

Found a Home Yet? - The Face of a Feeling

“Yes, we did many things, then-

All Beautiful...”¹

Taking all we have acquired, be it pleasing or traumatic, storing it or discarding it, those rather immaterial fragments of our existence have a certain way about them. In order to be fully transformed and used in a manner which creates something physical, an order of processes must be followed unconsciously. These processes are in fact: “1) encode (i.e. take in or acquire) information, 2) store or retain that information faithfully and, in the case of long-term memory, over a significant period of time, and 3) retrieve or access that stored information.”² To extract these exact steps and make them apparent to the observer would be rather simple and unimaginative. Because, these are the parts of us we are very unconscious of most of the time, and therefore, to have them pointed out all at once would lead to no exact emotional experience but rather to just another line of information to be stored and questionably used again in a meaningful way. Thus, my proposition would be to insert the utmost meaning and experience into the materials and design of the exhibition, into the short period of time it would take the observer to feel like an object in an immense universe of objects devoid of life but put together to form a specific message in order to animate their ideas all at once through a process of memory. Therefore, triggered, animated, experienced, and through a metamorphosis of those memories inside the observer and the creation of meaning in the inanimate objects, a forgetfulness and lightheadedness which sole purpose is to give insight into the complexity of what we consider the simple.

¹ Sappho, *Come Close, Her Girls and Family*, (Penguin Books, 2015), 24.

² Jonathan K. Foster, *Memory – A Very Short Introduction*, (Oxford University Press, 2009), 25.

It would be important at this point to navigate the exact importance of design and the use of the material which we will be using: “Design is choice. The theory of the visual display of quantitative information consists of principles that generate design options and that guide choices among options. The principles should not be applied rigidly or in a peevish spirit; they are not logically or mathematically certain; and it is better to violate any principle than to place graceless or inelegant marks on paper. Most principles of design should be greeted with some skepticism, for word of authority can dominate our vision, and we may come to see only through the lenses of word authority rather than with our own eyes. What is to be sought in designs for display of information is the clear portrayal of complexity. Not the complication of the simple; rather the task of the designer is to give visual access to the subtle and the difficult – that is, the revelation of the complex.”³

The two basic principles which would be investigated, and subsequently the architecture of the paradigm of knowledge presented in the exhibition, are the principle of home and of emotion. The goal should be to conjure up a nonexistent memory i.e. that the observer makes up his mind not based on simple representations of these ideas of home and emotion, but rather that they find themselves in a sort of interplay of the production of new meaning. Since the objects and artworks are to be animated solely for the purpose of the exhibition it is a nonrecurring feeling that we are trying to find, pinpoint but not display. Our only intention is to find a new manner of the production of meaning, exploiting our memory through the empty shells of our former selves (both subject and inanimate object). For this we will use an example from language: “Language is a memory-based process. It is a medium by which thoughts in one memory can, to some extent, be communicated in order to influence the contents of another memory. It is only one of several vehicles used to pass information from one memory to another. All of the senses can affect memory; language is an encoding of one kind of sense datum. Any theory of language must refer to a theory of memory, and any theory of memory is a theory of learning. No human memory is static; with each new input, with every experience, a memory must readjust itself. Learning means altering memory in response to experiences. It thus depends upon the alteration of knowledge structures that reside in

³ Edward R. Tufte, *The Visual Display of Quantitative Information*, (Graphics Press, 2007,) 191.

memory.”⁴ Therefore, we will be using visuality as a vehicle, the design as a materialization of the senses, and memory as a basis for meaning i.e. knowledge.

