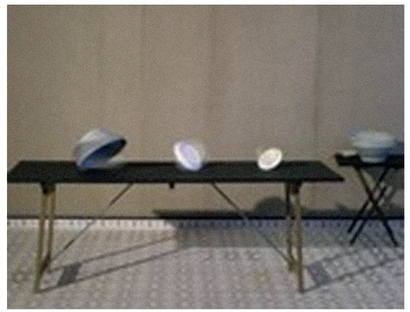


In Dulac's film, object are endowed with powerful symbolic meanings, almost like borrowings from a Freudian textbook. One interesting aspect of the highly charged scenes is the relationship between the actors and objects, whether a seashell, a bottle or a key. The objects are shown one after the other, and the successive shots seem to have little to do with each other. The story remains as nebulous as a plotless dream.

123 Bloemink 1995, 134.

It is quite common in contemporary art that the work of early 20th century artists is referenced without knowledge of the practices of early cinema or later experimental cinema. Some artists, however, are conscious of the historical dimension; a case in point is the German artist Thomas Demand (b. 1964)[124]. Demand's work often involves the making of copies. Using a photograph, he builds an exact model of a scene, takes a photograph of the model, and then destroys it. All that remains is the photograph of the destroyed reality. Demand's piece Trick (2004)(Fig. b44) comprises a 35mm film projected into space. The film shows three constantly spinning bowls or plates, with a pile of dishes waiting at the side.

b44



b45



Demand's work is based on an early film by the Lumière brothers, Assiettes tournantes (Trewey Plate Spinning, 1895), depicting a plate spinning trick (Fig. b45). In Demand's work, however, the man doing the spinning is missing. Demand has prepared his material carefully. He has first made a 3D animation of moving plates, and then transferred the animation to film which in turn is projected onto the space. Demand's work points to the early history of cinema which often featured tricks to entertain the audience. That Demand makes visible his own knowledge of the early days of the moving image also implies other references and questions, such as how much the technology has developed since those days. Demand refuses to rely on easy solutions, almost seeming to relish obstacles instead. His laboriously constructed projected film contains many layers for the viewer's imagination to dwell upon. Demand's projection frame functions like a window onto the layers. The absence of anyone spinning the plates suggests that the person 'spinning' the work is actually the viewer, the film of Demand's work playing in the viewer's mind, just as it does in connection with his photographs.

When contemporary artists refer to the early history of cinema in their work, one issue often examined by them is the renaissance perspective, inherent in the camera. Anne Tallentire's (b. 1949)[125] work *Drift: Diagram VII* (2005) consists of six wall projections showing 21 soundless slow-motion video shots of workers – cleaners, construction workers and random passers-by who are all outside the exhibition venue. Although

124 Thomas Demand is a German sculptor and photographer who lives and works in Berlin and Los Angeles.
125 Anne Tallentire was born in Northern Ireland and currently lives and works in London. She works across a wide range of media including film, installation, performance, photography, sound and video. Tallentire is concerned with the nature and politics of the venues of art, including the idea of displacement.

the videos were shot in London and the exhibition was on show at the Void Gallery in Derry, Northern Ireland, it seemed as if the people in the videos were just on the other side of the wall of the gallery. Tallentire does not usually show the faces of the people, framing the shots so as to focus on the motions and gestures of hands or feet instead. Although I suspect the illusory depiction of place and events is important to Tallentire herself, what is of interest to the present research is the relationship between the walls (screens) and the framing of the shots. A picture and a building both have boundaries, which in both cases are based on perspective. Or as Tallentire puts it: "I use the frame to find what lies beyond it – at the limit of the image."[126] Tallentire makes anonymous motion visible through and within the frames; it is as if the viewer has special binoculars that allow her to see events taking place on the other side of the wall. The use of slow-motion gives a dramatic twist to ordinary events. This seems to imply a desire to make everyday life appear more significant than a direct normal-speed documentary would do. The close-ups of hands and feet draw the viewer's attention to space as the space of the body, referring thus to the history of the exhibition venue itself, to the people who built it and those who work there now. Tallentire establishes a direct link to the material world, yet does so in an immaterial way. The wall and its separatory function comprise a material part of the work that remains with the viewer, whereas the people in the spectral videos all act in their own distinctive ways. The wall, the exhibition gallery, its functions and its boundaries, these are all things for the viewer to think about. The ghostly touch with the street, projected on the wall, creates a trick-like conflict between the material of the wall and the asphalt, the material of the street. This contact surface with its anonymous hands and feet reminds me of Lygia Clark's *Objetos relacionais*. It seems as if Tallentire would like to create the same kind of physical touch which opens up a new reality, the viewer's reality. Tallentire's work has both an immaterial aspect, the projected videos, and a material one, the separating contact surface, the anonymous wall, awaiting for its 'appropriation' by the viewer.

My third example is Tacita Dean (b. 1965), who in her works presents a sovereign, immediate and uncompromising place for the viewer to stop and consider what she has seen.[127] Dean processes autobiographical events that involve objects, films, photographs and texts. The events portrayed in her works are often mundane: family gatherings, travelling, reading books, visiting a flea market.[128] Objects and things are used in Dean's works as a medium for exploring the world. Dean organises objects with a virtuoso touch, displaying them in exhibitions without any doubts concerning their relevance. She likes film as material because of the nostalgia it evokes and the difficulty of making copies: thanks to being on film, the footage shot by her becomes a significant choice. Dean writes about analogousness in relation to her work:

> Everything we can quantify physically is analogue: length, width, voltage and pressure. Telephones are analogue; writing is analogue; drawing is analogue. Even crossing out is analogue. Thinking too becomes analogue when it is materialised into a concrete form; when it is transmuted into lines on paper or marks on a board. It is as if my frame of mind is analogue when I draw: my unconscious reverie made manifest as an impression on a surface.[129]

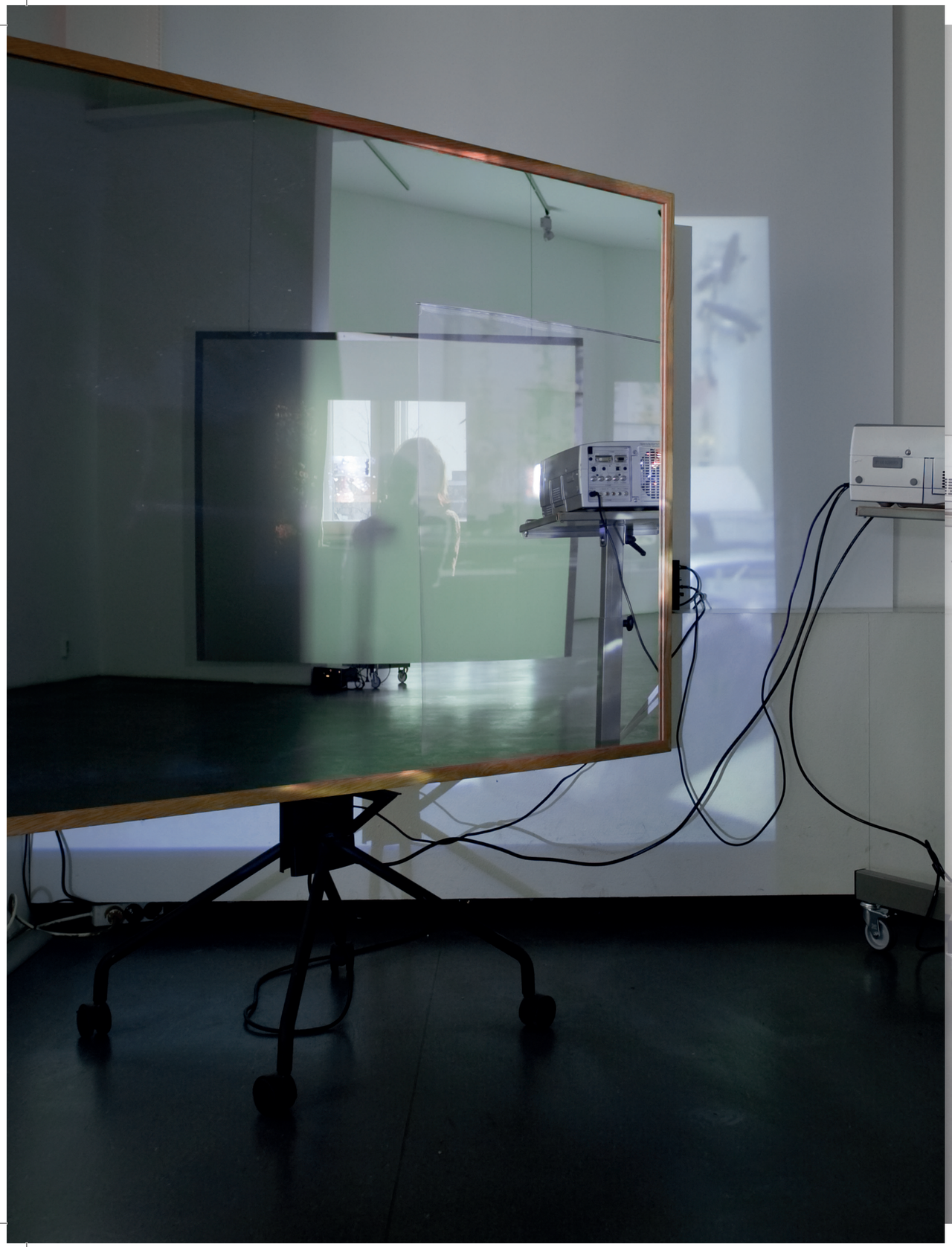
126 http://www.luxonline.org.uk/artists/anne_tallentire/index.html
127 Dean's doubts concerning the sovereignty in her work, the superiority of choice and action, can be seen in the way she seems to regret even the actions of relatives representing official bodies in some faraway place. For example, one of Dean's relatives declared the sentence of death in an English court, an act which ended the life of an Irish national hero. Dean created the work *W. G. Sebald* which recounts how she gradually found out about this through a series of random events. Department of Postgraduate Studies, Finnish Academy of Fine Arts, seminar, 27 November 2009.
128 One particular event addressed in a work is gathering four-leaf clovers at the age of seven. Mentioned in a lecture by Professor Jan Svenungsson at the Academy. See also Tacita Dean's exhibition catalogue *Analogue: Drawings 1991–2006*. Ed. Theodora Vischer & Isabel Friedli. Basel: Steidl 2006, 6.
129 Dean 2006, 6.

Dean seems to be emphasising the artist's thought processes, she talks about the work being part of thinking and having a direct connection to awareness and the mind. The exhibited work can thus be interpreted as a material object which transmits Dean's wishes, dreams and memories. An interesting parallel can be found between the analyses of installation by the writer and film critic Chris Darke[130] art and the works of Tacita Dean. According to Darke, a moving image installation offers a place for contemplation, a haven of peace for contemporary persons surrounded by the media[131], an alternative place to the monoculture of Hollywood. Perhaps Dean wants her works to bring the media-accultured contemporary person to a halt and to offer her works that demand time, but also open up a path to the artist's thoughts. The works are like examples of how we should take into account other people and their stories. One can find a path to the artist's thinking by concentrating on one thought at a time by 'framing' them.

The moving image installations of contemporary artists seem to me to contain a nostalgia for an imaginary time when the paradigm of the image was broken by adding movement to it; a nostalgia for the age when the moving image was invented. The novel illusion of movement became reflected in the work of artists, but also in how artists's thought about their own presence in the work. The presence of the artist seemed to become virtually boundless. At the same time, it became problematic to separate the artist from the recipient. For instance, the art of Tacita Dean is a constant exploration of the artwork as an extension of the self, of the inherent conflict between the individual and her environment. Dean seems to be asking how a work of art produced by the thought processes of one person can take its place. She interrogates the status of the work by emphasising the extreme situation wherein even an ordinary, everyday event can be a work of art. Or perhaps 'interrogate' is the wrong word, because the work could also be a provocation by Dean – for someone to respond or say something, react to the ideas in the work, so that she (the viewer) would thereby be able to see the 'other', see the potential recipient of the work.

130 Chris Darke is a London-based writer and film critic. He has published texts in the following periodicals: *Film Comment, Sight and Sound, Trafic, Cahiers du cinéma, Vertigo* and *The Independent.*

131 Moving images are today found in many devices such as computers, television, toys, mobile phones and other appliances. Connolly 2009, 19.



4 Simultaneous States – Situation Sculpture and Peter Campus's Video Installations

4.1 *UNI* (*DREAM*) AND THE SITUATION SCULPTURE

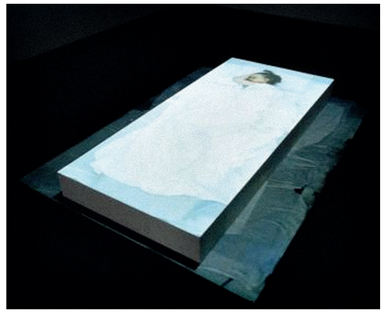
In 1992, I did not want to describe the work *Uni* (*Dream*, Fig. c46 on next page) as a 'video installation', because at the time the term was applied altogether too liberally to all kinds of artworks. I wanted to use a term that would be specific to the kind of work mine was. The word 'situation' seemed to be suitable because of the subject matter of the piece, while the word 'sculpture' referenced the process of making the piece, which consisted of reducing events to notes. In addition, the work was installed in the gallery like a sculpture. Perhaps the words 'situation' and 'sculpture' could be combined? The term got a negative reception, however: the organisers of Finnish video festivals wanted me to use the term 'video installation' in international contexts.[132] *Uni* consists of a video recording projected onto an empty bed, shot with a camera suspended from the ceiling while I slept. I was not comfortable sleeping under the eye of the camera, and this came across clearly in the video. This fitted perfectly the theme of the piece, which was the absence of another person, my longing. My aim was to construct a situation that would be based on an event in space; in other words, it was not based primarily on the use of the moving image. I assumed that the simple event of sleeping would be easy to understand, and that the experience of the piece would be just as ordinary as the event depicted in it. The viewer-participant[133] would be able to say that she met a person who could not sleep, and the identification might possibly inspire her to talk about similar experiences of her own. The configuration of the work merely pointed to the act of someone sleeping, not to any kind of story.

132 This took place when I was naming my work for the MuuMediaFestival in 1992.

133 The purpose of the concept of 'viewer-participant' is to express the situation in which the appreciation of a work includes aspects of viewing as well as participation. See also note 159.

The strategy of projecting a video image onto a three-dimensional object and using an everyday activity as the subject of the video was exceptional in 1992.[134]

c46



By calling my work 'situation sculptures', I wanted to distinguish them from video installations, which I consider to be an incorrect term, cinematic works projected onto a wall in an empty room. From the early 1990s onwards, video projections were commonly used in moving image presentations at video festivals and art exhibitions, but without the work having any particular relation to the actual space.[135] A video projection is easy to make, and the author can play with the footage without any inhibition, filling the venue with moving spectral images. Because video projection is seemingly so easy to accomplish, the lighting and shape of the venue itself, as well as any objects or structures in it, do not receive the attention they merit. Moreover, the projection is usually configured to imitate the conventions of cinema or television. Although a video projection does resemble the other modes of moving image presentations abounding around us, it should nevertheless be seen as an independent genre meriting deeper analysis.

4.2 ROSALIND KRAUSS AND THE PSYCHOLOGICAL STATE: PETER CAMPUS

The differences and interrelations between video installation and situation sculpture is one of the key issues in my research. Among key texts in regard to this theme have been Rosalind Krauss's essay 'Video: The Aesthetics of Narcissism' (1976/1993) and Margaret Morse's 'Video Installation Art: The Body, the Image and the Space-in-Between' (1990/1993). Although Morse's text does contain a new and quite admirable definition of video art, I am uncomfortable with it: Morse sees the experience of a video installation as analogous with traditional film or narrative[136], thus precluding identification with the 'here and now' situation.[137] By stressing the psychological situation of video installations, Krauss comes closer to how I see my works. According to Krauss, video differs from other visual genres in that its structural principle is a kind of psychological state, narcissism in this case. In other genres, the assumption usually is that the psychological state is the *subject* of the work.[138] In Krauss's essay,

134 My interest had been kindled by the challenge to portray everyday life. For example, in 1991 Satu Kiljunen has exhibited a video work on the theme of insomnia (just like mine) in an exhibition in Kunsthalle Helsinki. In Kiljunen's work, however, the footage was shown in monitors.

