

sensory  
overdrive

# sensory overdrive

Participating artists:

MICHAEL HARDESTY

PAULINE HOW

WERNER KLOTZ

DENNIS OPPENHEIM

PETER TEREZAKIS

BABIS VEKRIS

TED VICTORIA

Curated by Alice Hutchison

October 28-December 6 1996

BEN SHAHN GALLERIES

WILLIAM PATERSON COLLEGE, WAYNE, NJ 07470

201.595.2654

# F O R E W O R D

A divergent collection of sculptural works from seven artists based in the United States, Michael Hardesty, Pauline How, Dennis Oppenheim, Babis Vekris, Ted Victoria, Werner Klotz, and Peter Terezakis, are brought together to perform an interactive dialogue, not only between the work and viewer, but between the works themselves. Diverging from one another as individual statements, these works share the desire to perform, to interact, to invite participation, and to address conditions of multi-sensory perception and reception.

*"The body is an instrument for involvement with others. It's a site for the play of language, a generator of symbolic exchange. The thing that generates the language of social interaction is first and foremost the human body. Body, language, consciousness -they are aspects of the same thing."*(1)

A contemporary climate of ubiquitous technophilia, and the subsequent formulation of 'post-evolutionary strategies'(2), including the potential of the Internet and Virtual Reality; for communication, dissemination of images, ideas, alternate creative spaces, and simulated virtual environments, has become a utopian reality. The current influx of technological creative work has meant the concomitant by-passing of many traditional structures, for example the institution of the dealer gallery. Instead a new culture of dissemination and networking for specific projects has meant a significant concentration on the initial concept, and the subsequent quest to realize it. The nebulous de-materialization intrinsic to digital work and the primary focus upon communicating and disseminating ideas has much in common with the conceptual art of the 1970's, in the desire to by-pass strictures of commercialization. However, it has become apparent within the realm of techno-topia, the urge to jack-into an interface that will relieve us of the frustration of our human limitations and idiosyncrasies, the limited capacities of our beings as temporary entities, to escape the inflictions of physical pain, emotional dependency and frailty, mental anguish, and frustrated desire.

*"Interactivity [is] mutual and simultaneous activity on the part of both participants. .conversational interruptibility."*(3)

The technological object, or technology as a 'found idea', is only partially perceived in terms of its own utilitarian ideal. Made to reveal itself in a context where there is ambiguity and irresolution, there is a heightening of technology's ethical, aesthetic, philosophical vacuity; imperfections that cannot dictate their own degree of relevance, but which are given meaning by the person who interacts with them. The viewer becomes a contributor to the definition, positioning, and form that technology has the potential to take in its relationship to culture. A critique of technology is kept in flux by embodying the malleability of technological issues, objects, processes, effects, not by presenting these as unambiguous. The elimination of ambiguity is exactly what the ideology of technique demands, for without ambiguity there is no opportunity to contribute multiple and alternative interpretations. Viewers who cannot contribute subjectively to the interpretation or perception of a phenomenon cannot be in a position of responsibility but must either submit to the authority of the work, or attempt to dominate the work by proving their power to explain it. We are presented alternatives of fusion, hybridity, flux and diversity.

The works chosen for this exhibition recognize such a climate, and rather than further alienating our physical bodies with the ever-accelerating speed of technological 'tools', celebrate them and its capacity for polyphonic sensory overlay, and its agility in its participation with the works. Despite the aesthetic prerogative, these works pivot on aspects of human relationships- subjectivity, social interaction, power relations and fantasy. A synergistic interaction, in which the viewer contributes equally to meaning and interpretation is made possible.

**Alice Hutchison  
Exhibition Curator**



Detail from *AM/PM* (daytime) 1996  
Camera obscura projection box

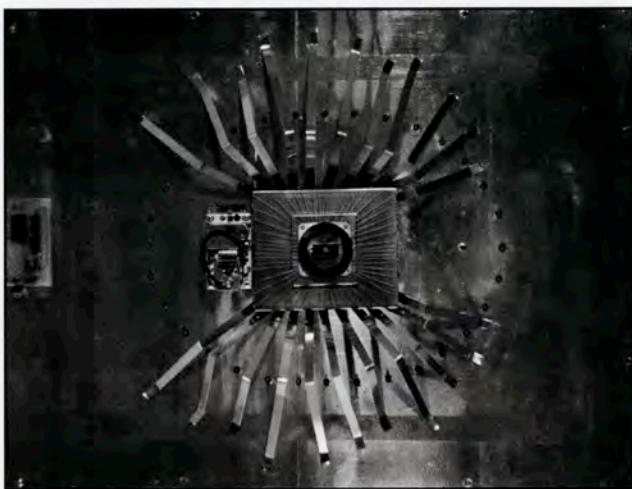
Ted Victoria's 'projected performances' use what we may assume to be computer generated graphics. They are in fact, much more akin to traditional methods of painting and photography, as he describes them, "painting with light" (4). As 'camera obscuras', the fascination and curiosity for the mechanism is aroused. How exactly do these hypnotic images work? *The Room with Sphere* (1995) from the series *Still Lifes and Interiors* was part of an installation piece entitled '3 rms./view' (Jayne H. Baum Gallery, March -April, 1995). It consisted of a free-standing house whose three rooms were entirely composed of projected images on cut-out screens. As the viewer walked through these rooms, he or she would see projections of objects, furniture, and windows with views beyond. The projectors used were constructed by the artist, each containing an object or a miniature whose illuminated image was then projected through mirrors and lenses onto one of the screens. Several of the objects were slowly moving, so that the projected interior of each room was in constant flux. The rooms functioned as dramatic settings reminiscent of All-American tract houses seen in 1950's television programs, the influence of network television was further emphasized by the television glow visible in the houses glimpsed out the projected windows. The

installation's still life objects and settings combine to suggest that some indeterminate tragedy had taken place in the house, but the viewer is denied enough information to reach any conclusion. The accompanying series of 'camera obscura' projection boxes (from which these works come) screen moving tableaux joined from projections of miniature objects inside using mirrors and mechanical devices. As in the installation work, a mysterious, suspended narrative is hinted at. Victoria's isolated objects here are similar to characters in an incomplete television drama.(5) Phantasms, dreams, fears of alienation, suburban nightmares are latent underlying threats. Manifest is the psychological capacity of photography and film to mirror, distort or re-present to us a warped version of our own reality. We are arrested in front of these 'rear windows' (to appropriate Hitchcock) as voyeurs, peering into someone else's living room, an alien territory, exciting our imaginations, or even potential sadistic fascination, for some horror or desire that initially aroused our look. Perhaps it is our own scopophilic gaze as cinematic viewers that has arrested, defeated our object of desire or derision. The dreamscape and its juxtaposition of disparate, incongruous objects and scenarios hint as much to the legacy of Surrealism as to the visual diarrhea of channel-surfing. The exaggerated fore-shortened perspective recalls de Chirico's architectonic paintings and has the psychological effect of extreme claustrophobia.



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Camera obscura projection box

Pauline How's work *Sourcerous* (1995) reveals a tongue -in-cheek approach to demystifying technology. Satirizing with the simple elements of neon-tubing, glass sphere, and wind-up nursery-rhyme lullaby, one is reminded of the psychic's kitsch salon. The word 'digital' is literalized in a visual pun, the use of a finger to trigger a switch. A Duchampian irreverence for cloistered High Art sobriety is manifest in the found object, particularly the incongruous and ridiculous, the infantile lullaby evokes Dada absurdity. How takes a risk to be flippant, funny and precociously frank.