The Theater of Information

The very first section of the exhibition should be a varied display of the first processing of space and time, that is, the display of knowledge in such a fashion that it does not interrupt out internal process of recognition. The first recording of celestial bodies’ movement that we know of, is such an interpretation. So, going seemingly as far away as possible from our internal world and to space, we actually depict visually a movement through time. This of course has no immediate association with emotion, but rather goes about to be understood through the entirety of the exhibition. “Many information displays report on the world’s workaday reality of three-space and time. Painting four-variable narrations of space-time onto flatland combines two familiar designs, the map and the time-series. Our strategy for understanding these narrative graphics is to hold constant the underlying information and then to watch how various designs and designers cope with the common data. Examined first are accounts of the motion of Jupiter’s satellites, beginning with Galileo’s notebooks. Other case studies in our space-time tour are itinerary design (schedules and route maps) and, finally, various notational systems for describing and preserving dance movements”⁵ The graphic display of such information is to be placed in sort of metaphorical renaissance theater which was used to improve memory. Therefore, at the same time, distancing ourselves from our apparent state of being, we are placed in front of movement through space and time, and confronted with somewhat of a spectacle of the placement and memorization of objects in no apparent connection to us. As Yates explains: “...’wishing to store up eternally the eternal nature of all things which can be expressed in speech’ assigns to them ‘eternal places’. The basic images in the Theatre are those of the planetary gods. The affective or emotional appeal of a good memory image according

⁴ Roger C. Schank, *Dynamic Memory Revisited*, (Cambridge University Press, 1999), 4.

⁵ Edward R. Tufte, *Envisioning Information*, (Graphics Press, Cheshire Connecticut, 1990), 97.

to the rules—is present in such images, expressive of the tranquility of Jupiter, the anger of Mars, the melancholy of Saturn, the love of Venus. Here again the Theatre starts with causes, the planetary causes of the various affects, and the differing emotional currents running through the seven-fold divisions of the Theatre from their planetary sources perform that office of stirring the memory emotionally which was recommended in the classical art, but perform this organically in relation to causes.”⁶

Has Odysseus Found a Home Yet?

Next in line and connected to the explicit display of information, is the subtle, encoded, and carefully arranged composition of a number of works. All of them together, form an exploration of the internal data we have, and is therefore projected in a playful manner via objects which are animated by our emotions and given meanings. In a way, they tell a story, so it may be useful to use the following citation: “We defined script as a knowledge structure useful in the processing of text to the extent that it directed the inference process and tied together pieces of input. Input sentences were connected together by referring to the overall structure of the script to which they made reference. Thus, scripts were, in our view, a kind of high-level knowledge structure that could be called upon to supply background information during the understanding process. As embodied in the computer programs we wrote, they were essentially sets of predictions of event sequences. A script was constituted as a list of events that compose a stereotypical episode. Input events that matched one or more of the events in the list would cause the program to infer that the other events in the list had also taken place.”⁷ Taking the Odysseus example is useful, as to point out the necessary scenes and themes, i.e. when the subject encounters the object there must be a moment of identification and description – from there, a kind of conversation arises. Later on, Odysseus travels and has his identity tested by the characters he encounters (all this is therefore to be used as an analogy to

⁶ Frances Yates, *The Art of Memory*, (Routledge 1999), 144.

⁷ Schank, *Dynamic Memory Revisited*, 4.

the observer and the observed). “Because memories are stored together in this way, we can draw inferences, or have expectations, in a new situation based on our access to prior relevant experiences in memory. This is why no two people will have the exact same encoding of a situation, though they may share some common expectations based on cultural norms - they each have their own personal experiences serving as a referent for all future similar episodes.”⁸ The layout is to be an axis (the two rows of work intertwining and creating different stories), also on the floor, a mapping of straight lines is useful (lines going from the entrance in a ray, emphasizing the works at the bottom of the room. The metaphor of traveling is in direct conflict with the exploration of our inner emotions.

Faces and Feelings

After having the feeling of being forced to fabricate, or rather to make an effort to incorporate stories and emotions into objects that cannot give back a satisfying amount of information and emotion, it is a relief to the observer to become immersed into a world that is much like his own, as he can associate with cinematic characters and follow a certain storyline very carefully, experiencing the impact immediately and leaving the contemplation for later. “The story-based conception of talking presupposes that everything you might ever want to say has already been thought up. This is not as strange an idea as it seems. I am not suggesting that every sentence one will ever say is sitting in memory word for word. Rather, an adult has views of the world that are expressed by ideas he has thought up already and has probably expressed many times. But, because his views evolve, what he says once might not be identical to what he says the next time. But, the relation between the two statements will be strong and will occur to him as he begins to construct new thoughts. New ideas depend upon old ones.”⁹ As filmmaker Akira Kurosawa emphasized the importance of memory, he used to tell his crew that to create is actually to remember.