135 Such works are commonly called 'gallery films'; avant-garde film is a sub-category. Artists working with avant-garde film include Maya Deren, Michael Snow, Paul Sharits and Kenneth Anger. Later precursors of the gallery film include the video installations of Bruce Nauman, Gary Hill and Bill Viola (after Chris Dercon). Contemporary gallery film authors include Steve McQueen, Stan Douglas, Shirin Neshat, Douglas Gordon and Eija-Liisa Ahtila (after Catherine Fowler). Connolly 2009, 19. I do not completely agree with the that all these works belong in the category of gallery film. For instance, Nauman, Hill and Viola, mentioned by Dercon, create meanings in relation to space more than others mentioned in the list. See also the note on gallery films on page 27.

136 Morse's focus is on the narrative aspects of video, because she often uses narrative (or the emergence of one) as an example, as when she writes that the "trajectory [of an installation] is a variable narrative simultaneously embodied and constructed at the level of presentation." Morse 1993, 114. Morse's analysis of video installations is also discussed in Chapter 2.5.

137 Morse's distinction between the two concepts of 'here and now' and 'elsewhere and elsewhen' is difficult to understand. How can a presentation – the concept through Morse explains her point of view – be more obvious in one than the other?

138 Krauss 1976, 51.

the psychological state is a 'narcissistic circuit', illustrated with several examples. Of particular relevance to the present research in Krauss's text the examples concerning Peter Campus's works *mem* and *dor*. According to Krauss's text, the narcissistic circuit in Campus's works is constructed on providing live feedback to the viewer in the form of her own image. The acts of craning the neck, turning the head and moving in the space to catch sight of oneself force the viewer to become conscious of her narcissistic motives.[139] Personal devices capable of recording live footage of their user were inconceivable in 1971, yet today almost everyone can observe her own live image on a mobile phone or a computer. Such images of oneself are now considered quite normal, and are not classified in this research as narcissistic or constituting a special case of the construction of identity, as Krauss presented in 1976. Instead, they are a form of self-reflection and a part of more general imageries.

I became increasingly interested in Campus's work, and on the basis of what I read, I tried to imagine what they had actually been like. I saw the spectator entering the space of Campus's installation, trying to find a spot where she would be able to see the projected image of herself, thus completing the narcissistic circuit described by Krauss. I subsequently found pictures of the works on the Internet, and was disappointed. All I saw was dark images of a person standing in a cone of light, with a distorted image of herself projected on the wall. I also discovered that Campus had studied psychology.

4.3 VISITING AN EXHIBITION BY CAMPUS: *mem*

When an exhibition of works by Campus opened at the British Film Institute in London in Christmas 2009, I decided to travel there to see the works. I knew beforehand that *mem* at least would be included in the show. Looking for the entrance to the exhibition with my friend Hanna Johansson, we came across an old monitor next to a door (Fig. c47). A small surveillance video camera was placed on top of the monitor, with two mirrors hanging almost unnoticeably from the ceiling in front of the camera. The viewer standing in front of the piece appeared occasionally in the monitor when a current of air displaced the mirrors for a moment. The effect was one of making the viewer part of the view recorded by the camera.

c47

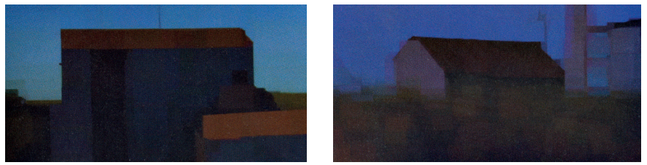


The title of the piece was *Kiva* (Fig. c47), and it was from 1971. I was excited by the small size of the work and its modest and unpretentious installation. It was in direct contact with the busy foyer, and the space was well lit thanks to large windows. The clumsy monitor did seem a bit strange, but in 1971 is was probably regarded state-of-the-art. After seeing *Kiva*, I expectantly stepped into the first actual gallery which had several video projections on the theme of landscape. Campus had used in them a visual device akin to pixelation, digitally altering the landscapes to the extent

139 Krauss 1976, 62.

that they had become abstractions consisting of coloured squares, almost like stills. If there was movement in the original video footage – such as a person walking or a bird flying, neither of which could be discerned as such in the images – the works began to throb and change colour. The overall impression was reminiscent of the process of painting a landscape.

c48



I was hoping that the rest of the show would not consist of these more recent landscape studies,[140] for I had specifically come to see works installed in space that would emphasise the viewer's situation. The next room was exactly what I was expecting. Stepping into the theatrical cone of light in the centre of the room, I saw two live images of myself on the walls. One was moving clockwise in a circle, the other remained stationary. I spent several minutes with Johansson, unravelling the technology behind the work and observing how the equipment had been mounted, because the guard in the room refused to disclose any information for us.

4.4 CAMPUS'S MANIFESTO

In his works from the 1970s, Campus explores not only the themes discussed above, but also the relationship between video and observation.[141] Yet he differs from his contemporaries in that he does not address broader social issues in his work.[142] This comes across in the almost scientifically precise essay 'Video as a Function of Reality', which Campus published in an exhibition catalogue in 1974,[143] in which he makes a distinction between the images produced by the eye and by the camera.[144]

c49



140 *Inflections: Changes in Light and Colour around Ponquogue Bay*, 2009 (Fig. c48).

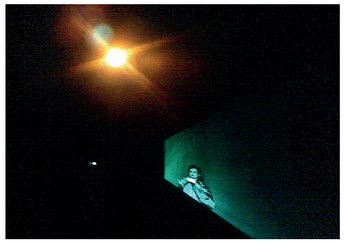
141 Having initially studied the body in space, as in the work *Body Press* (1970–1972), Dan Graham later began to create works which refer to office buildings and their impenetrable mirror surfaces. Graham also criticised the use of the moving image in society, television broadcasts in particular: according to him, they were impenetrable, closed manipulators of the individual. He recommended a more open use of videos in private homes, for example. Dan Graham's lecture at the Finnish Academy of Fine Arts, 14–15 May 2007. Both Campus and Graham used closed video circuits in their early works. They also added mirrors to the works, creating all kinds of images of the spectator.

142 Campus examines the image and the viewer's psychological relationship to it. He is interested in the image as such, a thing which has a distinctive history of its own, the history of painting – this is something I came to realise only gradually.

143 Campus, Peter. 'Video as a Function of Reality'. In Wulf Herzogenrath & Barbara Nierhoff (eds.): *Peter Campus – Analog + Digital Video + Foto 1970–2003*. Cologne: König 2003, 82–83.

144 This is something which preoccupies visual artists to this day, although the problem first arose right after the invention of the single-point perspective. The problem has even led to the emergence of an art movement, expanded cinema, the members of which included British experimental filmmakers in the 1960s and 70s. The difference between the images produced by the eye and by the camera is also addressed by David Hockney in his research on the optical aids of painters from the renaissance onwards. Hockney has even addressed the issue in his own work, in which he uses both the camera and the brush (for more on Hockney, see Chapter 3). The term expanded cinema is defined in the introduction to the *Expanded Cinema: Activating the Space of Reception* exhibition at Tate Modern (18–19 April 2009): "Coined in the mid-1960s by Stan VanDerBeek, but with its origins in the experiments of early twentieth century avant-garde filmmaking, media-technologies and performance art, the term Expanded Cinema identifies a film and video practice which activates the live context of watching, transforming cinema's historical and cultural 'architectures of reception' into sites of cinematic experience that are heterogeneous, performative and non-determined." (http://www.tate.org.uk/modern/eventseducation/symposia/18016.htm, accessed 24 Nov 2010.)

c50



Campus also writes about the simultaneous presentation of images registered by the eye and by the camera in a situation which does not limit the viewer to the kind of central (foveal) eye movements typical to screening film in a cinema.[145] According to Campus, this can be achieved by placing a static monitor in a gallery, thus allowing the eyes to regard the situation in a natural, 'unfettered' way. Campus also uses interactive closed circuit video, which enables him to explore the viewer's self-image and the problem of identification. Moreover, he distinguishes between the image in a monitor and a projected image.[146] The spatial installation of a video projection results in central eye movements, but it also makes the viewer lose that orientation. Campus explains how the viewer is conditioned by the mirror image, and is therefore surprised by the video projection. Adding any kind of asymmetric motion to a live projection prevents the viewer from identifying with the projected image. Therefore, Campus argues, the viewer must be made aware of the entire mechanism comprising the camera, the projector, the screen and the viewer. In order to understand what she sees, the viewer must be aware of the position of the camera relative to the image. Campus himself calls these kind of technically produced images 'abstractions'. When they are presented to the viewer, together with her own presence they form in her mind into a observation-based perception. Campus sums up the account of his experimental works by noting that closed circuit videos are images which have no temporal endpoint. The duration of a piece is determined exclusively by the events taking place in the gallery, that is, the viewer's motion.[147] In his 1974 text, Campus did not take into account the existence of the wall. According to Rosalind Krauss, however, the wall plays an important role in Campus's *mem* and *aen*.[148] In *mem*, the presence of the viewer in the work depends on the presence of her image in the projection, which in turn depends entirely on her distance from the wall. Thus, Krauss argues, the viewer's body becomes identified with the physical wall, the site of the image.

> But the condition of these works is to acknowledge as separate the two surfaces on which the image is held – the one the viewer's body, the other the wall – and to make them register as absolutely distinct. It is this distinction that the wall-surface – the pictorial surface – is understood as an absolute Other, as part of the world of objects external to the self. Further, it is to specify that the mode of projecting oneself onto that surface entails recognizing all the ways that one does not coincide with.[149]

145 Foveal movements of the eye refer to the kind of eye movements which take place when the person is sitting in a cinema, following the events on the screen with just the eyes moving, the rest of the body remaining basically stationary.

146 In this context, Campus notes the general inclination of the viewer to ignore issues of proportion.

147 Campus 2003, 82-83.

148 Although *aen* also includes a projection, the focus here is on *mem*, which I have seen and participated in personally. Both photographs (c49 and c50) are from the exhibition *Peter Campus Optics*, BFI Southbank Gallery, 11 Dec 2009 – 14 Feb 2010. Figure c49 shows Hanna Johansson, c50 the author with *mem*.

149 According to Krauss, Campus criticises narcissism. Later in the same text, she also writes about minimalism and its perception-related properties, which are purely psychological when compared to the content of memory; the example Krauss uses is Robert Rauschenberg. Memory is discussed in the first chapter of the present study. Krauss 1976, 62.

Krauss's observation concerning the wall is revealing, especially in the context of the later themes in Campus's work. Campus examines the image which is two-dimensional, as opposed to the three-dimensionality of the space of its presentation. The wall in *mem* can therefore be seen as pointing to his later ideas about visuality in which he focuses on photographs, for example, only to return, finally, to installed video projections, the latest of which is a prime example of his thinking.[150]

4.5 LAGEIRA'S ANALYSIS

Issues of perception and identification in Peter Campus's early work have fascinated the art historian Jacinto Lageira[151], who has set down his ideas in an essay on Campus, 'The Body in View' (Lageira 2006). Among other things, Lageira discusses the scientific background of Campus's early works.[152] According to him, issues involving the visual field in Campus's works touches upon a question which has resurfaced in philosophy.[153] Lageira is referring to the mind-body problem, which has not been resolved, but has hitherto been considered without reference to lived experience, or total perception. Campus's philosophical attitude identifies lived experience firmly with mental representation, thereby rejecting the idea that mental representation might take place without a feel for one's body, without the lived experience of being in or of the world. Lageira develops this idea, leading the reader to the core issues in Campus's work. I quote Lageira at length, because his ideas accord well with my own thinking:

> In Campus's installations, this consciousness is that of myself; more precisely, it is a consciousness of the experience of myself as a perceiving being who is becoming conscious of the perception that is taking place. [...] Campus's installations present the subject of perception simultaneously as that which is perceived and as that which makes perception possible. However, the artist goes further, since his installations, which confer on the body an important part in the whole process, magnify the problem: does my body, the body, intervene in perception in general or not, and to what extent? (Lageira 2006, 23–24.)

Or as I would put it: is my observation of my body an (in)direct observation(154) of myself, identical with my normal perception, or is it an (in)direct observation which I cannot permanently identify with?

> [T]he artist systematically produces space-time shifts in real times and spaces as well as in shifting times and spaces. Therefore, I am never myself at this point, in this place, and in this image where I catch sight of myself. (Lageira 2006, 24.)

150 Campus is also a good example of an artist for whom the physical event between two- and three-dimensionality is important, as well as the emergence thereby of new ideas and insights.
151 Jacinto Lageira is an art historian, critic and lecturer at the Sorbonne University in Paris.
152 Campus's series comprises 18 experimental works (1972–1976).
153 These groups in contemporary philosophy include the adherents of psychophysical identity (identity between mental state and nervous condition), eliminativism (eliminating mental states from the neural basis) and cognitivism (distinguishing between cognition and consciousness). Lageira 2006, 18.
154 I have merged direct and indirect perception into one word. In his text, Lageira explains the difference between the two: direct observation happens naturally without the intervention of language, concepts or other cognitive structures, whereas indirect observation happens precisely through their intervention.



Thus the viewer-participant[155] cannot ever be herself at any point of the work, not even in the image where she sees herself. Lageira's observation concerning the multiple manifestation of times and spaces is perceptive. Although it applies here only to Campus's early experimental apparatuses, it is an apt description of the world we live in today. Shifts in times and spaces are a ubiquitous part of contemporary life, our everyday environment is almost saturated with moving image sequences. In such an environment, the total view of the world becomes obscured. For example, people in a television show are no longer seen as actors or some other professionals, because today the performer can be anybody, even myself. These 'myselves' become subjects of newspaper gossip, and may even be used for advertising purposes. Campus's works are made to facilitate the discovery of oneself. According to Lageira "... these space-time shifts are a highly complex method of directly perceiving one's self and one's body."[156] Lageira implies that the apparatuses in Campus's work facilitate fundamental insights concerning our own existence.[157]

Peter Campus's early installations offer the viewer-participant an opportunity to observe a situation in which the video camera, the projector, the screen and the viewer together transform the venue into a space of meditation. However, the construction of such a space seems clinical, like a laboratory experiment, and the works seem to ignore completely the issue of the author's position. In his texts, Campus never discussed his motivation for presenting such works to the audience. Who was Campus and what did he think? Perhaps he thought, in the early 1970s, that there was a need for works which would help individuals survive the massive onslaught of images produced by modern society. Perhaps the purpose of his 'laboratories' was to assist viewers to analyse their relationship to imageries, such as those in advertisements or television, which one identifies with, consciously or unconsciously. Another aim may have been to encourage viewers to analyse their relationship to their own image and to themselves, their body and mind. This would also help viewers understand other people's possibilities for understanding themselves. If it turned out that understanding oneself is not so easy, it would demonstrate that it may be just as difficult for others. This would leave the understanding of motives and actions refreshingly open. There is, nor will there be, any predetermined set of instructions for how to understand oneself or others. Understanding has to be undertaken again and again – and so one needs to enter Campus's spaces always anew.

For me personally, one important aspect of art-making is responsibility for others; I want to ensure safe participation in the work. Is the viewer able to participate in the piece as an integrated, independent individual, without any sensory manipulation or other harassment? The kind of direct stimulation prevalent in the media leads to reactions and reflections which neither require nor imply any need for further reflection. A successful work of art offers the viewer something else: an opportunity to encounter another person. Although the presentation equipment may be complex, the viewer can nevertheless get a feel for how she experiences the other person, and how that person appears in her perceptions. The viewer-participant becomes conscious of the other. Campus's works involve a real situation which is presented through images. The images help the viewer-participant enter the situation in which she can observe herself and the other person, and to reflect upon her relationship to both.

155 In my earlier texts, I have used the term viewer-participant when the observer's role lies between these two. The term viewer-participant is particularly apt in Campus's case, because his works involve total perception.
156 Lageira 2006, 24.
157 Such insights concern issues relating to philosophy, phenomenology and cognition sciences in particular. These issues are too broad to discuss in detail here.