*Insectous* 1995  
36" x 26" x 8"  
Buzzing sound, metal structure,  
luminous paper, plastic

Previous works such as the installation piece *Thousand Names* (1995, mixed media, lighting pulse on wooden boards), use light as a metaphor, illuminating the names of women from history, literature, myth and legend, names that are forgotten, unknown or submerged by patriarchal history, are literally 'brought to light' and re-inscribed into the present. The installation *Lemurian Oort* (1995, papier mache, Plexiglas and light) alludes to future-scapes of post-organic landforms. This piece embodies dichotomies or the constructed ideological binary oppositions between nature and culture, organic and inorganic forms, utopia and dystopia. It suggests the insurgent de-(con)struction of our natural environment and its replacement by synthetic, simulated space. Potentially apocalyptic, *Insectous* (1995, buzzing sound, metal structure, luminous paper, plastic), with its ambiguously witty title, fuses biological arachnid forms with the machine. Hybrid creatures which have been represented in our collective unconscious for generations (especially in film), revealing paranoia about the destructive potential of the machine or its cyborgian fusion with the body/ mind escape Pandora's box.

Babis Vekris' usually excited kinetic works swarm with the activity of flickering LED's, microcosmic cityscapes of mechanism, digital source codes, antennae that creep like the sensitive tentacles of anemones. Such works infer at once the surreal potential of the machine: a visual pun, yet also a futuristic cybernetic dreamscape- an almost nostalgic yearning for a technological realm beyond human interface, a metallic and synthetic environment which, in Stelarc's utopian words, render the body obsolete, a "post- evolutionary projectile" (6) Gabo's luminous constructivist objects of earlier this century using new synthetic plastics or motorized mechanisms, and the Constructivist maxim of dynamism are recalled in the sensuous fascination with non-traditional materials.

*Inner-Action* (1996), a synthetic realm of interacting spheres of life suggests a microcosm of the cosmos, indeed the "electric moons" of Marinetti's Futurism (7), ambiguous structures which imply suspended astral bodies. Such an object could perhaps be a model for exobiology (astrobiology), a branch of biology that deals with the search for and study of extraterrestrial living organisms, or the effect of extraterrestrial space on living organisms. These entities resemble genetic structures on the verge of multiplying, pulsating in protoplasm. The prefab ova flicker with potential vitality within what appears to be the complex, jelly-like colloidal substance conceived of as constituting the living matter of plant and animal cells, through which the delicate

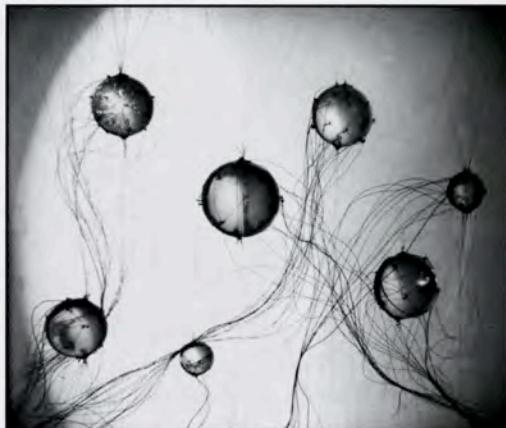
umbilical threads weave. However, a bit of 'artificial stimulus' is injected into the implied scientific rhetoric with its quirky playfulness

By often combining evocative titles from ancient Greek mythology, Vekris integrates apparently incongruous polarities, and instigates continuity between past, present and future, ancient culture and high-tech cybernetics. They reveal what he calls, his own "self irony," the struggle with, or conflicts within his own Greek identity and heritage. A work such as *Polyphemus* (1994) alludes to the famous

Cyclops, whose single unseeing eye confronts us, much as blind Oedipus' eyes 'stare at us' As Donald Kuspit suggests, Vekris' machine objects are "not just anthropomorphized, but primordially anthropomorphic."(8) Pertinently, central to much ancient mythology was the underlying collective unconscious fantasy of the hybrid creature, or the tragic fateful dream to attain hybridity, from Icarus and Dedalus, to the Minotaur

These titles are not gratuitous adages, but refer to the ancient dreams of our civilization(s) which have subsequently been submerged by the industrial revolution and race for technological advancement.

Heidegger's analysis of the etymological origin of the word "technology", from the Greek 'techne', finds that the very basis of technology is not efficient performance, as in an instrument that performs a certain task, but rather a way of knowing the world, a contemplative openness to the world in order to reveal it, encompassing the realm of art (9)



*Inner-Action* 1996  
40" x 32" x 20"  
Polyester resin spheres, leds in sequence, fresnel lenses

Werner Klotz creates perception devices incorporating multiple visual perspectives. As heuristic mechanisms or tools, they are instruments that investigate visual and psychological states where our senses and experience of our physical selves within an environment are challenged and altered. Subjectivity and presence inscribed into the work using mirrored reflections are fragmented, fractured and dissolved. Interior and exterior realms converge. The observation of processes and the construction of experimental situations seem "to originate in a border region where scientific experimentation and aesthetic contemplation still belong to the same field of experience." (10) This characteristically



*Anemone* 1996

Interactive perception instrument

Glass, mirrors, interactive electronic control with motion control sensors

Renaissance tradition is manifest in *Self Portrait After Filippo Brunelleschi II* (1993), where the synergy of science, art, theology (and the re-discovery of ancient Greek and Roman culture) produced Humanism. Perspective was created to include the spectator into the work on the same visual plane.(11) The mirror has subsequently become a recurrent motif in the history of art to involve the viewer and extend the parameters of pictorial space. In psychoanalytic terms, subjectivity and the constitution and placement of the Ego within its environment, as the Lacanian 'mirror stage' attests, re-activates the primal drive. This primal, preconscious drive to identity is re-constructed and subverted by means of disorientation, and disordering of the perceptual senses.

Peter Terezakis' "participatory environments" resemble remnants or artifacts left by a future culture rediscovered. These cybernetic structures are endowed with a virtual intelligence (interactive components of infra-red light sensors, or conversely sound sensors which respond with illumination), which invite spontaneous gestures and individual reactions. Our physical bodies are intrinsic to the work, and emphasize our own individuality in the way we approach movement and music. Physical dynamism is translated into different chords and notes inscribed instantaneously as track-marks of adventure and exploration. The presence of physical action finds traces of the body, the 'cage' of an elemental vessel, a container of energy, in the skeletal grid of chemically tortured steel. Terezakis has incorporated various dancers to choreograph and participate with these works, whose bodies initiate analogous sound and rhythm, rather than being manipulated by it. The body becomes the instrument in an art of sublimation.

In *Zoë* (1995), the challenge was to create a "non-object object" that would allow for creative participation involving processes of investigation and sublimation. Becoming preoccupied with the problem of erasing the presence of objects and intimations of technological sleight of hand led to deconstructing structural elements to incorporate the symbolic and serendipitous. Translated from Greek, *Zoë* means life. The function of this work was for it to operate as a metaphor, alluding to genealogy, myth, and storytelling through the archaic primal language of sound and light. The work also has a cyclical life-span, and performs as a theatrical representation of the transitional growth and decay of life: we enter, rejoice, dance, then exit, the work 'dying' with the arrested movements of its participants. There is no returning to enliven the work until the next cycle of its electronic life begins. "Whether it is exploration of love and loss, loneliness and companionship, living or not, the challenge is to create propositions for the participant to take issue with stimulating both reason and imagination "(12)