⁸ Ibid., 110.

⁹ Ibid., 91.

The films at hand in this section of the exhibition are, not necessarily in this order: “Last Year at Marienbad” (1961) by Alain Resnais; “Contempt” (1963) by Jean-Luc Godard; “I Love You, I Love You” (1968) by Alain Resnais; “Rashomon” (1950) by Akira Kurosawa; and “Sans Soleil” (1983) by Chris Marker. Using the linguistic knowledge and the making out of different meanings through various accounts of one story, we have the perfect background for the observer to become completely immersed in a world of stories and faces that are not his own. The first film tells the story of remembrance, i.e. of the uncertainty of the frail connections we make and the overcoming of those. Contempt is told through an intrinsic account of love slowly and painfully lost. Afterwards, “I Love You, I Love You” is the story of a character who is taken into the past and relives the experience of his prior happiness and love. Then, “Rashomon” is the rather perfect example of the unaccountability of the stories we tell, and the memories we have, making space for the most important thing we must act on, and that is naturally built-in to us, empathy. After all these experiences, through “Sans Soleil”, a rather hermetically told film, the previous experiences dilute themselves to an abstraction of faces and feelings; all partial, all beautiful, and all uncertain. As an account on the history of exhibiting cinema in contemporary art brilliantly explains in detail: “...the projected image is, quite simply, a public image. The word “projection” comes from the Latin *proiectio*, “to throw,” evoking the way in which the image thrown away from its source, past the spectator and beyond. The projected image escapes attempts at possession. It operates on a potentially massive scale that has historically been the domain of cinema. The image has the ability to meld seamlessly with the architecture that serves as its support, dissolving interior volumes and opening on to an illusory world. And crucially, it allows the video image to claim space within the gallery itself.”¹⁰

The design of this part of the exhibition space is in need for interference in the design of the projections (all should be wall projections apart from the last film, which should be played from above and viewed from an elevated grounds). The other films are, as said, wall projections with different interferences which should be discussed i.e. multiple projections of the same shot onto multiple rustic baroque frames etc.

¹⁰ Erika Balsom, *Exhibiting Cinema in Contemporary Art*, (Amsterdam University Press, 2013), 43.

What is hoped to be achieved in this part is explained in the following: “We have moved from a centralized exercise of power to a highly flexible and fragmented form of power linked to data flows and an abolition of interior/exterior distinctions. This diagram of power is marked by a generalized crisis in the enclosures that marked disciplinary power, and the museum is no exception: in recent decades the institution has become increasingly permeable and malleable in an effort to maintain relevance. It has begun to value flexibility and mobility rather than permanence and stasis. In this paradigm, to circulate and participate are by no means activities of resistance, but in fact precisely what is demanded of us in the experience economy.”¹¹ This is however, only part of the intention. The partially constricted spectator is being told a set of different stories with the rather similar point being made, time and time again, thus being relentlessly exposed to the production of a very particular sour-sweet emotion, all boiled down to a confusing array of faces; an experience, which in turn, is starting to form just one face with that one feeling.

Learning to Look

In this section, which is essentially an extension to the last part, the observer is the one who gets to be observed, he is in fact, the object to the former objects, which now become animated and the true subjects. And following this particular turn of events, what becomes important is the inversion of Bergson’s example: “In fact, I note that the size, shape, even the color, of external objects is modified as my body approaches or recedes from them; that the strength of an odor, the intensity of a sound , increases or diminishes with distance... They send back, then, to my body, as would a mirror, its eventual influence; they take rank in an order corresponding to the growing or decreasing powers of my body. The objects which surround my body reflect its possible action upon them.”¹²

¹¹ Ibid., 51.

¹² Henri Bergson, *Matter and Memory*, (Zone Books, New York, 1991), 20-21.