5 From Painting to Moving Image Projection

d51



Läpinäkyvä (*Transparent*) is the most important work in this research. It consists of three elements joined by video projection. The projected moving image is carried by mirrors in the space: along the way, two new videos are added to the original projection, with all three finally coming together on one big screen. The image can be seen in the mirrors, which pass it along. The transitions also involve transparent fabrics hanging in the space, capturing the video.

5.1 PAINTING AND SPACE

When the viewer stands in front of a painting, she may find it natural to focus exclusively on the things presented inside the edges of the canvas. She may observe the composition, colours, variations in saturation, technique, subject matter. The painting on the wall is placed there to be under scrutiny; one often hears the word 'contemplation'. Like a gift, the painting is a package, offering for the viewer's enjoyment all the myriad things her imagination and memory construct from the traces, signs and clues placed on the canvas by the artist. The act of viewing thus creates a kind of second artwork in the viewer's mind.

While this viewing situation is typical to painting, contemporary art offers many ways to disrupt it or prevent it from happening. However, should the artist wish to both deconstruct and analyse the viewing situation in the context of the tradition of painting, the end result may be more complex. Encountering a piece like *Transparent*, the viewer may be at a loss. What is happening here? How should one view such a scene? Should one focus on an individual image or images, just as if they were presented in a conventional museum or gallery exhibition, or try instead to understand the spatial installation as a whole, as a kind of sculpture, a play, even a film?

If the image is a static painting or a composition created by printing, exposing or projecting it on a surface, the viewing situation differs very much from that of a moving image work.

How to Present a Moving Image Work?

The primary moving image technology today is video, which is screened on monitors, or these days increasingly on flat screens. The moving image work thus often resembles television in its framing, because the technology is borrowed from TV. Moving image works can be seen as constituting a shift into a new framework, a new standard which differs from the paradigm of the unmoving, still image. We have left the world of painting and entered the world of television technology.

The role and meanings of the spatially installed moving image change even more when we take the next step by using an immaterial image: projection. The difference between using film or video for a moving image projection is huge. Film provides superior image quality, yet it is also a historical and a theatrical medium. It alludes to the invention of the moving image and thus to the collective, suggestive event enabled by cinema.

Watching a film in the cinema is similar to the viewing situation discussed above, in which one looks at a single image, such as a painting, and which occurs within the boundaries or frame defined by the maker of the image. There is a clear difference between watching a film and looking at a painting, however: in the cinema, the situation is controlled by darkening the space and setting the duration of the event. However, viewing the projection of a still image, such as a slide, voids the constraint of duration, and the situation approaches that of viewing a single image in space. The ambient dimness of the slide projection situation has a suggestive effect on the viewer, focusing her attention on the picture and its subject.

5.2 WORKS UTILISING VIDEO PROJECTION. *LÄPINÄKYVÄ (TRANSPARENT)*

Video projection is used either as an alternative to film projection, or to create new opportunities for the moving image. Film projection in the art context primarily denotes 'gallery films', which contain narrative features to such an extent that they might just as well be called short films. Thanks to its speed, inexpensiveness and mobility, video projection technology enables new practices and experiments.

Transparent combines the viewing situations of painting and of the moving image. The mirrors and transparent fabrics in the work refer to painting by virtue of their rectangular shape, which echoes that of conventional paintings. But while they thus refer to the window paradigm, they also activate the space in front of them as well as behind. The mirrors and fabrics are no longer mere windows, for the projection creates a uniform conical light-space which extends both front and back. These projection-generated spaces are interconnected and overlapping.

The space of projection has a similar shape as the visual cone on which the perspective spaces of the renaissance were based. The projected image is like a window between two spaces. The viewer can establish perspective lines by closing one eye and drawing, as it were, views through the pictorial planes in the space. The video projection itself is a three-dimensional light cone, which literally establishes straight lines of light within the space. The cone of light can be seen to materialise the perspective lines which were used to construct the image in the renaissance, and also of the one-point images made possible later on by the camera.[158]

d52

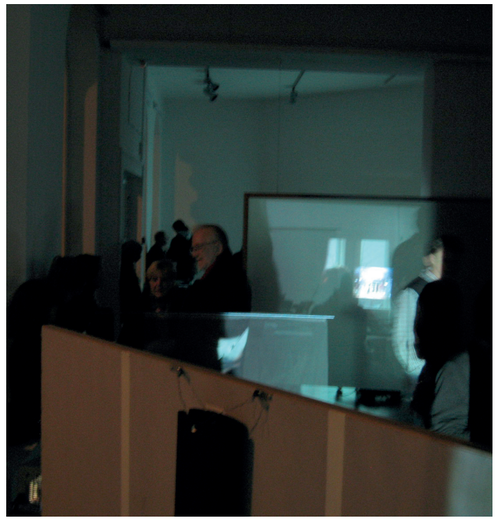


158 Perspectival observation requires the use of just one eye. But because we cannot assume anyone to use only one eye to observe the spatial work, perspective is present only symbolically, in the lens-based image and the projection, and perhaps also in the architecture of the space.

Any projection of images in space is of course affected by the history of images. The viewer is aware of the images that preceded the one presented to her. But she may not be as conscious of the paradigms of viewing. The paradigms can be questioned, and they can be examined by making visible the conventions or practices related to it, such as presenting drawn rectangles or geometric forms in conjunction with moving images. Such a reference can also involve the exhibition space itself, since a rectangle (or a cube) has always been part of the design of buildings used to present pictures.

The shape of projection is interesting, because it represents a continuation of the perspectival or geometric properties of the image, but projection can also be considered from another angle. Projection expands in space, and the distance between its point of origin and the screen can vary a great deal. One can also interfere with projection by stepping into or passing through the cone of light, which allows the viewer-participant-observer-passer-by to see her own shadow in the projected image. In *Transparent*, seeing oneself as a black, living figure surrounded by spectral images, light cones, objects and structures introduces new dimensions to the viewer's reality.

d53



Projection – transmitting an image in a cone of light from one place to another – is a complex event in *Transparent*, one which allows many interpretations. Three-dimensionality, the depth of the image, is often an unobserved property of projection. As projection becomes deeper, the image easily vanishes. When something enters the path of projection, the image at that point is blurred or out of focus. Depending on the properties of the intervening object, the projected picture can be utterly indistinct, or it can be clear enough to create a new event on the intervening object, a kind of 'dialogue' in a new, random place. Projection is not just the process of producing images at a specified place, it is also a place for encountering images in space.

d54



Many people have interpreted this as a kind of technical necessity, but it can be something else, and can be interpreted as something else.

The fact that the projected image fades as projection becomes deeper is a function of light. As the image spreads out on its path, its luminosity diminishes. On the other hand, we may also question the direction of depth within the cone of light. Depth can also be seen as increasing in the direction of the more blurred image, when the image gets smaller when it comes closer to the point of light whence it originated. Projection can thus be seen to embody two orientations of depth: one increasing towards the clear image, the other increasing the closer one comes to the blurred image, approaching the light and the optics of the projector. And what is the meaning of that which in both cases remains behind one's back, when one examines the images within the projection? And what happens to an image obscured by the viewer in part or entirely – does the viewer then become part of the picture, part of the work? What does this look like to another person in the same space?



6 From Studio Mezzo to Galleria Sculptor: Works 2004–2010

The first exhibition included in my research was a joint project presented at Studio Mezzo in Helsinki in 2004. It was an extensive piece consisting of many elements. The Studio Mezzo project was created together with Pekka Sillman, and it also included discussions with artists and art professionals. The results of the process were presented chronologically as they emerged. The central element in the project was discussions between two artists and works they had made of mutually agreed subjects. These generated more visual and audiovisual material, such as paintings and photographs. Although I had previously collaborated with other artists, the issue which became pressing right from the outset in the Studio Mezzo project was the other person's position in a work in which I myself am a participant. The project also spawned a new piece, *Keskusteluja* (*Conversations*), which consisted of two overlaid videos projected on screens leaning against the wall. The screens allowed me to separate the rectangular physical spaces of the persons in the piece. The topic of separating a space for oneself is discussed in Chapters 2.3 and 2.4 above.

The next piece included in the research, *Transparent*, was presented at the Mänttä Art Festival in 2006, and in Gallery Sculptor in Helsinki in 2009–2010. The work consisted of three parts which were connected by means of video projections. Each part contained a video or videos, some contained a mirror, a screen or a piece of transparent fabric hanging from a stand. *Transparent* represented an attempt to violate the linearity of the spatial presentation of moving images, both on the level of content and of material.

Around that time I also created another piece, *Läpinäkymä* (*Seeing Through*), which was also exhibited at the 2006 Mänttä Art Festival. The piece consisted of a video projection, a mirror and a hanging membrane with an image on it. In the video, projected onto the mirror, a person leans forward as if looking at her image in a mirror. From the mirror, the video travels passes on to the wall, with the intervening membrane casting a shadow on the picture, as if putting a mask on the person's face. Surprisingly, *Seeing Through* proved to be the clearest case of a work which examines identification through reflection and transformation and interrogates the position of the other person in the work.

The fourth piece included in the research, *Objekti* (*Object*), was presented in Punavuoridesign in Helsinki at the turn of 2007/2008. The work consisted of a video and an object mounted on the wall. In the video, two artists discuss the object between them as if it were a work which gives rise to associations. However, the actual work takes place at the moment the viewer steps into the gallery and encounters the object and the persons talking about it. The piece explored the object itself, its

positioning in a moving image work, and the viewing situation this gave rise to. I also exhibited other works in Punavuoridesign which touched upon the theme of my research. *Tilanne* (*Situation*) consisted of a small construction on a table and a video projection. The photographic series *No Person in the Image* was exhibited inconspicuously in the venue.

Both works addressed central themes of my research, perspective and the ghost image.

I also exhibited most of the works mentioned above at Gallery Sculptor in Helsinki at the turn of 2009/2010. I also made a new piece for that exhibition, entitled *Kädet* (*Hands*).

Hands employed two video projections on opposite walls. Both showed a hand with a rectangle drawn on it. There was also drawn rectangle on both walls, which coincided (or did not coincide) with the rectangle drawn on the hand in the video. *Hands* explores the emergence of a new space through a trick-like event. This new space is akin to the new kind of 'intermediary situation' discussed in this research. Every work in the Gallery Sculptor project examined the phenomena and concepts discussed in this text. The exhibition was also intended to create an environment where the boundaries of individual pieces would become blurred.

6.1 PROJECT STUDIO MEZZO

In the Studio Mezzo project, my purpose was to question the traditional interpretation of my works (interpretations based on the polarity of the work and the viewer) more clearly than before,[159] I wanted to make the work as open and understandable as possible. I had previously videoed some conversations I had had with painter Pekka Sillman. Excited by the clarity with which my colleague spoke, I was encouraged to talk about his half-blindness and the fact that he nevertheless paints. I also suggested spatial experiments that would consist of his paintings and my projections.

I had previously thought about projection as a symbol of vision and perception,[160] and I was excited by the idea of reconstructing with Sillman my ideas on vision. I had the notion of a painting as a symbolic screen, a result of pictorial rays emerging from the eye, as presented in some early theories of vision.[161] Our discussions and experiments culminated in a three-week project conducted in Studio Mezzo. We experimented with different combinations of slide and video projections both with and without other structures. The space was constantly changing, and the audience was free either to just listen or to join in the conversation during opening hours. We also videoed conversations with other artists, art experts and writers on the theme of 'distance between seeing and experience'. The conversations were very focused and took many surprising turns. The topics ranged from light phenomena to ghosts. I took photographs of the event throughout the entire project and hung the pictures in the gallery.

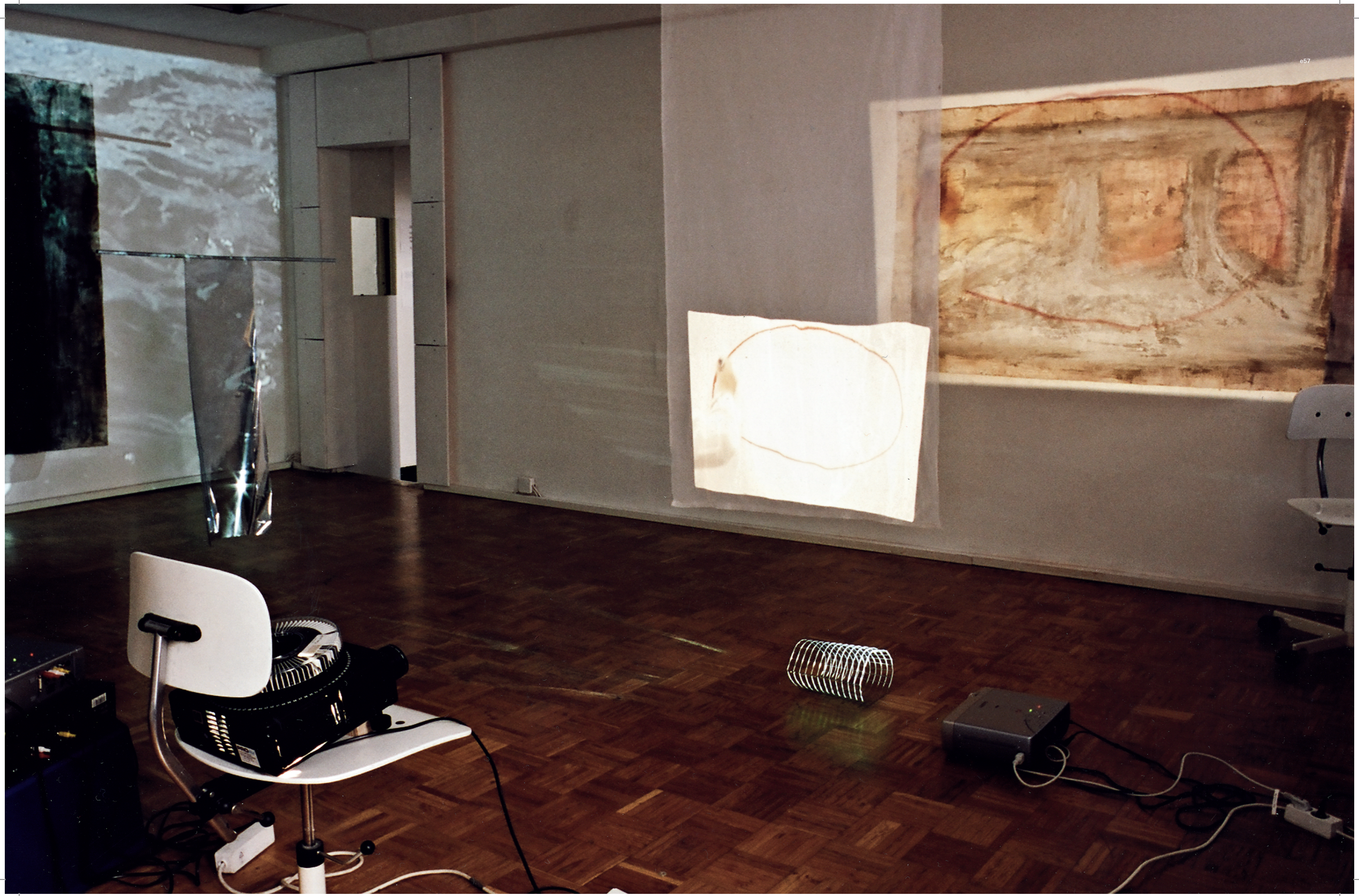
159 This was a theme which appeared already in my first video projection installations: for example, the topic of *Bath* (1990), an everyday situation, refers more to memories of one's life than to the traditional study of the pictorial plane (Fig. a10).

160 *Silmä (Eye)* in 1993 (Fig. a2).
161 See note 31.

FIGURES E55–60 ARE FROM *The Studio Mezzo Project* IN 2004. THE PEOPLE IN THE PICTURES ARE TINKA SONNE AND PEKKA SILLMAN. THE PROJECTIONS SHOW PEKKA SILLMAN, MARJATTA OJA AND JORMA SAARIKKO. PAINTINGS ARE BY PEKKA SILLMAN.


e55


e56



e58



During the Studio Mezzo project I made a work which I called *Keskusteluja* (*Conversations*). It contained several back-projection screens[162] with one or more conversations projected on them. The screens could be moved over each other, just like videos can be projected over one another. I later decided to present the work also at Gallery Sculptor in the 2009/2010 exhibition. The aim in *Conversations* was to examine the boundary between oneself and other persons. The black edges of the screens could be positioned between the speakers so as to create an impression that they all had 'cabinets' of their own.[163]

162 Back projection screens are sheets of plastic mounted in a metal frame. The edges of the sheets are reinforced with black canvas. Back projection screens typically allow the projection to be watched from either side of the screen.