*Zoë* 1995  
Computer-mediated participatory environment  
Light, shadow, sound



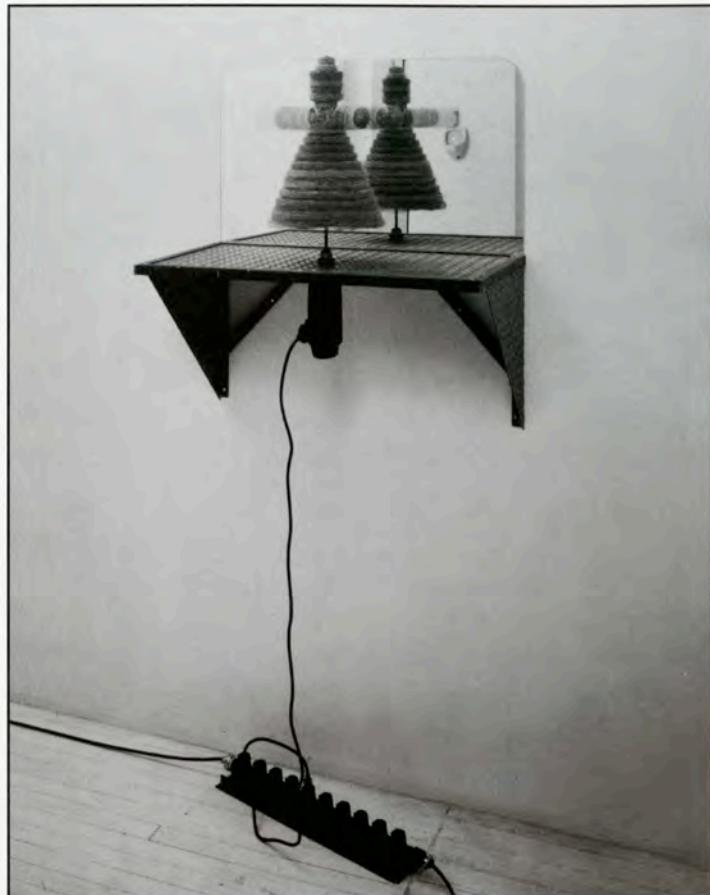
*Spirit* 1995  
Light copper arc  
sound (detail)

Dennis Oppenheim's more recent work ventures to bracket objects according to their physiological and psychological conditions, encompassing stress, trauma, and the tremor of synthesis. Skirting questions of instability, detachment, mutation, and dissipation, such works focus upon object conditions or simulate symptoms of overload.

The objects become diagnostic tools.

The use of dolls in his work has recurred since the 1970's when Oppenheim used marionettes as a kind of prelude into Post-Performance, when performance was supplanted by the use of a tangible surrogate, a substitute. In relation to the Power Tool series from 1989 from which *Spinning Dancer* emerged, he says "leaving tools in sculpture is like leaving your fingers in the object because you can't separate it from your hand." (13) The term 'power tools' was a clear precipitant, which he views as masculine, many allude to having a sexual function. There is ambiguity in the fusion of male/female components. By serving a function, they were, at the same time, suggesting a counterpart to that function. In *Spinning Dancer* buffing disks stacked into the form of a whirling figure mount on the end of a drill. This could be viewed as a violation, indeed he suggested, "I wanted it to be as if the

purpose of the drill was to power or control this dancer; the masculine tool powers this hallucinated figure, at the end of a drill bit, almost as if by spinning alone, over and over, it imagined the configuration it wanted to mate with. It dreamed it up and by joining this high speed dance, it teased the possibility of ever doing anything else." (14) A fantasy of female compliancy? Shadows, drills, puppets, meta-figures, motors, strings, games, control, speed, efficacy, machination, manipulation, power. The power tool acts as an implosive social signifier and noisy phallicentric toy.



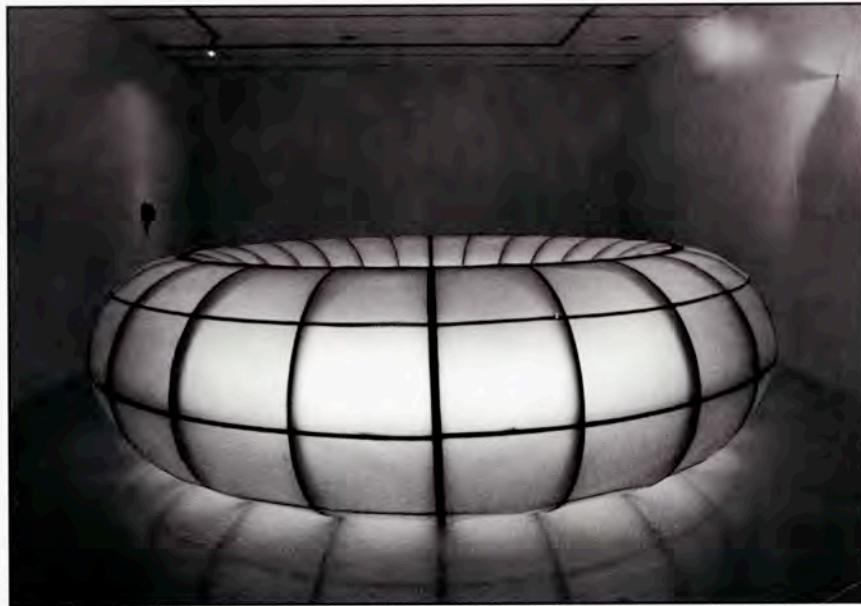
*Spinning Dancer* (from Power Tool Series) 1989  
75" x 34" x 20"  
Anodized aluminum, mirror, electric drill, buffing disks, electric plugs, steel

Michael Hardesty's *Heat Center* (1987) embodies his desire to create environments using resonant relationships between light, sound, and space. Often using complex juxtapositions of form, allusion and metaphor, his work enables us to respond with sensitivity to our surroundings, awakening different perceptual senses -often subliminal- in new ways or in harmonic synthesis, embodying the potential for amorphous flux within their often architectonic structures.

*"During the past few years I have found myself making dark art. I often wondered why nearly all contemporary art is displayed in highly illuminated rooms, because there is something special about darkness. It has a way of making us more alert and ready to explore, like some nocturnal creature. And also, more aware of ourselves. What better state to be in when observing art. Especially an art that attempts to deal with interaction of elements and the charged spaces between. .some secret dialogue. When the viewer passes between them, s/he interrupts this flow of information. The sculptural space is affected, and hopefully, the viewer will realize (through the heightened self-awareness brought on by the darkness) that s/he is responsible. That his/her presence interacts with the piece. That his/her own body and thoughts hold sculp-*

*tural significance in this setting. Even before the sphere is touched, before the video wall is approached, before the audio is deciphered, darkness has made him aware of his interactive relationship. One of Einstein's beliefs was that the simple act of observing affects the thing being observed, that observing cannot be considered a passive activity. I believe this is especially true in art. In these days of consumerized art, it is particularly easy to mistake the "object" as the thing of value. But it is the aesthetic experience that is to be valued, and that happens not on the wall but in our minds. It may be worth remembering that art is as much within as without." (15).*

*" .I wish to express the power of space, the power of a light or a simple object, the power of quiet. This is the art. A place that is more than the sum of its parts. A few well chosen elements or gestures reacting synergistically can at times charge an entire space. To this space viewers can bring their own ideas. I don't wish the space to dictate ideas but to serve as a catalyst for releasing ideas within, wordless thoughts and the simple. cognizance of one's own body in a new place."(16).*



*Polar Event*, installation view 1988  
16' diameter toroid  
Lenticular plastic, neon, video ball, water vapor, audio

## F O O T N O T E S

1 Sandy Stone, quoted by Susan Stryker in "Sex and Death Among the Cyborgs", WIRED, May 1996, p136.

2 Australian cyber-performance artist Stelarc; Auckland, New Zealand, February 1996.

3 Andy Lippman, quoted in The Media Lab- Inventing the Future at M.I.T., Stewart Brand, Penguin, 1988, p46.

4 In conversation with the artist, July 1996.

5 Press release, Jayne H. Baum Gallery, New York, 1995.

6 Stelarc, op cit.

7 Marinetti, Manifesto of Futurism, 1910.

8 Donald Kuspit, "Precise Desire: Babis Vekris' machine objects," ACP Galerie catalogue, Salzburg, Austria, 1995, p22.

9 Martin Heidegger, "The Question Concerning Technology," in The Question Concerning Technology and other Essays, trans. by William Lovitt, Harper & Row, New York, 1977, p3-35.

10 Bernd Shulz, Werner Klotz catalogue, Centre D'Art Contemporain, St. Remy-de-Provence 1993, Stadtgalerie Saarbrucken 1994, Center for the Arts, Yerba Buena Gardens, San Francisco, 1994, p8.

11 Sonya Shannon's discussion of Renaissance perspective vis-a-vis virtual reality graphics is illuminating in this context, LEONARDO, Vol. 28, N.5 1995, "The Chrome Age- Dawn of Virtual Reality," p369-380.