Here we have a circular movement with the observer, because in the center of the space there are several reproductions of Manet's Olympia's gaze. To parcel this famous piece up, and to offer just the gaze in different angles and with different design tampering, is to propose that a reproduction is as significant as the original. Therefore, here is the message that is important. Around these reproductions are selected stills from "Contempt" (1963) by Jean-Luc Godard and of "Caro Diario" (1993) by Nanni Moretti. The reason to choose these two particular films is, one the relation of subject-object. From "Contempt" we will use the first sequences, in which the camera crew rolls towards the screen and the actual camera is pointed at the observer at which point the line goes: "Film substitutes a world that conforms to our desires." From "Caro Diario" we will use the sequences in which Nanni Moretti breaks the so called fourth wall of cinema, and is acting directly towards the camera (though here the camera should not be substituted by the observer). The main point is, that this is an affair of action equals reaction, whereas, the center piece Olympia's gaze is the simple fetishization of the process of looking.

You

Lastly, the end of the exhibition should go something along the lines of what Nabokov wrote in his autobiography: "In probing my childhood (which is the next best to probing one's eternity) I see the awakening of consciousness as a series of spaced flashes, with the intervals between them gradually diminishing until bright blocks of perception are formed, affording memory a slippery hold. I had learned numbers and speech more or less simultaneously at a very early date, but the inner knowledge that I was I and that my parents were my parents seems to have been established only later, when it was directly associated with my discovering their age in relation to mine. Judging by the strong sunlight that, when I think of that revelation, immediately invades my memory with lobed sun flecks through overlapping patterns of greenery, the occasion may have been my mother's birthday, in late summer, in the country, and I had asked questions and had assessed the answers I received. All this is as it should be according to the theory of recapitulation; the beginning of reflexive consciousness in the brain of our remotest ancestor must surely have

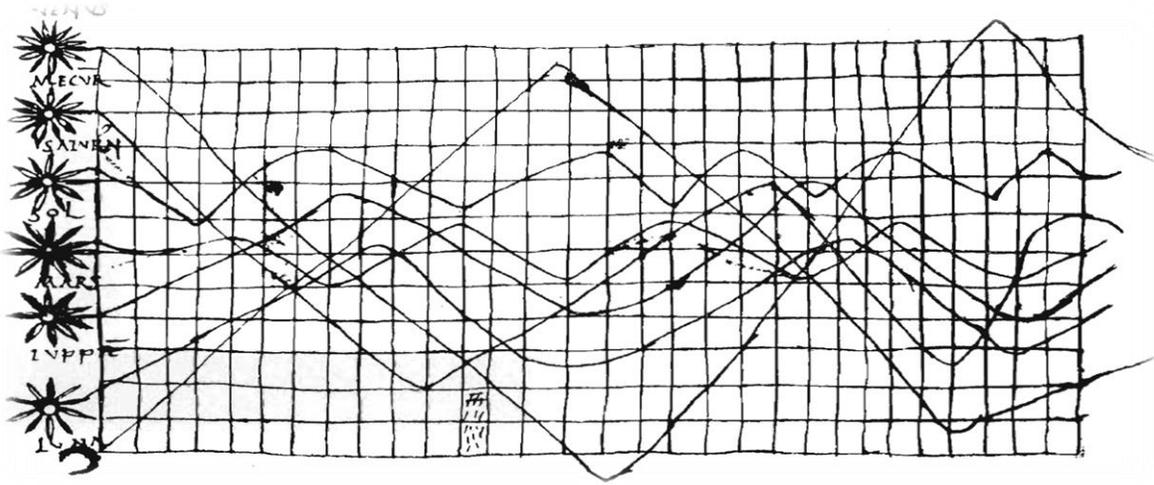
coincided with the dawning of the sense of time.”¹³ This extremely picturesque and dream like vision in which children see, is what we would hope to achieve if such a thing were possible.

Therefore, the entrance to this last section is paved with an, as big as possible, imaginary globe from Catherine Nelson and her work "Future Memories". This works as a substitute for the first part of the exhibition and its theater of information, simply because, now, this globe is present in such a material way that the observer cannot do else, but be part of it. After it, comes "Decoding Memory", a work that is constituted by rolls of printed numbers and letters hanging from the ceiling to the ground. The very last part of the exhibit should in fact be a mirror which would stretch all the way along the opposite wall (so in a straight line from the two previous works). It should however be taken into consideration that it can also be a similar technology like inForm from the MIT Tangible Media Group. The main focus is still and should always be, that the observer can see himself clearly. This goes without saying that it is influenced by Lacan's theory: "But the important point is that this form situates the agency of the ego, before its social determination, in a fictional direction, which will always remain irreducible for the individual alone, or rather, which will only rejoin the coming-into-being (le devenir) of the subject asymptotically, whatever the success of the dialectical syntheses by which he must resolve as I his discordance with his own reality.”¹⁴