163 Compare the black edges of the screens with Lygia Clark's paintings in which she used black squares with white edges as a symbol for the space of a person. In some of Clark's paintings one edge remained unpainted, which was the artist's way of expressing openness. After this series, entitled *Unidades* (1958), Clark's works became three-dimensional participatory objects or events. Figure a13 is from the *Unidades* series.

e59



e60



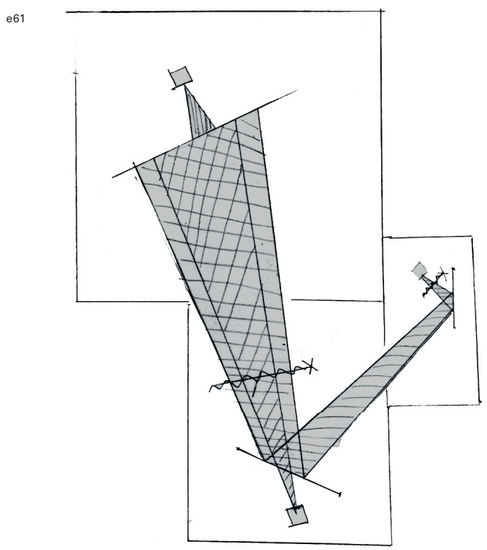
6.2 LÄPINÄKYVÄ (TRANSPARENT)

After the Studio Mezzo project I began working on a piece which combines visual material with the movement of thoughts. The work explores the concept of continuity and how it could be depicted so that my view distinguishes itself from cinematic continuity, which consists of a linear succession of events. I chose to depict an ordinary, everyday event in the work.

The work shows a view from my window: I was able to see a small piece of the sky through the windows of an apartment in the house on the opposite side of the street. This gave rise in my mind to an image of the room in the opposite building. The milieu was familiar to me from walks with my family, and I knew what the occupants of the opposite flat would most likely see from their window: the sea. Because the view of the opposite flat was such an everyday part of my life, I glanced at it every now and then, and gradually my experience of the flat grew into a total feeling. This total feeling was like knowledge or an idea which passed through my body. It could have led to some motion outside the body, but because the feeling occurred in my own room, and there was nothing but air on the other side of the window, the body could not move anywhere. Instead, the movement continued in my mind. The experience is difficult to put into words, so I decided to make a spatial work of it instead. I began the work by drawing a diagram of the piece, and then I shot on video the three nested views which were required. As soon as I had acquired the necessary equipment, I constructed the first experiments in my studio, and when the piece was finished, I exhibited it.

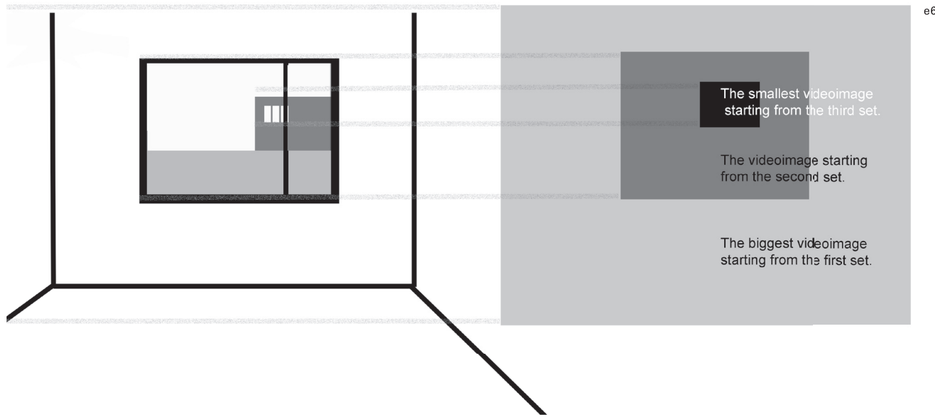
In the next few pages, I will present a series of photographs of the work. The first (e61–e64) show the planning and installation stage, the first and the last of which have not been realised. The pictures of the realised installation (e65–e76) are in chronological order.

e61



This is the first extant diagram of *Transparent*, which in late 2005 I still called by its working title *Jatkumo* (*Continuum*). The various parts of the work are all in their own rooms, clearly separate, but they are positioned so that the projection travels from one room to the next, as if giving a clue of what lies in the next room. After entering the gallery, the viewer would circle round the work in counter-clockwise direction, in a curving trajectory so that the last part the viewer comes across is also the first, which would thus function as both the beginning and origin of the piece.

e62



A later diagram (e62) shows at left the relative positions of the spaces, and at right the nested projection of the videos in the third part of the installation. This figure illustrates primarily the configuration of the videos, the perspectival movement between the nested frames.

e63

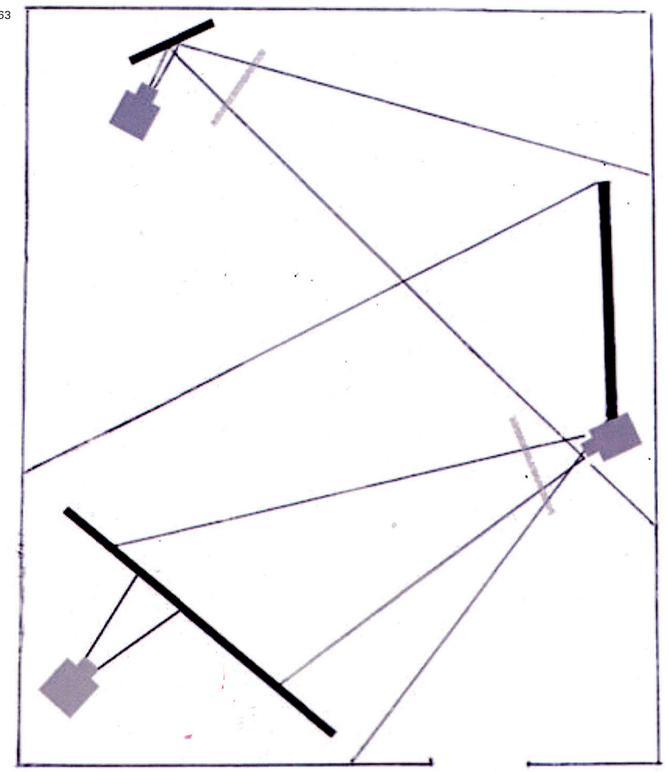
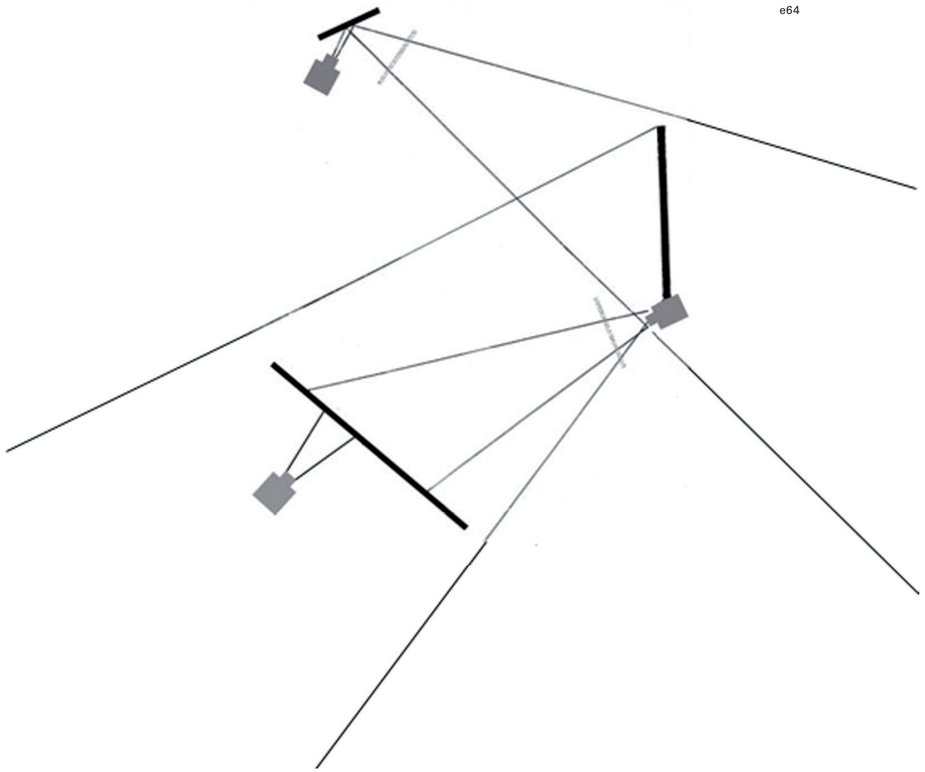


Diagram of the installation at Mänttä Art Festival in 2006. All equipment are placed against the wall. (Fig. e63)

e64



An unrealised installation in which the projections would continue in space indefinitely, the images ultimately fading out completely. (e64)

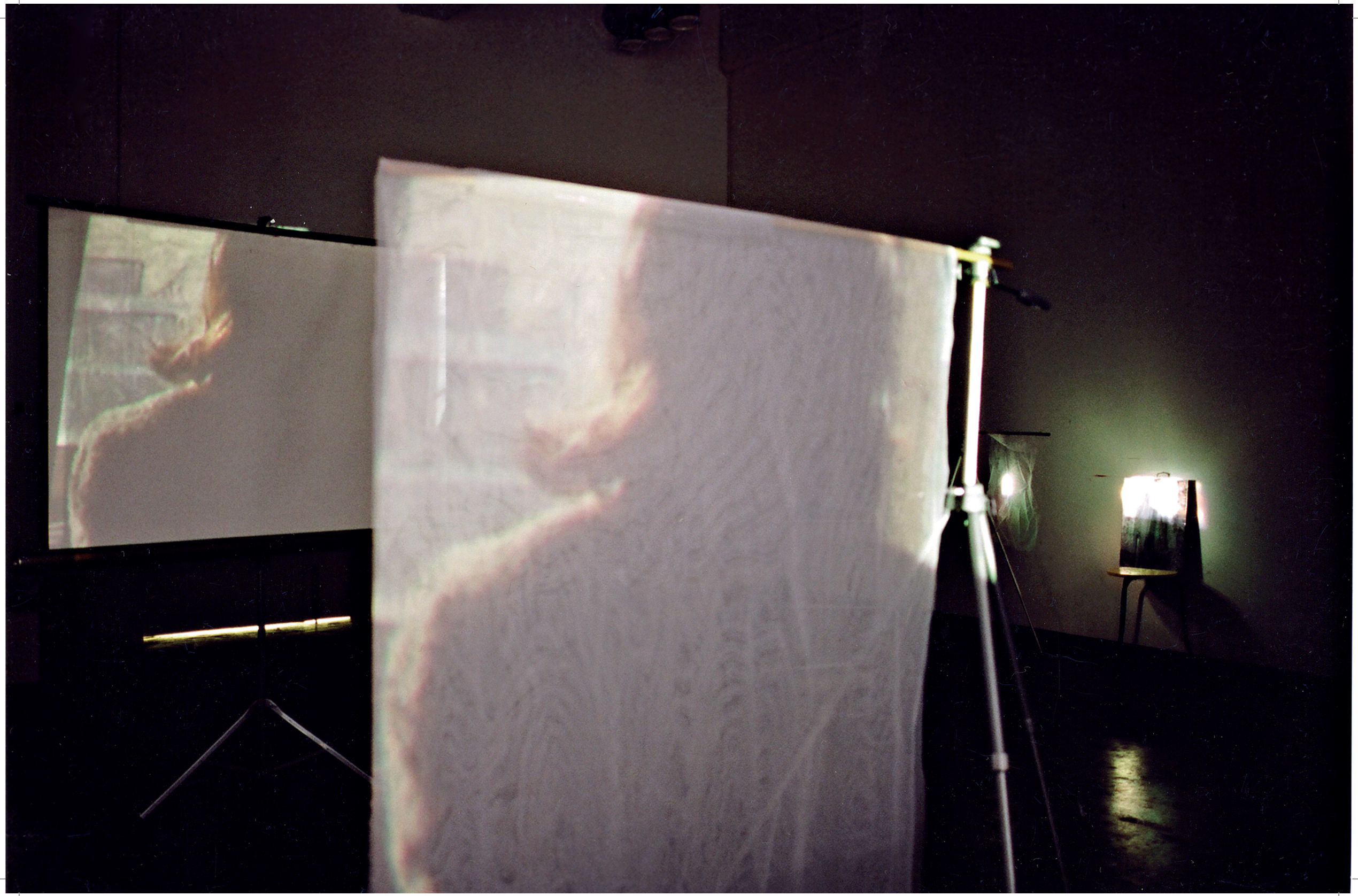
FINAL CONFIGURATION OF *Transparent*, SET UP FOR THE FIRST TIME IN MY STUDIO IN 2005. (E65-E68)

e65



e66

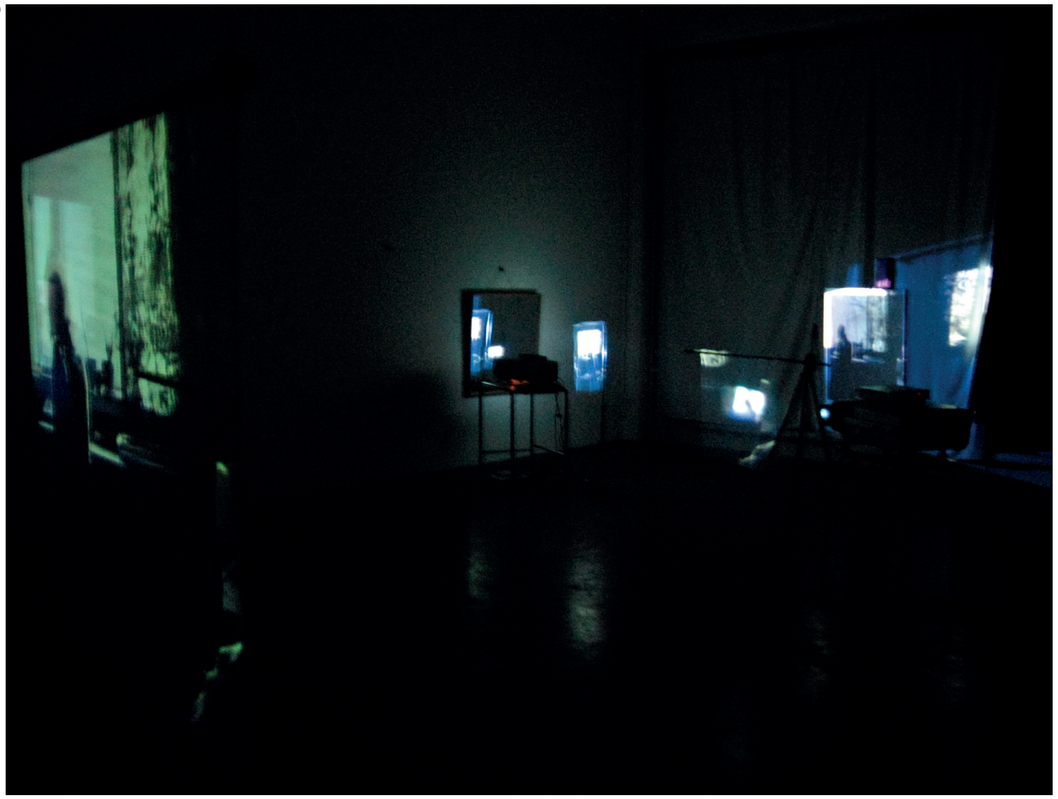






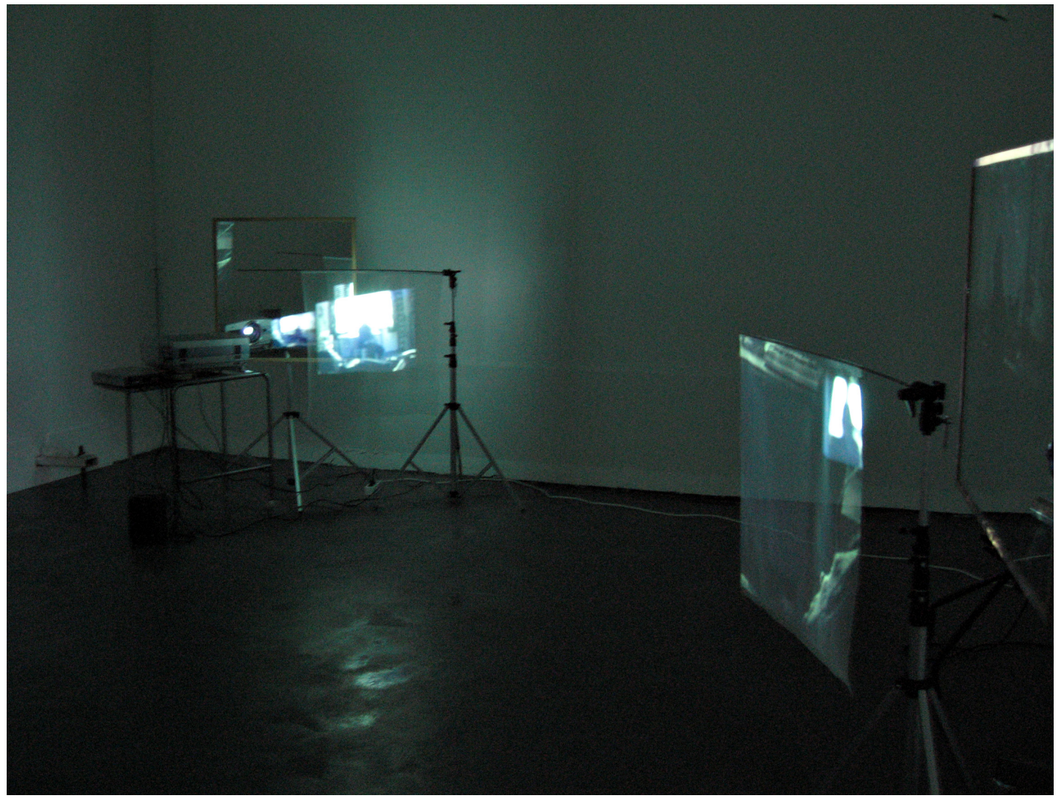
final configuration of *Transparent*, set up for the first time in my studio in 2005. (e69)