12 Peter Terezakis, notes, 1996.

13, 14 Dennis Oppenheim -Recent Works, Liverpool Gallery, Brussels, 1990. From an interview by Collins & Milazzo, NYC 1990, p8.

15 Michael Hardesty, quoted from poster, The Butler Institute of American Art, Youngstown, Ohio, 1992.

16 ibid, 1989

### Michael Hardesty

1952 Born, Louisville, Kentucky.  
1974 Diploma, Printmaking, Central School of Art and Design, London, England.  
1976 B.F.A, Studio Art, Eastern Kentucky University, Richmond, Kentucky.  
1982 M.F.A, Design and Studio Art, University of Arizona, Tucson.  
Lived and worked predominantly in New York, recently relocated to Pennsylvania.

Selected solo exhibitions: Butler Institute of American Art, Youngstown, Ohio (1992), Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania (1990), Butler Institute of American Art, Youngstown, Ohio (1989), Germans van Eck Gallery, New York (1988), Santa Barbara Contemporary Arts Forum, Santa Barbara, California (1988), Center for Contemporary Art, Chicago (1988); Institute for Art and Urban Resources, P.S 1, Long Island City, New York (1988), Institute of Contemporary Art, Philadelphia (1987).

### Pauline How

1949 Born.  
1970 B.A, Communications, Loyola Marymount University, Los Angeles, California.  
1981-83 Courses in Fashion Design, Fashion Institute of Technology, New York.  
1986-87 Courses in Art History, Hunter College, New York.  
Lives and works in New York.

Selected exhibitions: Austria, *Retrospective I*, ACP Galerie, Salzburg (1995), *Artists in the Collection*, Crossholding Collections, Wells, Austria (1995); *A Woman's View: Equality, Development and Peace*, World Bank Art Society, The World Bank, Washington, D.C. (1995), *Structure, Pressure*, ACP Galerie, Salzburg, Austria (1994), 80 Washington Square East Galleries, New York University, New York (1993); *Structures and Cherry Blossoms*, Kaiga Center Agency, Itabashiku, Tokyo (1993), *Politics on View*, Jansen- Perez Gallery, Los Angeles, California (1991), *The Making of Antithesis*, White Columns, New York (1991).

### Werner Klotz

1956 Born in Bonn, Germany.  
Lives and works in Berlin, Germany and New York.

Selected exhibitions: Kunstverein Braunschweig, Germany (1996), Andresson Gallery, Reikjavik, Iceland (1996), *Transformers*, Auckland Art Gallery; Wellington City Art Gallery; Dunedin Public Art Gallery, New Zealand (1996), Karl Ernst Osthaus Museum, Hagen, Germany (1995), Stadtgalerie Saarbrucken, Germany; Center for the Arts, Yerba Buena Gardens, San Francisco (1994), Centre d'Art Contemporain, St. Remy-de-Provence, France (1993).

### Dennis Oppenheim

1938 Born in Electra City, Washington.  
1965 B.F.A, M.F.A. Educated at School of Art and Crafts, Stanford University.  
Lives and works in New York.

Selected solo exhibitions: Centre International d'Arts Visuel, Marseille, France (1996), Vestsjaellands Kunstmuseum, Soro, Denmark (1996); Galerie Lucien Durand, Paris, France (1996), Mannheimer Kunsthverein, Mannheim, Germany (1996); Galerie de la Tour, Amsterdam, The Netherlands (1995); Galerie Anselm Dreher, Berlin, Germany (1995), Haines Gallery, San Francisco, California (1995), Galerie Albrecht, Munich, Germany (1995); Jerimonti Gallery, Milan, Italy (1995).

Selected group exhibitions: *Narcissism: Artists Reflect Themselves*, California Center for the Arts Museum, Escondido, California (1996), *Chimerique Polymeres*, Musee d'Art Contemporain, Nice, France (1996), *Forces*, Humphrey Gallery, New York, NY (1995), *Mapping*, American Fine Arts, New York, NY (1995), *Endurance*, Exit Art, New York, NY (1995), *Reconsidering the Object of Art, 1965-1975*, Museum of Contemporary Art, Los Angeles, California (1995).

## Peter Terezakis

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1971-75 State University of New York, College at Oswego.  
1976-80 City College, City University of New York.  
1980-82 Columbia University, School of Electrical Engineering.

Selected group exhibitions: *Digital Salon*, SVA Museum, New York, NY (1996), *100 Years of Art and Technology*, Westbeth Gallery and Bell Labs, New York, NY (1996), *Connectivity*, dotCom Gallery, New York, NY (1996), *Neo-Kinetics: Postmodern Teche*, Lubleliski, New York, NY (1996); *Ciberfestival 96*, Imagens de Futuro, Lisboa, Portugal (1996), *Sound and Light*, Susquehanna Art Museum, Harrisburg, Pennsylvania (1996); *Jetlag*, Salao Nobre, Universidade Classica de Lisboa, Lisbon, Portugal (1996), *Forces*, Humphrey Gallery, New York, NY; *Tower City*, Cleveland, Ohio (1995), *Art for the End of the Twentieth Century*, Reading Public Museum, Reading, Pennsylvania (1995).

Selected solo exhibitions: *Home*, Museo de Cozumel, Cozumel, Mexico (1991); *New Kinetic Work*, Gold Bar, New York, NY (1991), *Childhood*, University of Connecticut, New Britain, Connecticut (1991).

## Babis Vekris

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1950 Born in Arcadia, Greece.  
1979-82 New York Studio School. Grant from Ford Foundation.  
1983 Studies of modern architecture.  
1984 Independent studies of electronic media technologies.

Selected group exhibitions: *Art for the End of the Twentieth Century*, Reading Public Museum, Pennsylvania (1995), *International Biennale ARTEC '95*, Nagoya, Japan (1995), *Less Green More Machine*, ACP Galerie, Salzburg, Austria (1995), *The Binary Era*, Junge Kunst Museum, Frankfurt, Germany (1993), *Forces*, Tower City Center, Cleveland, Ohio (1993), *The Digital Series*, Museo del Chopo, Mexico City, Mexico (1991), *Hellenikon*, The New York City Dept. of Cultural Affairs, City Gallery, New York (1990), *The Legacy of Surrealism in Contemporary Art*, W Paterson College, Ben Shahn Center for Visual Arts, Wayne, NJ (1987).

## Ted Victoria

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1944 Born, Riverhead, Long Island, NY  
1968 B.A., State University of New York at New Paltz, NY  
1970 M.F.A., Rutgers University, New Brunswick, NJ.

Selected solo exhibitions: *Honey...I'm Home*, camera obscura projection window installation, Broome St., Soho, New York (1996), *Still Lifes and Interiors*, Jane H. Baum Gallery, New York (1995), *Camera Obscura projection boxes and a new installation project: The Family Room*, Jane H. Baum Gallery, New York (1993).

Selected group exhibitions: *P.U.L.S.E.*, Edwin A. Ulrich Museum of Art, Wichita, KA (1992), *Artists Love New York*, Marine Midland Bank, New York, NY (1992), *In Orbit*, Art Gallery at Hamilton, Hamilton, Canada (1991), *Images du Futur '91*, Montreal, Canada (1991), *Photons, Phonons, Electrons*, Jacksonville Art Museum, Jacksonville, FL (1991), Julian Pretto Gallery, New York (1989); *God Bless America, Part 2*, window installation, The New Museum of Contemporary Art, New York, NY (1989).

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Alice Hutchison is a freelance writer and curator based in New York. She completed her Master of Arts Degree at the University of Auckland, New Zealand in 1993 with First Class Honors (Magna Cum Laude) and her Bachelor's Degree with a double major in Italian and Art History. Having worked at The New Museum of Contemporary Art in New York, she has had texts recently published in Germany, at the Martin Gropius Bau, Berlin, and the Kunstverein Braunschweig, collaborated on websites, and has had work published regularly as New York correspondent for New Zealand publications. She is currently writing artists' catalogues and researching material for an upcoming art, technology and multi-media documentary and CD-Rom.