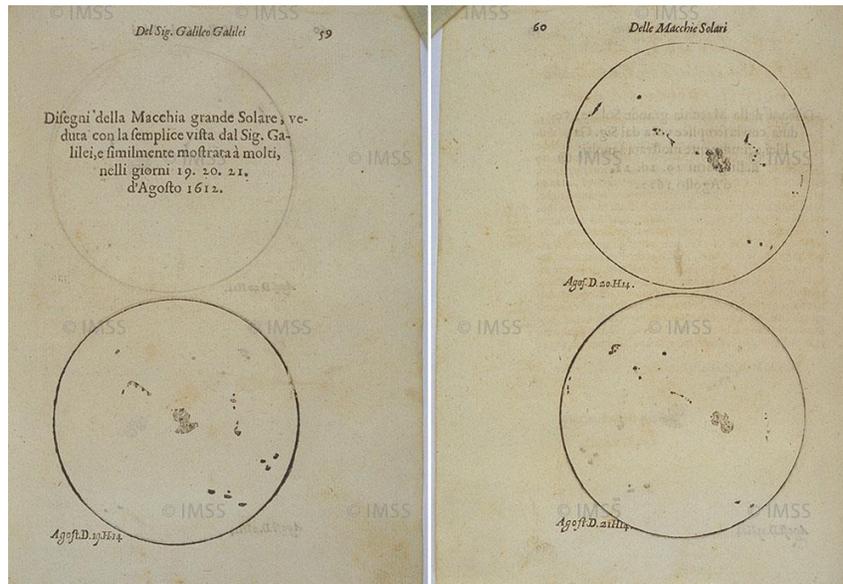
¹³ Vladimir Nabokov, *Speak, Memory – An Autobiography Revisited*, (Vintage Books, 1989), 2.

¹⁴Jacques Lacan, *The Mirror Stage as Formative of the Function of the I in Ecrits: a selection*, (Routledge, 2001), 2-3.