e69



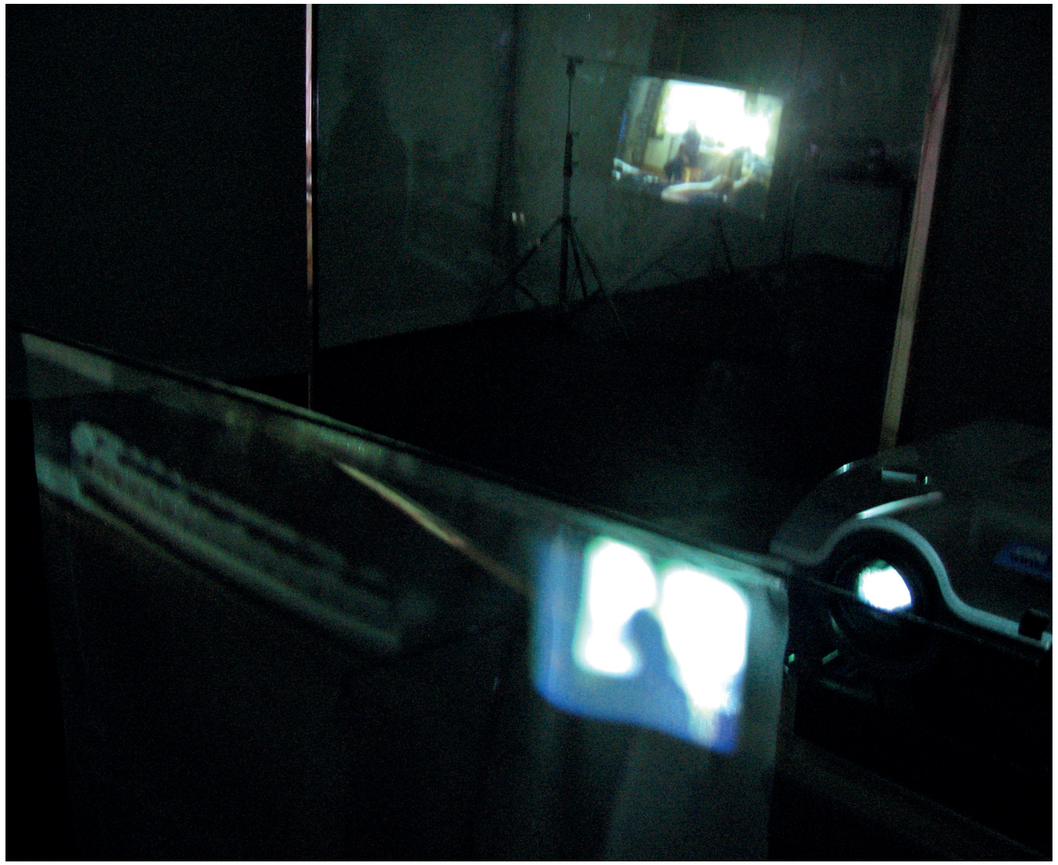
Transparent, mänttä art festival 2006. (e70-e73)

e70

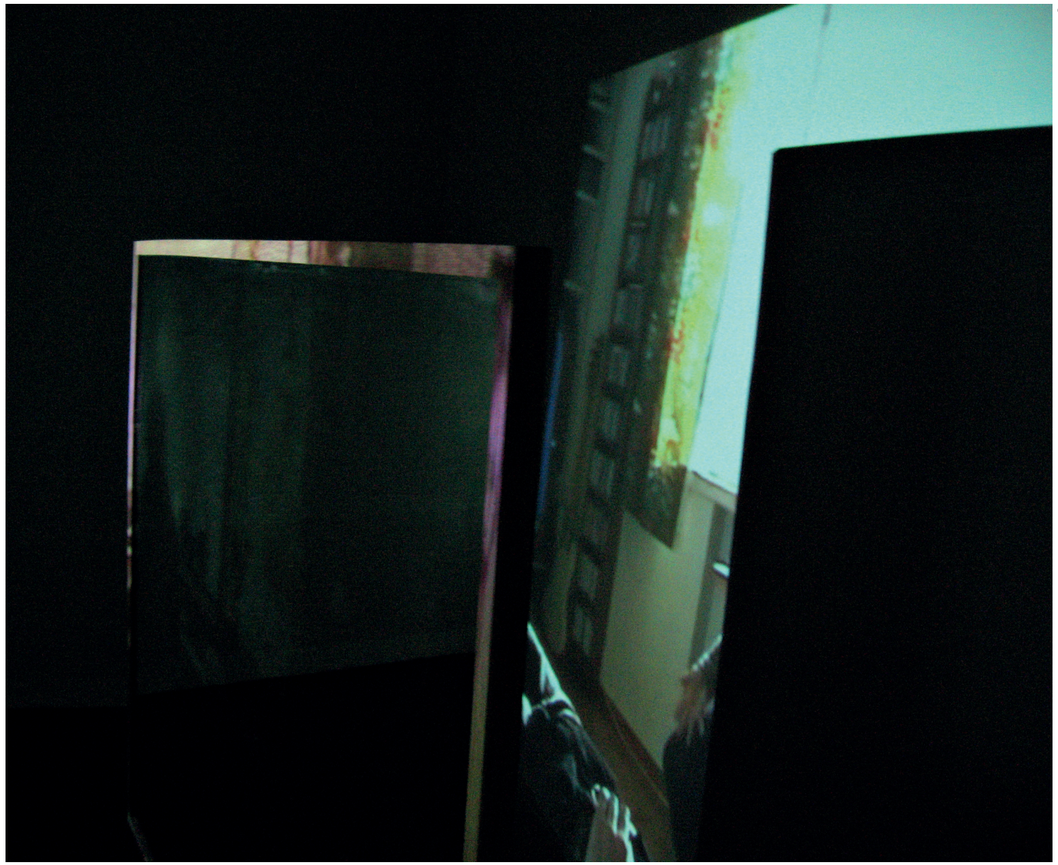




e72



e73





THE FIRST PART OF *Transparent*, SHOWING REFLECTIONS VIA A MIRROR ALL THE WAY TO THE THIRD PART. GALLERY SCULPTOR 2009/2010. (E74)

L THE THIRD PART OF *Transparent*, SHOWING ALL THREE PROJECTIONS AT THE SAME TIME.

GALLERY SCULPTOR 2009/2010. (E76, E86)

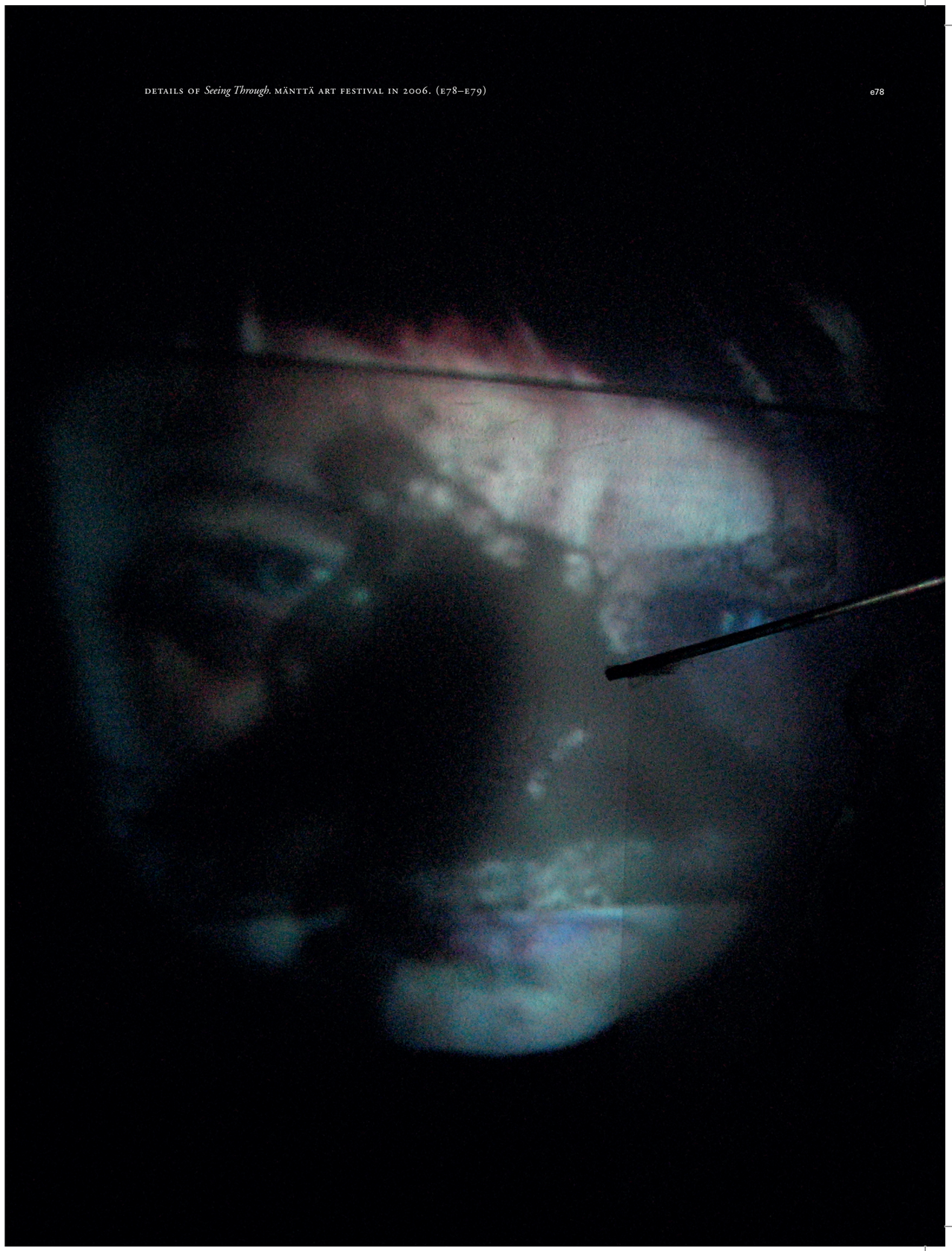


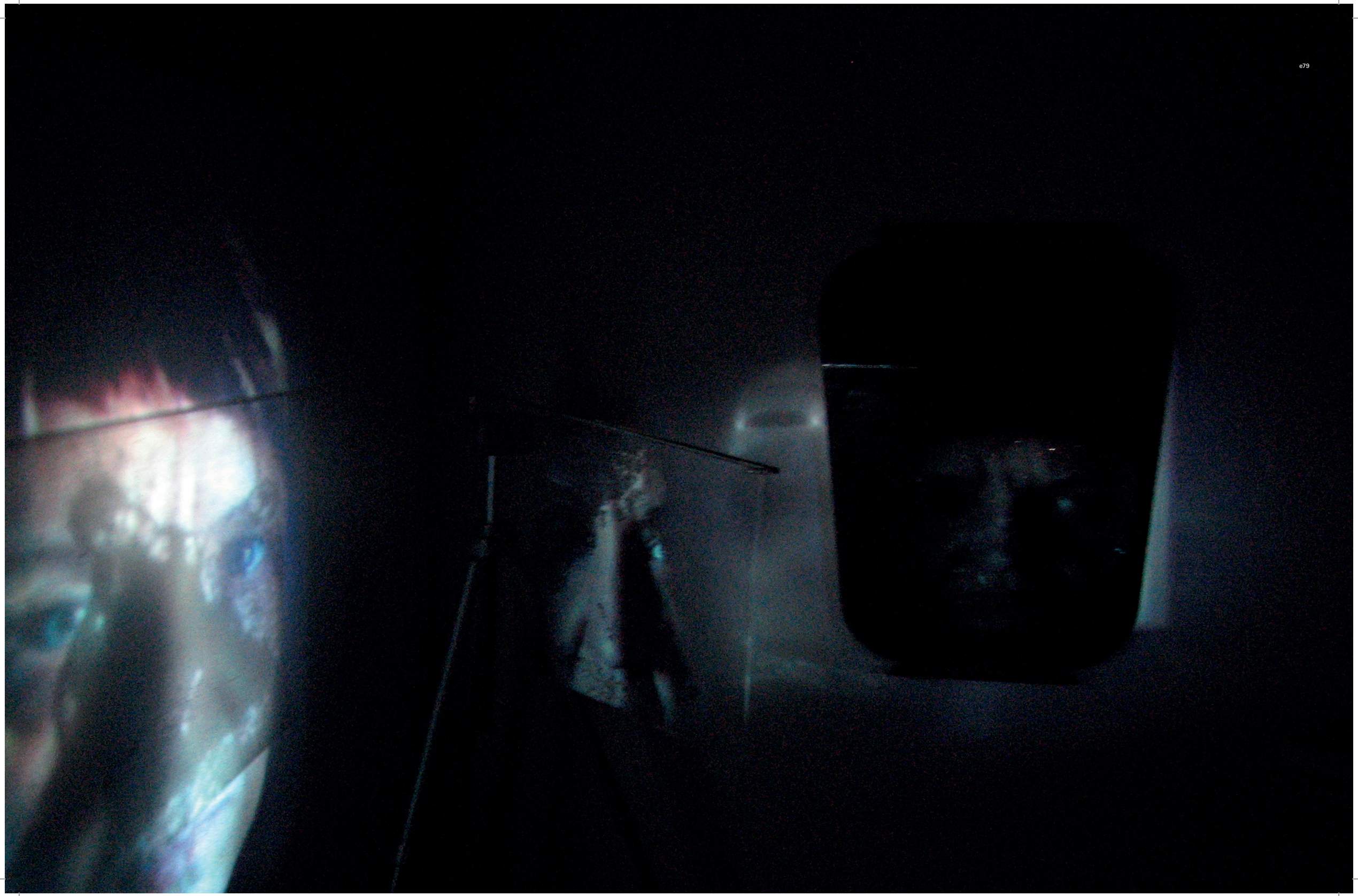
Transparent, DETAIL. GALLERY SCULPTOR 2009/2010. (E77)



6.3 LÄPINÄKYMÄ (SEEING THROUGH)

Läpinäkymä (*Seeing Through*) was created around the same time as *Transparent*, in 2005. Like *Transparent*, it too involves the transmission of an image from one place to another, but it is smaller in size. The themes of the work are emotional identification, horror and empathy. I had been horrified by a television documentary of African women dressed in dark robes and wearing an iron mask over their face. I identified strongly with the situation of the interviewed women, and began intuitively to develop a mask for my ongoing video work which would also include a mirror and an image of myself. The result was *Seeing Through*. It consists of an ordinary old mirror on the wall with a woman's face projected on it. The face rises up from the dark to catch a glimpse of her own reflection in the mirror and then recedes back to darkness. Because of the mirror and the angle of projection, the image is reflected onto the adjacent wall. Between the wall and the mirror I placed a plastic sheet with a printed image on it. This creates a mask on the face on the wall.