## A C K N O W L E D G M E N T S

Director of Ben Shahn Galleries at  
William Paterson College, Nancy Einreinhofer

Babis Vekris

Peter Terezakis

Michael and Sandy Hardesty

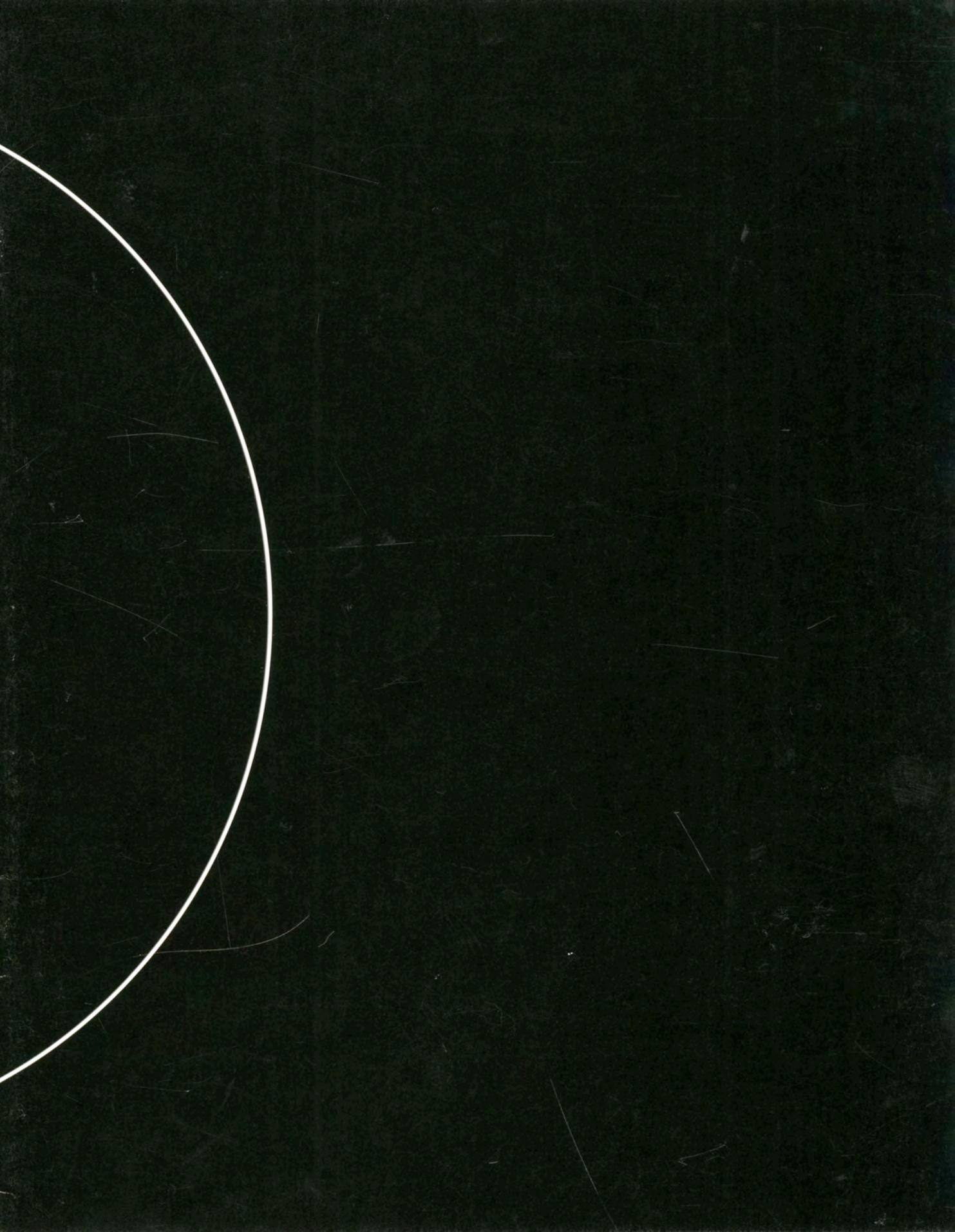
Werner Klotz

Dennis Oppenheim

Ted Victoria

Pauline How

CATALOG DESIGNER: Susie Levitsky





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1976-80 City College, City University of New York.  
1980-82 Columbia University, School of Electrical Engineering.

Selected group exhibitions: *Digital Salon*, SVA Museum, New York, NY (1996), *100 Years of Art and Technology*, Westbeth Gallery and Bell Labs, New York, NY (1996), *Connectivity*, dotCom Gallery, New York, NY (1996), *Neo-Kinetics: Postmodern Teche*, Lubleliski, New York, NY (1996); *Ciberfestival 96*, *Imagenes de Futuro*, Lisboa, Portugal (1996), *Sound and Light*, Susquehanna Art Museum, Harrisburg, Pennsylvania (1996); *Jetlag*, Salao Nobre, Universidade Classica de Lisboa, Lisbon, Portugal (1996), *Forces*, Humphrey Gallery, New York, NY; Tower City, Cleveland, Ohio (1995), *Art for the End of the Twentieth Century*, Reading Public Museum, Reading, Pennsylvania (1995).

Selected solo exhibitions: *Home*, Museo de Cozumel, Cozumel, Mexico (1991); *New Kinetic Work*, Gold Bar, New York, NY (1991), *Childhood*, University of Connecticut, New Britain, Connecticut (1991).

### Babis Vekris

1950 Born in Arcadia, Greece.  
1979-82 New York Studio School. Grant from Ford Foundation.  
1983 Studies of modern architecture.  
1984 Independent studies of electronic media technologies.

Selected group exhibitions: *Art for the End of the Twentieth Century*, Reading Public Museum, Pennsylvania (1995), *International Biennale ARTEC '95*, Nagoya, Japan (1995), *Less Green More Machine*, ACP Galerie, Salzburg, Austria (1995), *The Binary Era*, Junge Kunst Museum, Frankfurt, Germany (1993), *Forces*, Tower City Center, Cleveland, Ohio (1993), *The Digital Series*, Museo del Chopo, Mexico City, Mexico (1991), *Hellenikon*, The New York City Dept. of Cultural Affairs, City Gallery, New York (1990), *The Legacy of Surrealism in Contemporary Art*, W Paterson College, Ben Shahn Center for Visual Arts, Wayne, NJ (1987).

### Ted Victoria

1944 Born, Riverhead, Long Island, NY  
1968 B.A., State University of New York at New Paltz, NY  
1970 M.F.A., Rutgers University, New Brunswick, NJ.

Selected solo exhibitions: *Honey...I'm Home*, camera obscura projection window installation, Broome St., Soho, New York (1996), *Still Lifes and Interiors*, Jane H. Baum Gallery, New York (1995), *Camera Obscura projection boxes and a new installation project: The Family Room*, Jane H. Baum Gallery, New York (1993).

Selected group exhibitions: *P.U.L.S.E.*, Edwin A. Ulrich Museum of Art, Wichita, KA (1992), *Artists Love New York*, Marine Midland Bank, New York, NY (1992), *In Orbit*, Art Gallery at Hamilton, Hamilton, Canada (1991), *Images du Futur '91*, Montreal, Canada (1991), *Photons, Phonons, Electrons*, Jacksonville Art Museum, Jacksonville, FL (1991), Julian Pretto Gallery, New York (1989); *God Bless America, Part 2*, window installation, The New Museum of Contemporary Art, New York, NY (1989).

Alice Hutchison is a freelance writer and curator based in New York. She completed her Master of Arts Degree at the University of Auckland, New Zealand in 1993 with First Class Honors (Magna Cum Laude) and her Bachelor's Degree with a double major in Italian and Art History. Having worked at The New Museum of Contemporary Art in New York, she has had texts recently published in Germany, at the Martin Gropius Bau, Berlin, and the Kunsthalle Braunschweig, collaborated on websites, and has had work published regularly as New York correspondent for New Zealand publications. She is currently writing artists' catalogues and research material for an upcoming art, technology and multi-media documentary and CD-Rom.