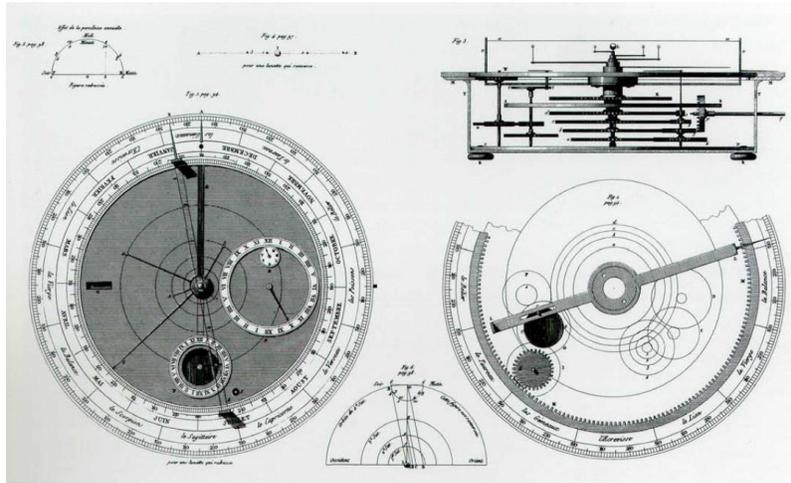
The Theater of Information



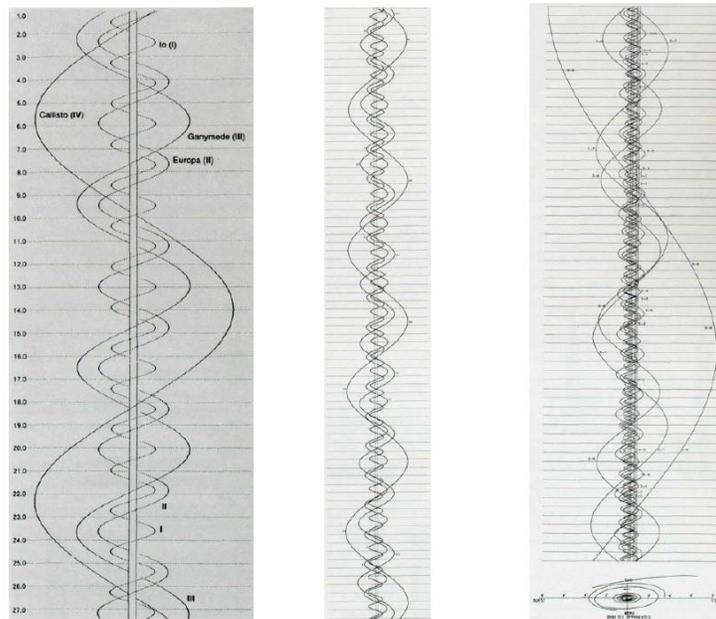
Rhetorica ad Herennium. Macrobius in Somnium Scipionis libri II [u.a.] - BSB Clm 14436, [S.I.]
[BSB-Hss Clm 14436]



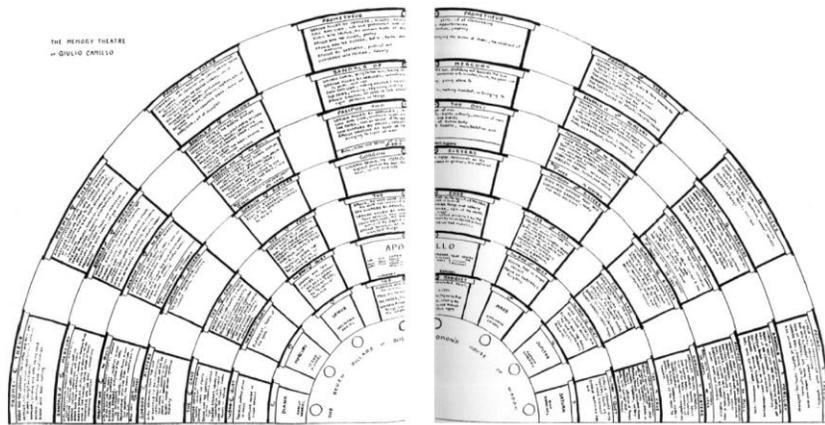
Galileo Galilei (1564-1642) - *Istoria e dimostrazioni intorno alle macchie solari*, Rome, 1613
Florence, Biblioteca Nazionale Centrale, Post. 155, pp. 94-95



Antide Janvier, *Des révolutions des corps célestes par le mécanisme des rouages* (Paris, 1812), plate VI and plate IV



Sky & Telescope, 76 (1988); *Satellites Galiléens de Jupiter*, Bureau des Longitudes (Paris, 1987); and *Configurations des Huit Premiers Satellites de Saturne pour 1987, 1988*, Bureau des Longitudes (Paris, 1987, 1988).



From: Frances Yates, *The Art of Memory*, (Routledge 1999), 142-143

Has Odysseus Found a Home Yet?



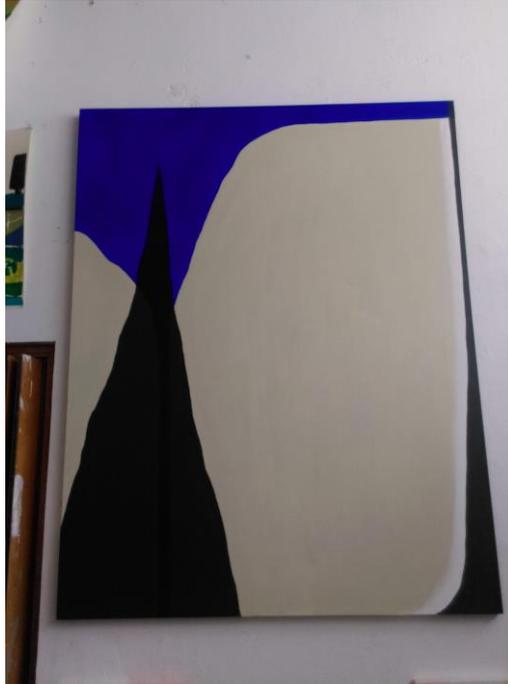
Luka Cvetkovic, 2018, 170x70



Una Knezevic, 2018.