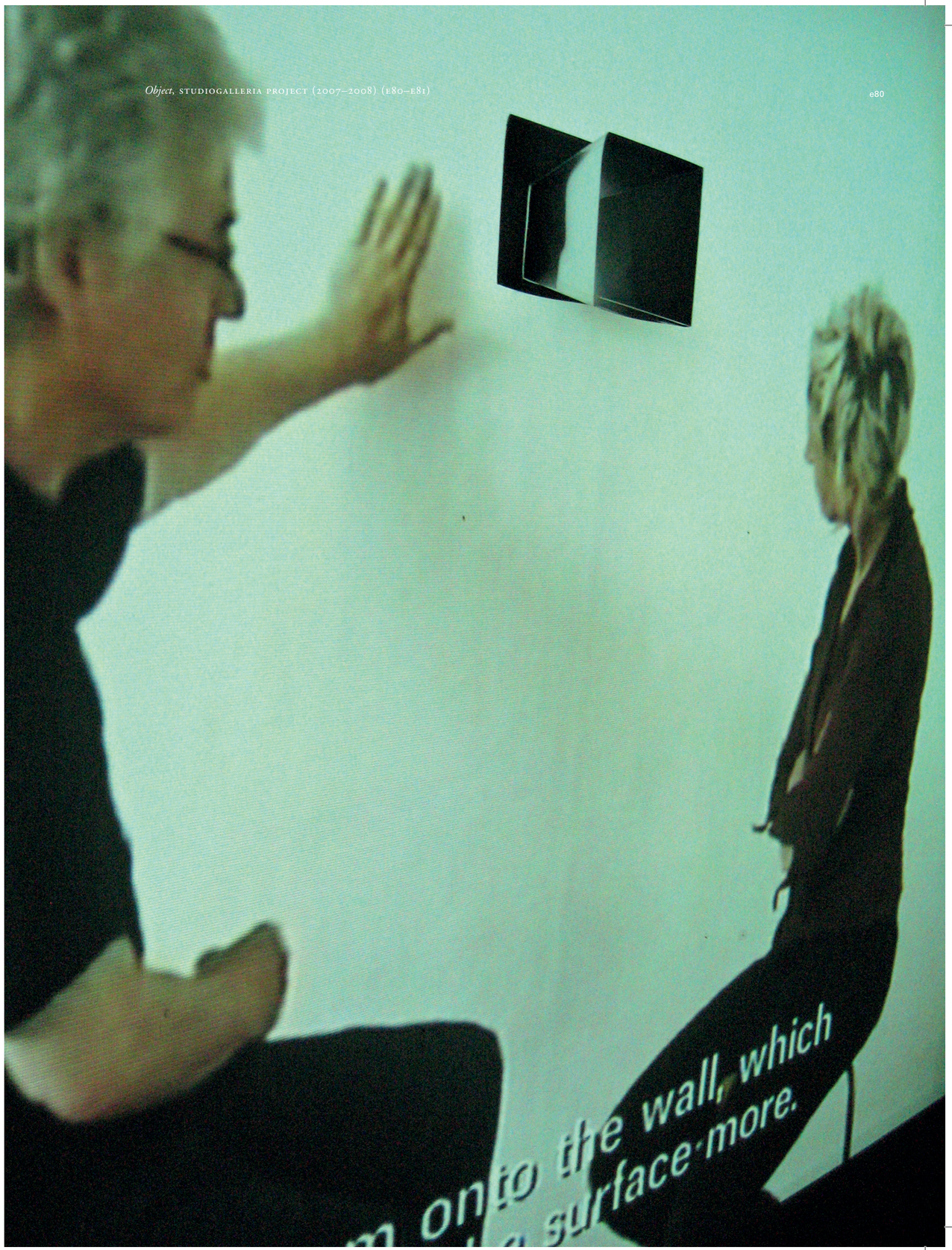


6.4 PROJECT STUDIOGALLERIA

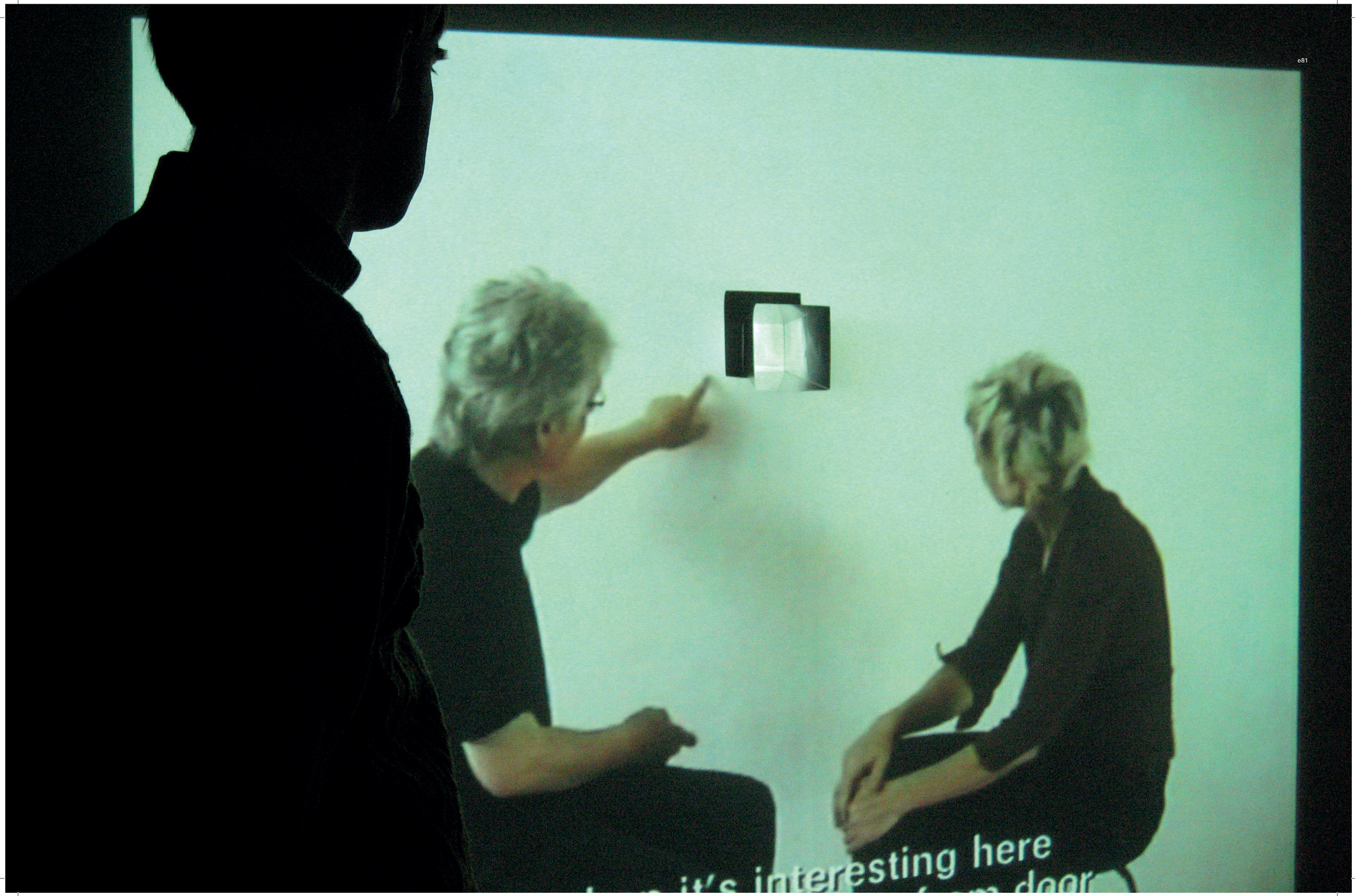
Although I had previously made a work for Studio Mezzo in which conversation played a major part, that work had been very complex and chaotic. I therefore decided in 2007 to make a clearer work involving a conversation. This was *Objekti* (*Object*).

The thing being discussed in the work is a geometric object, mounted on the wall between the two persons. The conversation is in English, with English subtitles. When the work was exhibited, I mounted the same object on the wall at the exact spot of the projection. The gesture of emphasising the geometric shape by repeating it both as an image and a physical object gave rise to a layered experience in the viewing situation. The conversation between the two people in the video constituted one viewing situation, and the viewer's presence in relation to the object and the video created another. The video was a kind of allusion to a moment or a situation which was replayed for the viewer.

Theories of perspective are about creating an illusory space in a painting. *Object* gave rise to associations concerning perspective. The two persons in the video searched for vantage and vanishing points along invisible lines which the geometric shape on the wall made them see in front of the object and passing through the wall. Another locus of association was the object, which referred to other objects and environments just like minimalist works.



Object, STUDIOGALLERIA PROJECT (2007–2008) (E80–E81) e80


it's interesting here

The Studiogalleria project also included the piece *Tilanne* (*Situation*). The motif in the piece was the view from the window of the gallery: the façade of the opposite house, its wall full of rows of identical windows. I wanted to distort the box-like form of the house by projecting a picture of the wall onto a corner-like angular structure made of reflective material. I placed the corner on the table of architects who had their office inside the gallery. Some of the video appeared distorted inside the structure, the rest of the projected image ended on a white wall where it created a mirror image of the opposite view. The work was intended to address an act which an outsider, such as an artist, can do to a 'flawless' view created by an architect. However, the work was received in a completely different way than I had anticipated: the viewers were chiefly interested whether the video was a direct real-time view of the opposite building or not.

Situation, STUDIOGALLERIA PROJECT (2007–2008) (E82–E83)

e82



e83



No Person in the Image depicts selected moments from the time when I began constructing *Transparent*, showing the first experimental configurations. The positioning of the projections was designed to send the images via transparent veils from one place to another. Some of the projections were caught faintly on the veils. When I was taking the photographs, I was uncertain how much of the figures in the projections on the veils would be visible. In the final, exhibited selection of photos, the figures in the images on the veils were distinguishable, but when they were exhibited their ghostly quality made identification with them difficult, unlike with figures in photographs where the person is placed centrally in the frame. I wanted to find the person in the space, just like people want to see a person and recognise her in a photo. I utilised the spectral appearance of the figures to draw attention to the significance of space both in the pictures and in the venue, which at the time was a furniture showroom.

IN ADDITION TO *Situation* AND *Object*, THE SHOW IN STUDIOGALLERIA ALSO INCLUDED THE PHOTOGRAPHIC SERIES *No Person in The Image*. THE SERIES IS ILLUSTRATED BELOW (FIG. E84–E89).



e84



e85



e86





e87





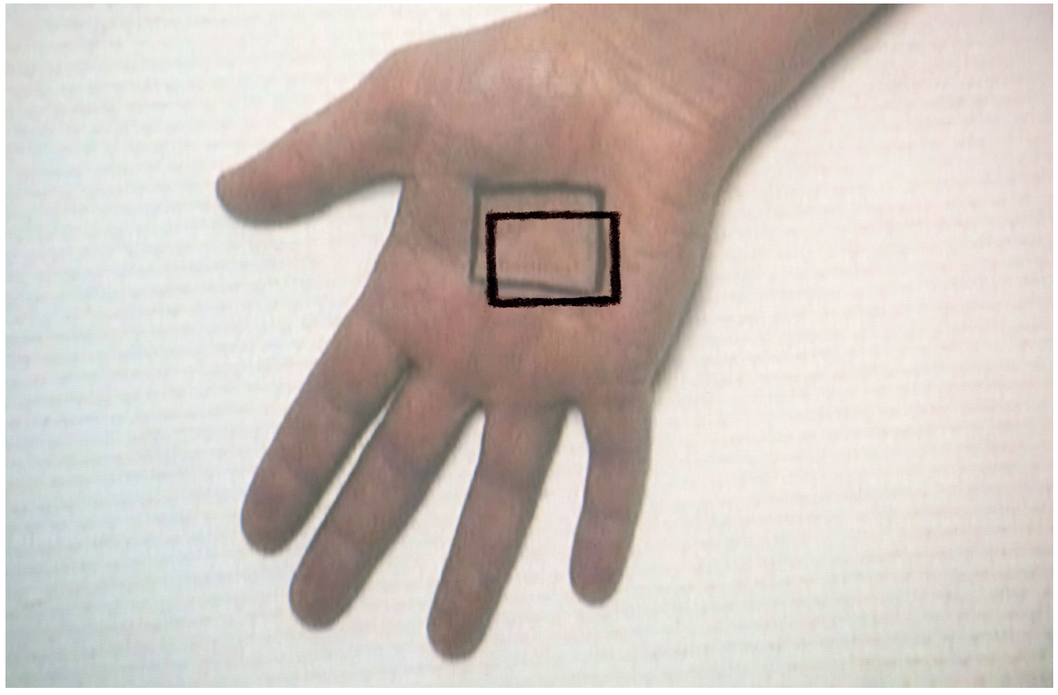


6.5 KÄDET (HANDS, 2010)

My thoughts about the rectangle, theories of perspective and the lens-based image came together in the piece *Hands*, presented in my solo exhibition in Gallery Sculptor in 2010. I had been captivated by the seemingly simple photographs by Liliana Porter which showed hands with a square drawn on them.[164] From the hand, the square continued onto the paper. Because the work was not an ordinary photographic print but a photogravure, the hand too seemed miraculously to blend into the paper background. I wanted to explore the hand – a sign of humanity – in relation to the rectangle, which I had elsewhere called a frame.[165] I drew a rectangle on my hand, which made me feel sad and dramatic, like a person crucified. It also made me marvel how easily we accept rectangles in our environment, although there is nothing rectangular in ourselves. I drew similar rectangles on the walls of the gallery, and projected a video of my hand slamming on both drawings. On the left side of the gallery, the hand in the projection had its palm facing the wall, on the right side, the palm was facing up. The video on the left side looked like the hand was trying to catch the rectangle on the wall, while the hand in the other video seemed to be surrendering to it. The precise superpositioning of the rectangle on the hand and the one on the wall seemed to refer excessively to crucifixion, and the intensely dramatic mood of the piece began to oppress me. I therefore shifted the projections slightly so that the rectangles no longer coincided exactly, leaving instead a gap between the drawing on the hand and the one on the wall. When the hand slammed into the wall, the gap between the drawings had the effect of pushing the hand behind the wall, with the hand remaining visible nevertheless. This gap was a new space, similar to the space I had created with the geometric shape in my first experiments in 1989, in the work *Landscape* in 1993 and then later in 2007 in *Object* (Fig. e87).

164 Fig. a15.

165 For a closer discussion of the frame, see Chapter 3. in which I discuss how David Hockney and Anne Tallentire view the frame. Hockney uses the frame to frame the picture, Tallentire uses it to discover what lies beyond the frame. The rectangle also appears in the work of artists discussed in my research, such as Lygia Clark and Liliana Porter.