Director of Ben Shahn Galleries at  
William Paterson College, Nancy Einreinhofer

Babis Vekris

Peter Terezakis

Michael and Sandy Hardesty

Werner Klotz

Dennis Oppenheim

Ted Victoria

Pauline How

CATALOG DESIGNER: Susie Levitsky

A divergent collection of sculptural works from seven artists based in the United States, Michael Hardesty, Pauline How, Dennis Oppenheim, Babis Vekris, Ted Victoria, Werner Klotz, and Peter Terezakis, are brought together to perform an interactive dialogue, not only between the work and viewer, but between the works themselves. Diverging from one another as individual statements, these works share the desire to perform, to interact, to invite participation, and to address conditions of multi-sensory perception and reception.

*"The body is an instrument for involvement with others. It's a site for the play of language, a generator of symbolic exchange. The thing that generates the language of social interaction is first and foremost the human body. Body, language, consciousness -they are aspects of the same thing."*(1)

A contemporary climate of ubiquitous technophilia, and the subsequent formulation of 'post-evolutionary strategies'(2), including the potential of the Internet and Virtual Reality; for communication, dissemination of images, ideas, alternate creative spaces, and simulated virtual environments, has become a utopian reality. The current influx of technological creative work has meant the concomitant by-passing of many traditional structures, for example the institution of the dealer gallery. Instead a new culture of dissemination and networking for specific projects has meant a significant concentration on the initial concept, and the subsequent quest to realize it. The nebulous de-materialization intrinsic to digital work and the primary focus upon communicating and disseminating ideas has much in common with the conceptual art of the 1970's, in the desire to by-pass strictures of commercialization. However, it has become apparent within the realm of techno-topia, the urge to jack-into an interface that will relieve us of the frustration of our human limitations and idiosyncrasies, the limited capacities of our beings as temporary entities, to escape the inflictions of physical pain, emotional dependency and frailty, mental anguish, and frustrated desire.

*"Interactivity [is] mutual and simultaneous activity on the part of both participants. .conversational interruptibility."*(3)

The technological object, or technology as a 'found idea', is only partially perceived in terms of its own utilitarian ideal. Made to reveal itself in a context where there is ambiguity and irresolution, there is a heightening of technology's ethical, aesthetic, philosophical vacuity; imperfections that cannot dictate their own degree of relevance, but which are given meaning by the person who interacts with them. The viewer becomes a contributor to the definition, positioning, and form that technology has the potential to take in its relationship to culture. A critique of technology is kept in flux by embodying the malleability of technological issues, objects, processes, effects, not by presenting these as unambiguous. The elimination of ambiguity is exactly what the ideology of technique demands, for without ambiguity there is no opportunity to contribute multiple and alternative interpretations. Viewers who cannot contribute subjectively to the interpretation or perception of a phenomenon cannot be in a position of responsibility but must either submit to the authority of the work, or attempt to dominate the work by proving their power to explain it. We are presented alternatives of fusion, hybridity, flux and diversity.

The works chosen for this exhibition recognize such a climate, and rather than further alienating our physical bodies with the ever-accelerating speed of technological 'tools', celebrate them and its capacity for polyphonic sensory overlay, and its agility in its participation with the works. Despite the aesthetic prerogative, these works pivot on aspects of human relationships- subjectivity, social interaction, power relations and fantasy. A synergistic interaction, in which the viewer contributes equally to meaning and interpretation is made possible.

**Alice Hutchison  
Exhibition Curator**

Babis Vekris' usually excited kinetic works swarm with the activity of flickering LED's, microcosmic cityscapes of mechanism, digital source codes, antennae that creep like the sensitive tentacles of anemones. Such works infer at once the surreal potential of the machine: a visual pun, yet also a futuristic cybernetic dreamscape- an almost nostalgic yearning for a technological realm beyond human interface, a metallic and synthetic environment which, in Stelarc's utopian words, render the body obsolete, a "post- evolutionary projectile" (6) Gabo's luminous constructivist objects of earlier this century using new synthetic plastics or motorized mechanisms, and the Constructivist maxim of dynamism are recalled in the sensuous fascination with non-traditional materials.

*Inner-Action* (1996), a synthetic realm of interacting spheres of life suggests a microcosm of the cosmos, indeed the "electric moons" of Marinetti's Futurism (7), ambiguous structures which imply suspended astral bodies. Such an object could perhaps be a model for exobiology (astrobiology), a branch of biology that deals with the search for and study of extraterrestrial living organisms, or the effect of extraterrestrial space on living organisms. These entities resemble genetic structures on the verge of multiplying, pulsating in protoplasm. The prefab ova flicker with potential vitality within what appears to be the complex, jelly-like colloidal substance conceived of as constituting the living matter of plant and animal cells, through which the delicate

umbilical threads weave. However, a bit of 'artificial stimulus' is injected into the implied scientific rhetoric with its quirky playfulness

By often combining evocative titles from ancient Greek mythology, Vekris integrates apparently incongruous polarities, and instigates continuity between past, present and future, ancient culture and high-tech cybernetics. They reveal what he calls, his own "self irony," the struggle with, or conflicts within his own Greek identity and heritage. A work such as *Polyphemus* (1994) alludes to the famous

Cyclops, whose single unseeing eye confronts us, much as blind Oedipus' eyes 'stare at us' As Donald Kuspit suggests, Vekris' machine objects are "not just anthropomorphized, but primordially anthropomorphic." (8) Pertinently, central to much ancient mythology was the underlying collective unconscious fantasy of the hybrid creature, or the tragic fateful dream to attain hybridity, from Icarus and Dedalus, to the Minotaur

These titles are not gratuitous adages, but refer to the ancient dreams of our civilization(s) which have subsequently been submerged by the industrial revolution and race for technological advancement.

Heidegger's analysis of the etymological origin of the word "technology", from the Greek 'techne', finds that the very basis of technology is not efficient performance, as in an instrument that performs a certain task, but rather a way of knowing the world, a contemplative openness to the world in order to reveal it, encompassing the realm of art (9)



*Interaction* 1996  
40" x 32" x 20"  
Polyester resin spheres, leds in sequence, fresnel lenses

- 1 Sandy Stone, quoted by Susan Stryker in "Sex and Death Among the Cyborgs", *WIRED*, May 1996, p136.
- 2 Australian cyber-performance artist Stelarc; Auckland, New Zealand, February 1996.
- 3 Andy Lippman, quoted in *The Media Lab- Inventing the Future at M.I.T.*, Stewart Brand, Penguin, 1988, p46.
- 4 In conversation with the artist, July 1996.
- 5 Press release, Jayne H. Baum Gallery, New York, 1995.
- 6 Stelarc, op cit.
- 7 Marinetti, *Manifesto of Futurism*, 1910.
- 8 Donald Kuspit, "Precise Desire: Babis Vekris' machine objects," ACP Galerie catalogue, Salzburg, Austria, 1995, p22.
- 9 Martin Heidegger, "The Question Concerning Technology," in *The Question Concerning Technology and other Essays*, trans. by William Lovitt, Harper & Row, New York, 1977, p3-35.
- 10 Bernd Shulz, *Werner Klotz* catalogue, Centre D'Art Contemporain, St. Remy-de-Provence 1993, Stadtgalerie Saarbrucken 1994, Center for the Arts, Yerba Buena Gardens, San Francisco, 1994, p8.
- 11 Sonya Shannon's discussion of Renaissance perspective vis-a-vis virtual reality graphics is illuminating in this context, *LEONARDO*, Vol. 28, N.5 1995, "The Chrome Age- Dawn of Virtual Reality," p369-380.
- 12 Peter Terezakis, notes, 1996.
- 13, 14 Dennis Oppenheim -Recent Works, Liverpool Gallery, Brussels, 1990. From an interview by Collins & Milazzo, NYC 1990, p8.
- 15 Michael Hardesty, quoted from poster, The Butler Institute of American Art, Youngstown, Ohio, 1992.
- 16 ibid, 1989

**Michael Hardesty**

1952 Born, Louisville, Kentucky.  
 1974 Diploma, Printmaking, Central School of Art and Design, London, England.  
 1976 B.F.A, Studio Art, Eastern Kentucky University, Richmond, Kentucky.  
 1982 M.F.A, Design and Studio Art, University of Arizona, Tucson.  
 Lived and worked predominantly in New York, recently relocated to Pennsylvania.