Unknown, 2018, circa 5m length



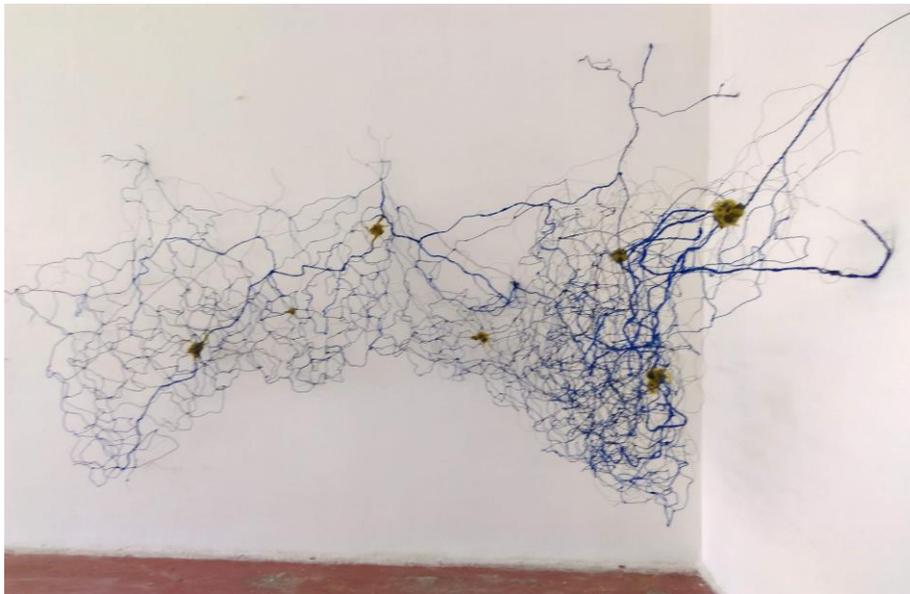
Unknown, 2018, circa 110x50



Unknown, 2018



Isidora Pejovic, 2018, optic fiber, height of circa 2 m



Unknown



Unknown

Faces and Feelings



Alain Resnais, Last Year at Marienbad, 1961, Cocinor, 94'



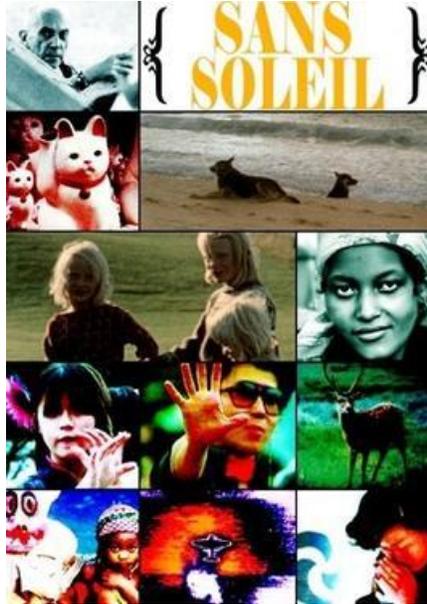
Jean-Luc Godard, Contempt 1963, Cocinor, 101'



Alain Resnais, I Love You, I Love You, 1968, 91'



Akira Kurosawa, Rashomon, 1950, Daiei Film, 88'



Chris Marker, Sans Soleil, 1983, Argos Films, 100'

https://www.youtube.com/watch?v=JamGQOhCe_k&t=37s

**It should be noted that film, as an art form, contains many different segments from the other six arts, and is therefore subject to more dissection and exposure. This part of the exhibition therefore, constitutes of, at the very least, 50 different “objects”, taken into further account the design and layout of the pieces.*

Learning to Look



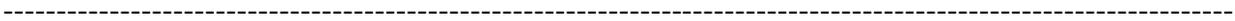
Edouard Manet (1832-1883), Olympia, 1863, Oil on canvas, H. 130; W. 190 cm, © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski, RF 644



Jean-Luc Godard, Contempt 1963, Cocinor, 101'



Nanni Moretti, Caro Diario, 1993, 101'



You



Catherine Nelson, Future Memories – Monet's Garden, edition of 7, 150x150cm



Nina Todorovic, Decoding of Memory