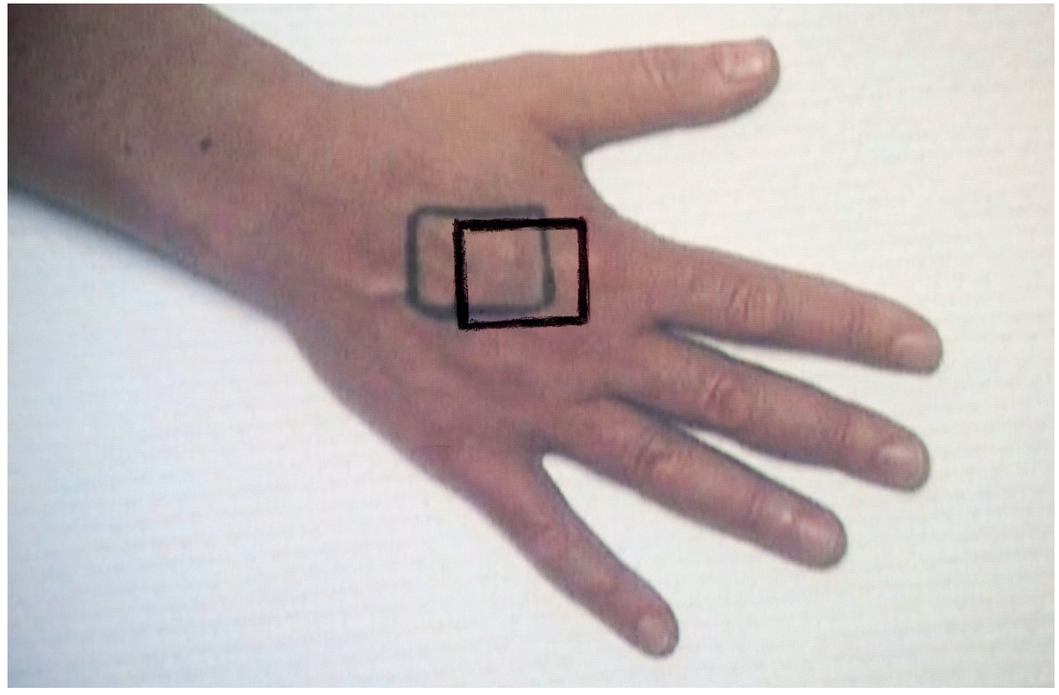


e88

This new space appears in the work again and again by virtue of the video projection and ideas relating to perspective. It is not the 'intermediate space' typical of video installations, in which the participant creates new narrative paths through her movements in the space, but instead an empty space created by the combined effect of cognition and perception.[166]

The photographs show a view of both walls at the moment when the hand has just slammed into the wall. In the exhibition, these two views could not be seen simultaneously, and they alternated: when the hand and the two rectangles appeared on one wall, the other wall showed only the rectangle on the wall and a projected image of an empty wall, and vice versa. (e88-e89)

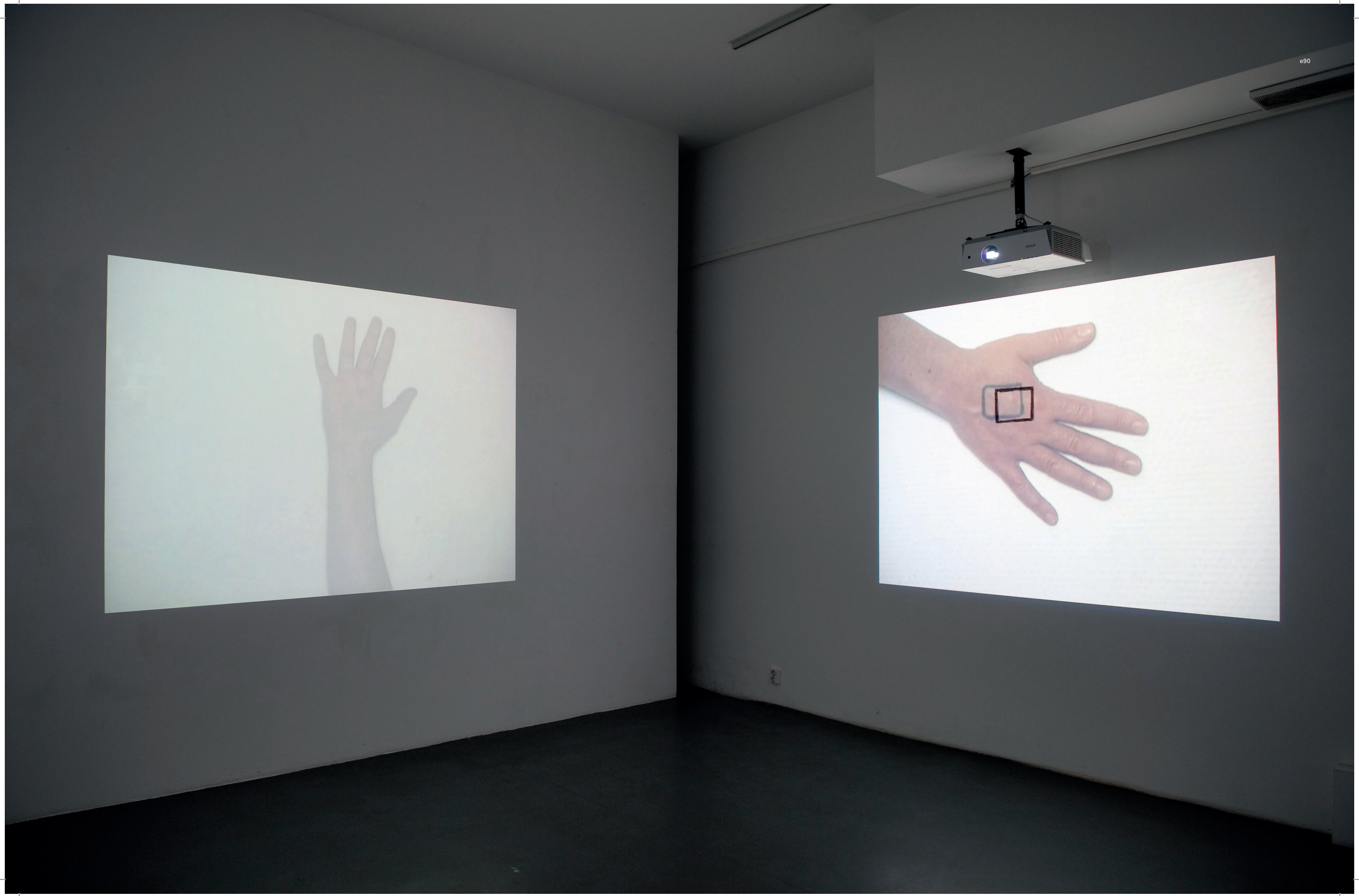
166 Cf. Paul Cézanne's practice of combining knowledge and perception discussed in Chapter 2.4.



e89

The piece in Gallery Sculptor also included a third projection of a hand rising up and fading into the background. This image was projected between the two slamming hands. Because the original idea had lost its drama due to the emergence of the 'new space', I wanted to include in the work a trace of something more poetic. The added element was projected on the back wall, which owing to its spatial position alluded to the idea of an altarpiece. At Astuvansalmi, I had seen an ancient faint rock painting of a human hand. The hand lingered in my mind like a greeting from a faraway living creature which disappears into eternal time.

The installation view shows the rear wall and the right-hand wall as they could be seen in the exhibition. The 'frame' on the opposite wall would at this moment show only the rectangle on the wall and a projected image of an empty white wall. (See fig. e90 on the next spread)



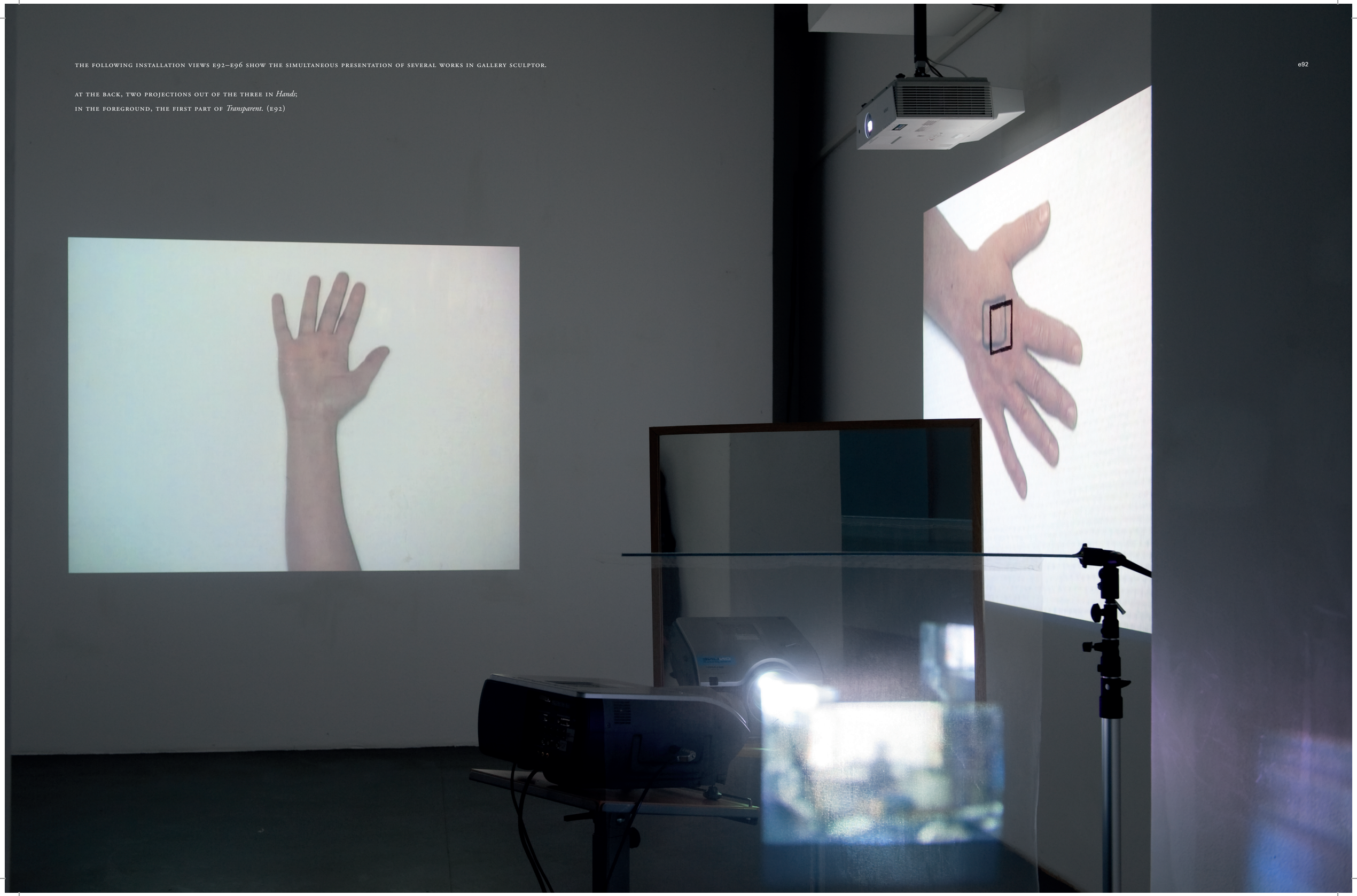
6.6 PROJECT GALLERY SCULPTOR

The exhibition in Gallery Sculptor at the turn of 2009/2010 brought together many themes in my research. I thought it would make visible something I had not understood previously by either writing or seeing – it would be a visual representation of the thinking in my research. I also thought about previous exhibitions in which I had displayed several works simultaneously. In some of them, the human figures had already acquired an electronic ghost-like appearance (*Dialogeja* [*Dialogues*], Ateneum Art Museum, 1996), in others the main theme had been the relationship of objects and space to the image (Gallery Sculptor, 2000). In the exhibition in Gallery Sculptor in 2009–2010, I was already forced to accept the same properties of chaos, multiple elements and layers that were present in the Studio Mezzo project (2004). The works in the exhibition in Gallery Sculptor were *Conversations*, originally presented in the Studio Mezzo project (2004), *Transparent* (2005–2006), *Object* from Studiogalleria (2007), and the latest comment, *Hands* (2009).



THE FOLLOWING INSTALLATION VIEWS E92–E96 SHOW THE SIMULTANEOUS PRESENTATION OF SEVERAL WORKS IN GALLERY SCULPTOR.

AT THE BACK, TWO PROJECTIONS OUT OF THE THREE IN *Hands*;
IN THE FOREGROUND, THE FIRST PART OF *Transparent*. (E92)