Selected solo exhibitions: Butler Institute of American Art, Youngstown, Ohio (1992), Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania (1990), Butler Institute of American Art, Youngstown, Ohio (1989), Germans van Eck Gallery, New York (1988), Santa Barbara Contemporary Arts Forum, Santa Barbara, California (1988), Center for Contemporary Art, Chicago (1988); Institute for Art and Urban Resources, P.S 1, Long Island City, New York (1988), Institute of Contemporary Art, Philadelphia (1987).

**Pauline How**

1949 Born.  
 1970 B.A, Communications, Loyola Marymount University, Los Angeles, California.  
 1981-83 Courses in Fashion Design, Fashion Institute of Technology, New York.  
 1986-87 Courses in Art History, Hunter College, New York.  
 Lives and works in New York.

Selected exhibitions: Austria, *Retrospective I*, ACP Galerie, Salzburg (1995), *Artists in the Collection*, Crossholding Collections, Wells, Austria (1995); *A Woman's View: Equality, Development and Peace*, World Bank Art Society, The World Bank, Washington, D.C. (1995), *Structure, Pressure*, ACP Galerie, Salzburg, Austria (1994), 80 Washington Square East Galleries, New York University, New York (1993); *Structures and Cherry Blossoms*, Kaiga Center Agency, Itabashiku, Tokyo (1993), *Politics on View*, Jansen- Perez Gallery, Los Angeles, California (1991), *The Making of Antithesis*, White Columns, New York (1991).

**Werner Klotz**

1956 Born in Bonn, Germany.  
 Lives and works in Berlin, Germany and New York.

Selected exhibitions: Kunstverein Braunschweig, Germany (1996), Andresson Gallery, Reikjavik, Iceland (1996), *Transformers*, Auckland Art Gallery; Wellington City Art Gallery; Dunedin Public Art Gallery, New Zealand (1996), Karl Ernst Osthaus Museum, Hagen, Germany (1995), Stadtgalerie Saarbrucken, Germany; Center for the Arts, Yerba Buena Gardens, San Francisco (1994), Centre d'Art Contemporain, St. Remy-de-Provence, France (1993).

**Dennis Oppenheim**

1938 Born in Electra City, Washington.  
 1965 B.F.A, M.F.A. Educated at School of Art and Crafts, Stanford University.  
 Lives and works in New York.

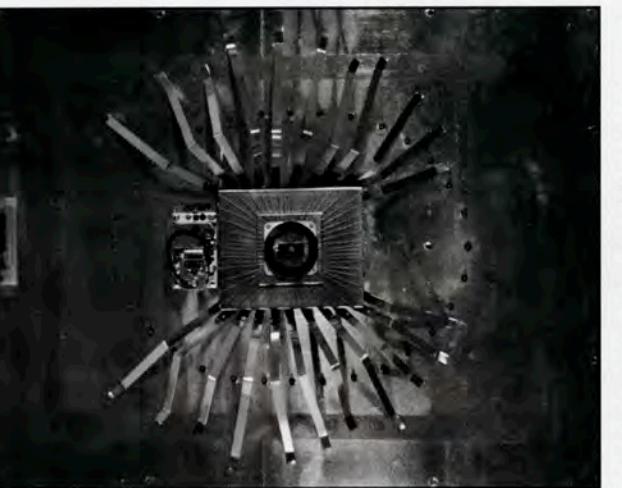
Selected solo exhibitions: Centre International d'Arts Visuel, Marseille, France (1996), Vestsjaellands Kunstmuseum, Soro, Denmark (1996); Galerie Lucien Durand, Paris, France (1996), Mannheimer Kunstmuseum, Mannheim, Germany (1996); Galerie de la Tour, Amsterdam, The Netherlands (1995); Galerie Anselm Dreher, Berlin, Germany (1995), Haines Gallery, San Francisco, California (1995), Galerie Albrecht, Munich, Germany (1995); Jerimonti Gallery, Milan, Italy (1995).

Selected group exhibitions: *Narcissism: Artists Reflect Themselves*, California Center for the Arts Museum, Escondido, California (1996), *Chimerique Polymeres*, Musee d'Art Contemporain, Nice, France (1996), *Forces*, Humphrey Gallery, New York, NY (1995), *Mapping*, American Fine Arts, New York, NY (1995), *Endurance*, Exit Art, New York, NY (1995), *Reconsidering the Object of Art, 1965-1975*, Museum of Contemporary Art, Los Angeles, California (1995).

**Pauline How's** work *Sourcerous* (1995) reveals a tongue-in-cheek approach to demystifying technology. Satirizing with the simple elements of neon-tubing, glass sphere, and wind-up nursery-rhyme lullaby, one is reminded of the psychic's kitsch salon. The word 'digital' is literalized in a visual pun, the use of a finger to trigger a switch. A Duchampian irreverence for cloistered High Art sobriety is manifest in the found object, particularly the incongruous and ridiculous, the infantile lullaby evokes Dada absurdity. How takes a risk to be flippant, funny and precociously frank.

Previous works such as the installation piece *Thousand Names* (1995, mixed media, lighting pulse on wooden boards), use light as a metaphor, illuminating the names of women from history, literature, myth and legend, names that are forgotten, unknown or submerged by patri-

archal history, are literally 'brought to light' and re-inscribed into the present. The installation *Lemurian Oort* (1995, papier mache, Plexiglas and light) alludes to future-scapes of post-organic landforms. This piece embodies dichotomies or the constructed ideological binary oppositions between nature and culture, organic and inorganic forms, utopia and dystopia. It suggests the insurgent de-(con)struction of our natural environment and its replacement by synthetic, simulated space. Potentially apocalyptic, *Insectous* (1995, buzzing sound, metal structure, luminous paper, plastic), with its ambiguously witty title, fuses biological arachnid forms with the machine. Hybrid creatures which have been represented in our collective unconscious for generations (especially in film), revealing paranoia about the destructive potential of the machine or its cyborgian fusion with the body/ mind escape Pandora's box.



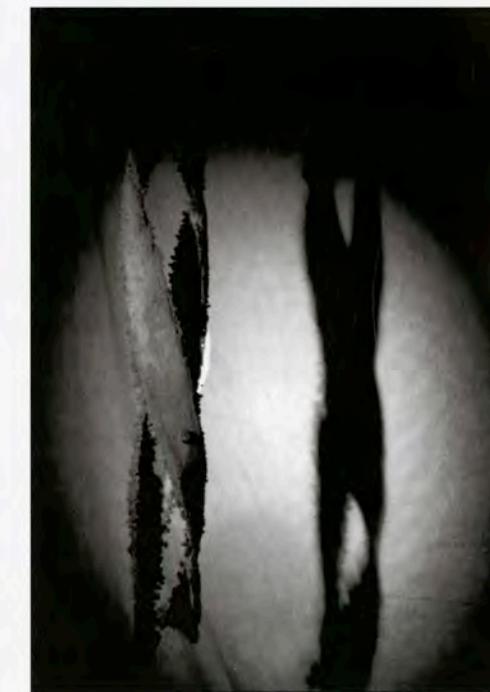
*Insectous* 1995  
 36" x 26" x 8"  
 Buzzing sound, metal structure,  
 luminous paper, plastic

Peter Terezakis' "participatory environments" resemble remnants or artifacts left by a future culture rediscovered. These cybernetic structures are endowed with a virtual intelligence (interactive components of infra-red light sensors, or conversely sound sensors which respond with illumination), which invite spontaneous gestures and individual reactions. Our physical bodies are intrinsic to the work, and emphasize our own individuality in the way we approach movement and music. Physical dynamism is translated into different chords and notes inscribed instantaneously as track-marks of adventure and exploration. The presence of physical action finds traces of the body, the 'cage' of an elemental vessel, a container of energy, in the skeletal grid of chemically tortured steel. Terezakis has incorporated various dancers to choreograph and participate with these works, whose bodies initiate analogous sound and rhythm, rather than being manipulated by it. The body becomes the instrument in an art of sublimation.

In *Zoë* (1995), the challenge was to create a "non-object object" that would allow for creative participation involving processes of investigation and sublimation. Becoming preoccupied with the problem of erasing the presence of objects and intimations of technological sleight of hand led to deconstructing structural elements to incorporate the symbolic and serendipitous. Translated from Greek, *Zoë* means life. The function of this work was for it to operate as a metaphor, alluding to genealogy, myth, and storytelling through the archaic primal language of sound and light. The work also has a cyclical life-span, and performs as a theatrical representation of the transitional growth and decay of life: we enter, rejoice, dance, then exit, the work 'dying' with the arrested movements of its participants. There is no returning to enliven the work until the next cycle of its electronic life begins. "Whether it is exploration of love and loss, loneliness and companionship, living or not, the challenge is to create propositions for the participant to take issue with stimulating both reason and imagination" (12)



*Zoë* 1995  
Computer-mediated participatory environment  
Light, shadow, sound



*Spirit* 1995  
Light copper arc  
sound (detail)

Dennis Oppenheim's more recent work ventures to bracket objects according to their physiological and psychological conditions, encompassing stress, trauma, and the tremor of synthesis. Skirting questions of instability, detachment, mutation, and dissipation, such works focus upon object conditions or simulate symptoms of overload.

The objects become diagnostic tools. The use of dolls in his work has recurred since the 1970's when Oppenheim used marionettes as a kind of prelude into Post-Performance, when performance was supplanted by the use of a tangible surrogate, a substitute. In relation to the Power Tool series from 1989 from which *Spinning Dancer* emerged, he says "leaving tools in sculpture is like leaving your fingers in the object because you can't separate it from your hand." (13) The term 'power tools' was a clear precipitant, which he views as masculine, many allude to having a sexual function. There is ambiguity in the fusion of male/female components. By serving a function, they were, at the same time, suggesting a counterpart to that function. In *Spinning Dancer* buffing disks stacked into the form of a whirling figure mount on the end of a drill. This could be viewed as a violation, indeed he suggested, "I wanted it to be as if the

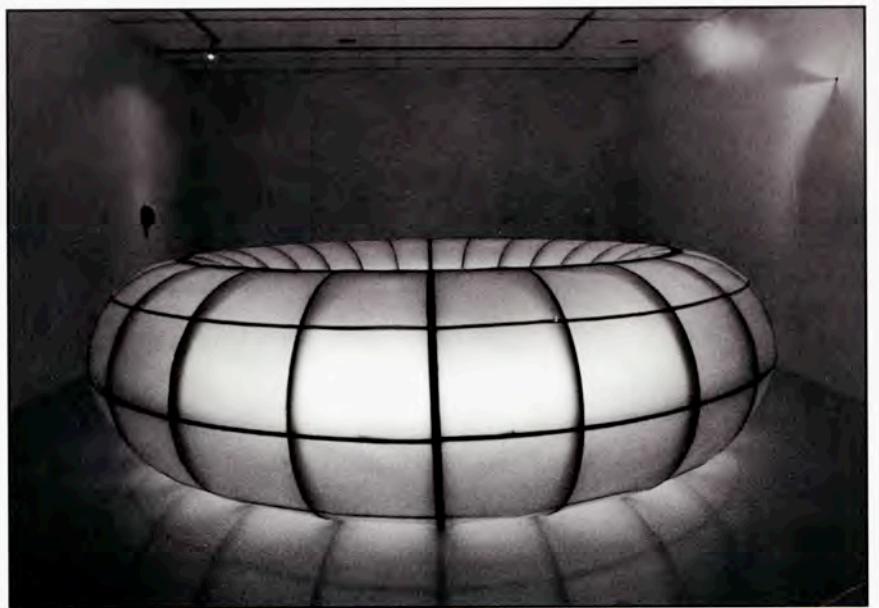
purpose of the drill was to power or control this dancer; the masculine tool powers this hallucinated figure, at the end of a drill bit, almost as if by spinning alone, over and over, it imagined the configuration it wanted to mate with. It dreamed it up and by joining this high speed dance, it teased the possibility of ever doing anything else." (14) A fantasy of female compliancy? Shadows, drills, puppets, meta-figures, motors, strings, games, control, speed, efficacy, machination, manipulation, power. The power tool acts as an implosive social signifier and noisy phallicentric toy.



*Spinning Dancer* (from Power Tool Series) 1989  
75" x 34" x 20"  
Anodized aluminum, mirror, electric drill, buffing disks, electric plugs, steel

Michael Hardesty's *Heat Center* (1987) embodies his desire to create environments using resonant relationships between light, sound, and space. Often using complex juxtapositions of form, allusion and metaphor, his work enables us to respond with sensitivity to our surroundings, awakening different perceptual senses -often subliminal- in new ways or in harmonic synthesis, embodying the potential for amorphous flux within their often architectonic structures.

"During the past few years I have found myself making dark art. I often wondered why nearly all contemporary art is displayed in highly illuminated rooms, because there is something special about darkness. It has a way of making us more alert and ready to explore, like some nocturnal creature. And also, more aware of ourselves. What better state to be in when observing art. Especially an art that attempts to deal with interaction of elements and the charged spaces between. .some secret dialogue. When the viewer passes between them, s/he interrupts this flow of information. The sculptural space is affected, and hopefully, the viewer will realize (through the heightened self-awareness brought on by the darkness) that s/he is responsible. That his/her presence interacts with the piece. That his/her own body and thoughts hold sculp-



*Polar Event*, installation view 1988  
16' diameter toroid  
Lenticular plastic, neon, video ball, water vapor, audio

tural significance in this setting. Even before the sphere is touched, before the video wall is approached, before the audio is deciphered, darkness has made him aware of his interactive relationship. One of Einstein's beliefs was that the simple act of observing affects the thing being observed, that observing cannot be considered a passive activity. I believe this is especially true in art. In these days of consumerized art, it is particularly easy to mistake the "object" as the thing of value. But it is the aesthetic experience that is to be valued, and that happens not on the wall but in our minds. It may be worth remembering that art is as much within as without." (15).

" .I wish to express the power of space, the power of a light or a simple object, the power of quiet. This is the art. A place that is more than the sum of its parts. A few well chosen elements or gestures reacting synergistically can at times charge an entire space. To this space viewers can bring their own ideas. I don't wish the space to dictate ideas but to serve as a catalyst for releasing ideas within, wordless thoughts and the simple. cognizance of one's own body in a new place."(16).

Werner Klotz creates perception devices incorporating multiple visual perspectives. As heuristic mechanisms or tools, they are instruments that investigate visual and psychological states where our senses and experience of our physical selves within an environment are challenged and altered. Subjectivity and presence inscribed into the work using mirrored reflections are fragmented, fractured and dissolved. Interior and exterior realms converge. The observation of processes and the construction of experimental situations seem "to originate in a border region where scientific experimentation and aesthetic contemplation still belong to the same field of experience." (10) This characteristically



*Anemone* 1996  
Interactive perception instrument  
Glass, mirrors, interactive electronic control with motion control sensors

Renaissance tradition is manifest in *Self Portrait After Filippo Brunelleschi II* (1993), where the synergy of science, art, theology (and the re-discovery of ancient Greek and Roman culture) produced Humanism. Perspective was created to include the spectator into the work on the same visual plane.(11) The mirror has subsequently become a recurrent motif in the history of art to involve the viewer and extend the parameters of pictorial space. In psychoanalytic terms, subjectivity and the constitution and placement of the Ego within its environment, as the Lacanian 'mirror stage' attests, re-activates the primal drive. This primal, preconscious drive to identity is re-constructed and subverted by means of disorientation, and disordering of the perceptual senses.