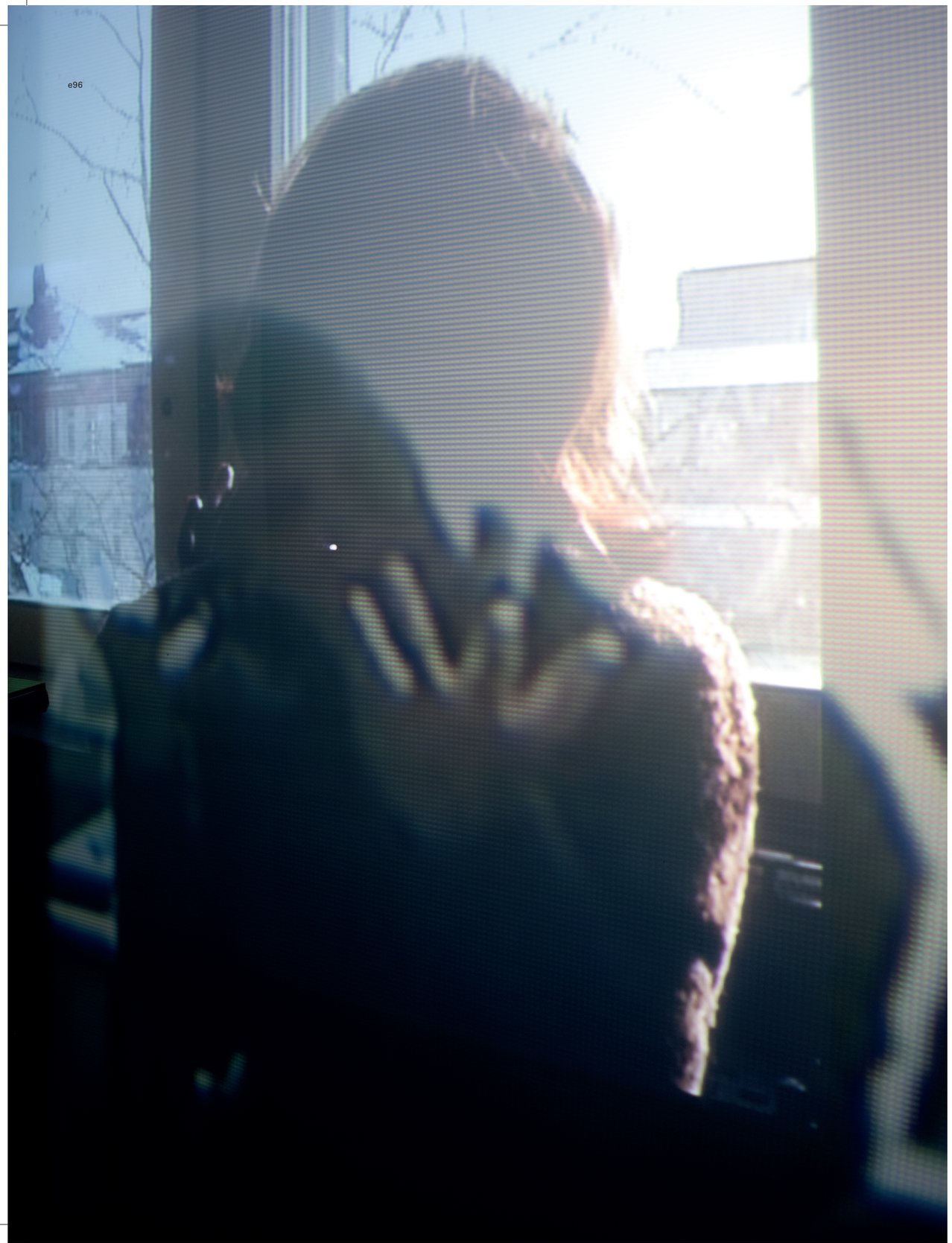


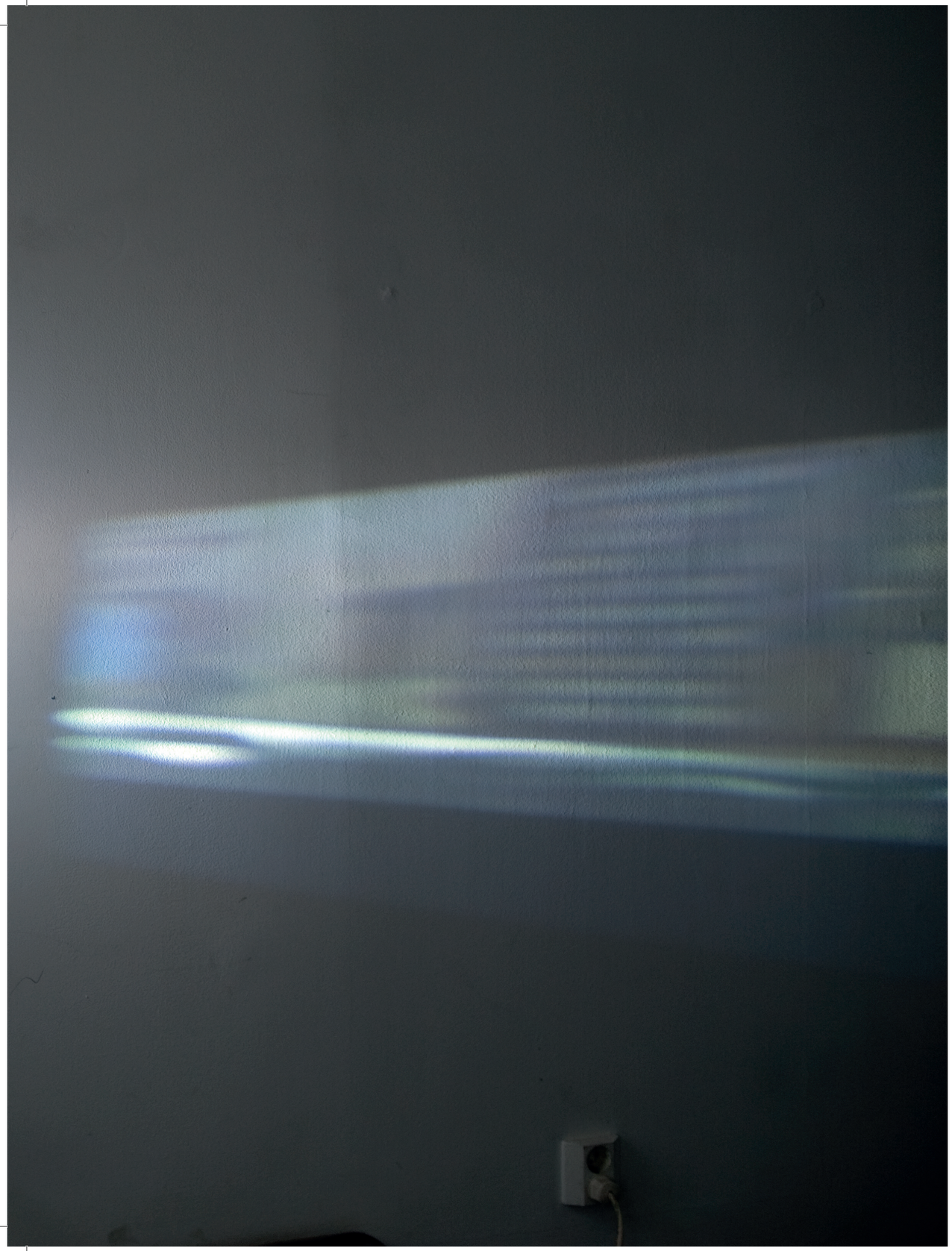
IN THE FOREGROUND, THE THIRD PART OF *Transparent*, WITH THE PROJECTION EXTENDING BEYOND THE LEFT-HAND EDGE OF THE SCREEN, BEING VISIBLE AT THE BACK WALL NEXT TO *Object*. (E104)





DETAILS OF *Conversations* (E105) AND *Transparent* (THIRD PART). (E105)





7 In Conclusion

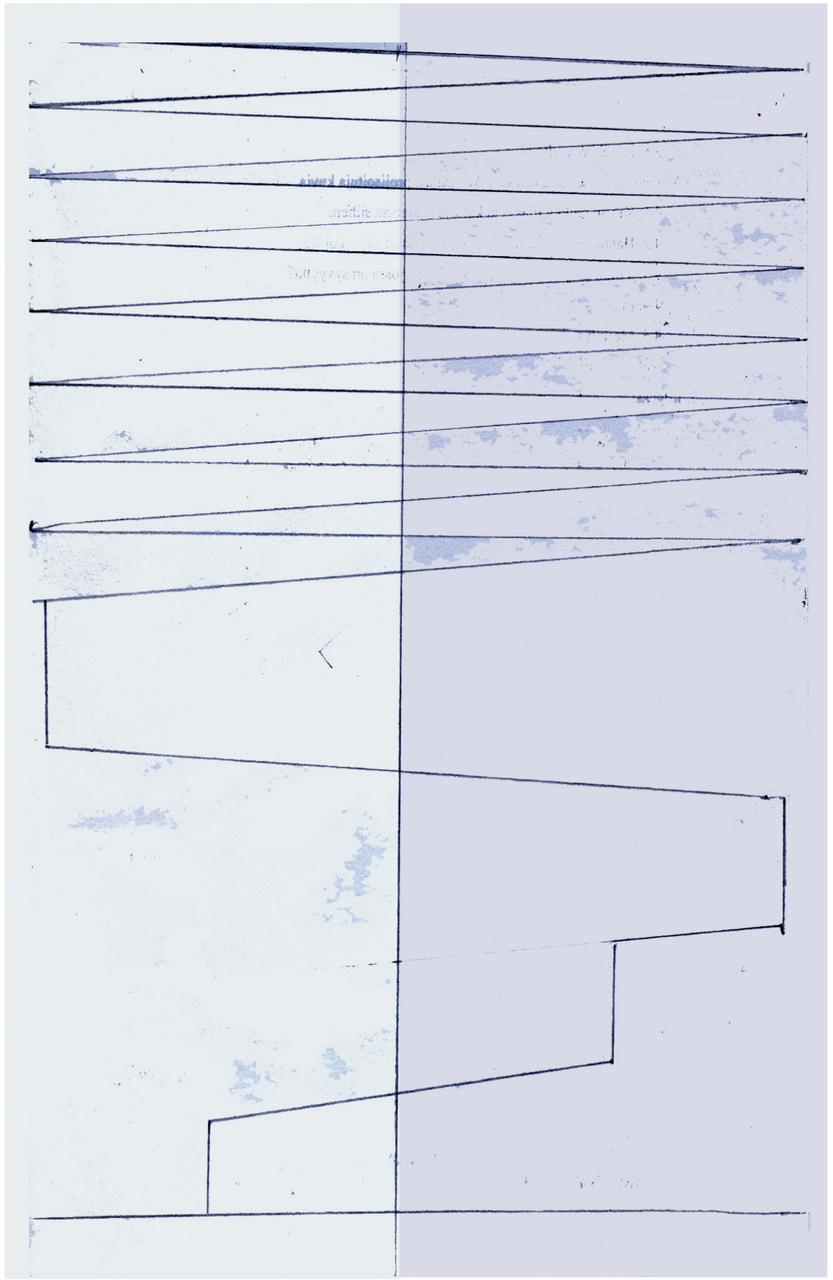
My artistic research consists of two parts, a written and a production part. In the written part I discuss contexts which my thinking and observations suggest my works refer to. The production part consists of spatial research: observing and exploring the research in space.

7.1 THE WRITTEN PART

The written part is an account of the spatial characteristics of my moving image works. These include the passage from painting to the moving image, observations on the shift from two-dimensionality to three-dimensionality, and a reassessment of the psychological situation in the work and from the viewpoint of the spectator. The written part of the research is not confined to an examination of the works within some narrow and systematic approach. My work contains influences from art history, literature, philosophy as well as the theories of contemporary art. I hope that my texts will prove interesting also to other readers than artists, just as my works in the exhibitions are accessible to the public at large.

The textual study of my situation sculptures has taken place in two ways. Firstly, I discuss the reasons for making the works, and describe the things which happened during their production; I also analyse the finished pieces. Secondly, I discuss the references embodied in the finished works. These two paths can also be seen differently, with the first consisting of a deconstruction and analysis of the works themselves, the second a conceptualisation of the environments of the works and the things that happen in them.

The following diagram (Fig. f97) presents the interrelations of these two discursive modes, with the two aspects shown as light gray and dark gray.
The chapters of the text are shown in order from top down, with the line representing the movement of the discourse between the two areas. Towards the end, the line no longer makes such long leaps, and two areas converge. In this retrospective account, the works are not only an ‘area’ of the artist, they also begin to approximate the environment of the works. The division between actors (my own works at left, the works and thoughts of others at right) started already in the first chapter, and in many ways directed the discussion in subsequent chapters.



f97

2 SITUATION SCULPTURE, ITS PROPERTIES AND CONTEXTS

3 ON THE OUTER EDGES OF THE ARTIST'S SPACE

4 SIMULTANEOUS STATES – SITUATION SCULPTURE AND PETER CAMPUS'S VIDEO INSTALLATIONS

5 FROM PAINTING TO MOVING IMAGE PROJECTION

6 FROM STUDIO MEZZO TO GALLERIA SCULPTOR: WORKS 2004–2010

7 IN CONCLUSION

7.1 THE WORKS AS RESEARCH

The positioning of works in an exhibition venue is a process of actualising, materialising thoughts. In my research, I have actualised numerous things which are expressed by the processes of constructing and ordering the works. A work should be seen as an place for free contemplation, a place where one can stop and experience things. The viewer can calm down in the situation and let personal associations flow. There is no attempt to educate or manipulate the viewer, who instead is given an opportunity to express herself in dialogue. Thus Lygia Clark's idea of works as vehicles for conveying thoughts to the viewer is analogous to my own conception, just as Michael Fried's conception of the work as 'silent presence' gives the viewer licence to associate.

7.3 THE DYNAMIC BETWEEN THE WORKS AND THE WRITING

The two parts of my research are closely linked, yet separate. As mentioned above, the written part is a research of the thoughts generated by the works, while the works are spatial observations and explorations of the research. The results of these two methods are not analogous, but in retrospect they can be seen to have a mutual transference[167].

I have noticed that my way of writing about moving image works in space relies on associations and introspection. In my case, the transfer or motion can be seen, first, in the writing, which is located between my own work and other artists or thinkers; second, between by writings and my works; and third, within the works themselves. As I see it, through the works I have internalised an event which is generated in the mind of the viewer of the moving image work. It is about combining two different things in a way which enables me to make it into a shape or a form, a structure in space. In a nutshell, the forms or structures in my works might also be called materialisations of the moving image effect.

7.4 NEW ISSUES OPENING UP FROM THE RESEARCH

There are reasons for the complexity of my research: as an artist, I have felt that theories of the moving image are too narrow to account for the complexity of my practice. The topic of the research, *Three-Dimensional Projection – Situation Sculpture Between the Artist and the Viewer*, contains different yet overlapping areas, such as the perception of images in space, and the properties of the projected image and the situation sculpture. A situation sculpture is a situation in which the viewer regards an image or images in space. The process of organising the works and installing them is reminiscent of the construction of entities based on memory, or the production of speech.

When the organisation of the work becomes a situation for the viewer, we are faced with a situation sculpture, we have progressed from the artist's situation through organisation to the viewer's situation. The most mysterious part of the process is organisation, which I have explored in my research in many ways, both through works and through texts.

The principal tool of exploration is the addressing of the theory of perspective[168]. This appears in my texts and also in my works as their themes and the forms they contain: for example, the theory of perspective appears in the form of projection or

167 I use the term 'transference' to denote the subconscious transfer of emotions or ideas between works and writings. More generally, transference refers to the transfer of emotions (from the Latin transferre, to carry over; cf. the German psychoanalytical term Übertragung), their subconscious projection onto another person. The term of transference was introduced to psychology by Sigmund Freud.

168 I see perspective as one of many ways for ordering images.

underlies my researches on two- and three-dimensionality, which have a clear, even conflicting, connection to the above, because the two-dimensional is turned into the three-dimensional through the application of perspective.

The most important discovery in my research is my interpretation of the 'intermediary space', which I address using various effects, such as tricks, ghost images or other visual dimensions. In my view, these are also connected to the motion which takes place in the mind. In the works included in my research, this motion becomes a new intermediary space, appearing in its clearest form between the two drawn rectangles in the work *Hands*. This space is located in between two rectangles, of which the first one is drawn on a hand, a video of which is projected onto a wall, which has the same shape drawn on it. The trick happens in two places: first, in the video in the movement of the hand, which makes visible the existence of two different drawings, and second, when the two drawings do not coincide. The rectangle on the hand passes through the rectangle on the wall into a space which does not exist physically, nor in the past time of the video, nor on the wall. It is a new space.

Hands is the clearest and simplest of my works. The themes of my other works are more complex: in *Object* it is the multiplicity of the viewing situations, in *Transparent* the disintegration of the linear narrative and its transfer into another type of presentation, and in *Conversations* the combination of speech and form.[169]

In all three works, the themes too are overlapping. The trick involving the new space is simplest in *Hands*, although it symbolises the properties of all the other works covered in this research and also the new spaces generated in them.

In the textual part, I discuss the new spaces in my works by exploring the idea of the work of art as a place of contemplation. We may say that the new spaces, too, are places where the viewer's mind dwells upon the details of the work at its own pace and following its own trajectory. These spaces could be called fictitious spaces in the viewer's mind, free additional spaces.

In my research, I often compare this place of contemplation to the situation of observation in a theatre of memory. I discuss the place of contemplation as something which can provoke conversation. The question arises, is the viewer free, after all: is the viewer able to create new meanings autonomously, when it is I who have made the construction? Or is the purpose of my constructions only to provide the viewer with places of contemplation of new things, not new places of contemplation of different things? Do the themes in my works remind the viewer of traditional films, even though I deliberately try to avoid that, as in *Transparent*? Can people in the contemporary world escape the impacts of the moving image, impacts which artificially set the mind into controlled motion without any physical motion? Has the effect of the moving image already become a symbol, has it already become conceptualised in our mind so that we begin to produce concrete shapes of the effect, just as I have done in my works using the quadrahedron and projection? How sensitive is the viewer, is she able to understand things on the basis of tiny clues which are presented in a dim place, slowly and out of focus? Will this 'defective' presentation help the viewer to liberate herself from the mainstream flow of bright and over-sharp images?

169 In other works created around this time, *Seeing Through*, *Situation* and *No Person in the Image*, I address some of the same themes, but there are also other themes involved. They include identification, the transformation of perspective, and photography.

7.5 NAMING THE RESEARCH

The title of the research was originally *The Place of the Other in My Situation Sculpture*.[170] I discussed the theme of situation sculpture by presenting as broad an account of it as possible. The material seemed to be endless, until I noted the relevance of some themes, because they kept recurring.[171] It also seemed important to define a new term, situation sculpture, because it represented a departure from the earlier concept of video installation, although both terms denote works that are very similar. The concept of 'the other' was problematic from the start – did it refer to 'the other, the viewer', or to 'the other' in me, that is, to the ability to see one's work from the outside, as the other? The problem of 'the other' is not resolved in this research, nor can I fully identify with the viewer. The process of creating a work is one in which both aspects are present, and the place of 'the other' shifts. Moreover, when the artist and the viewer are equated, it becomes impossible to say who is the other and where she is. My supervisor and other commentators have constantly brought to my attention my use of personal pronouns in the research, but this seems to be a never-ending problem when I write about my work. A similar problem arises with the word 'situation', because the situation occurs at least three times, and the person occupying that situation shifts as well. Perhaps my original title would have been suitable for this reason: the sentence itself is slippery, like soap, and tells the reader about how difficult the situation is: the artist is also the viewer. My later title, *Perceiving Images in Space – On the Projection of Images and the Properties of the Situation Sculpture*, seemed an apt description of my text, especially of the fourth and the fifth chapters. If I consider my output as a whole, the process of making the works and the accompanying research are equally important; a fact I easily forget, because making the works is a more automatic process for me.

My final title, *Three-Dimensional Projection – Situation Sculpture Between the Artist and the Viewer*, seems relevant, considering what situation sculptures mean to me and to those who encounter them. My works are about transposing mental ideas into a spatial shape, into a pre-verbal image, for which purpose I employ the spatial aspects of projection.

170 This was the working title of my research from 2004 to 2010.

171 These themes include multiple layers, tricks, the gap between two- and three-dimensionality, memory, dreams, identification, the narcissism of video art, and intermediary space.

IMAGE CREDITS

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