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Potentials and limitations of language in observing and interpreting art

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Potentials and limitations of language in observing and interpreting art

Conceptual and aesthetic connections amongst four video artworks

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Abstract

In this commentary, I design, implement, and evaluate new ways of writing about art. For this purpose, I contextualise and interrelate four video artworks that I produced between 2013 and 2018. Scaffolding my research framework, in a first inductive research phase, I scope the works and provisionally conclude that the pieces connect through the concepts of *Time, Repetition, Absurdity,* and *Play,* and aesthetically, they link by *improvisation, lo-tech, static camera, short duration,* and *linearity.* In a second deductive research phase, I connect these findings with concepts and artefacts within and outside the artworld. I then critically question my voices as an artist and as a researcher and evaluate the potentials and limitations of language which I apply in my analysis that I base on a structuralist paradigm. Specifically, I question the correlations between signifiers in the artworks and the above concepts and aesthetics. Challenging the stability of meaning, I then scrutinise my writing through a Derridean, post-structuralist lens, and suggest how different authors would reach alternative insights, had they implemented alternative standpoints, addressed different concepts and aesthetic characteristics. In the final phase, I demonstrate how a poem that I wrote offers deeper insights into one of the artworks, thereby proposing that poetic writing can expand an artwork experience as well. I conclude how and why my research contributes new knowledge to the conceptual and aesthetic discourses in which I contextualised my artworks, how analytical and poetic writing can expand access when *observing* and *interpreting* art, why and how language has limitations in comparison to holistic art experiences, and how my research can be used as a methodological tool to write about art. I conclude that my findings primarily add new knowledge to discourses in art practice, art writing, art education, and to the wider art world.

Contents

Accompanying Material

In addition to the documents that are accessible online via the links provided in this commentary, I submit the following original files as a backup:

WZ59_Mont2 (2013) – *Now*
       WZ59_Mont2_H.264.mov

WZ59_Mont2_Poem1 (2021)
       WZ59_Mont2_Poem_H.264.mov

WZ280_Mont3 (2016) – *Soldiers*
       WZ280_Mont3_H.264.mov

WZ557_Mont1 (2018) – *Horses*
       WZ557_Mont1_H.264.mov

WZ604_Mont1 (2018) – *Inflatable*
       WZ604_Mont1_H.264.mov

Index sheets of completed video artworks from 2009 to 2022
       R_Klewitz_Time_Based_Media_Work.pdf

My CV listing the full chronology of my video art dissemination
       R_Klewitz_CV.pdf

Acknowledgments

Author's Declaration

I declare that all the material contained in this commentary is my own work.

Ralph Klewitz, March 2023

Introduction

Research aim and emerging questions

In this commentary I aim to expand conceptual and aesthetic discourses that can be contextualised when observing and interpreting four selected video artworks. Furthermore, I negotiate the potentials and limitations of analytical and poetic language and how language can enrich an artwork experience. My research also addresses problems of authorship and logocentrism and argues that the sum and diversity of individual artwork experiences breaks the boundary of this written text. Central in my research is how my commentary, in combination with the artwork experience, adds new knowledge to the discourses of the concepts and aesthetics which connect my video artworks. Furthermore, I explain how my research demystifies artwork experiences by opening access when observing and interpreting artworks. The latter finding is useful for all the diverse members comprising the artworld. From the above addressed aims, the following three key questions emerged. *Q1:* What are common conceptual and aesthetic characteristics amongst the four video artworks and how does analytic writing add new knowledge to the contextualised discourses? *Q2:* What are the relations between the artwork, artist, researcher, audience, and how does the writing in this commentary opens access to artwork experiences? *Q3:* How can the methodology of this commentary be implemented as a tool to write about artworks?

Addressing my first question, I initiate my research by elaborating on conceptual and aesthetic connections between four video artworks that I made between 2013 and 2018. The four selected artworks are titled WZ59_Mont2, WZ280_Mont3, WZ557_Mont1, WZ604_Mont1, and are all single-channel productions, comprising a video and a soundtrack, and they are stand-alone pieces, rather than part of a series. Moreover, these four video artworks are embedded in a larger body of work, comprising more than ninety pieces, and my video artwork practice continues to grow. To get an overview of my completed video artworks from 2009 to 2022, please refer to the link to the collated index sheets in Appendix 1, which also includes a link to my curriculum vitae listing the full chronology of my video art dissemination. In an academic context, the four artworks for this doctoral research have all been peer reviewed and selected by curators or directors to be programmed in international video art festivals. Please refer to Appendix 2 that includes the links and documents providing evidence thereof, as well as cloud server links to access the works.

To better understand this commentary, it is important to know how and why I selected these four works. Post-rationalising my artistic process, I did not intentionally build upon them, neither conceptually, aesthetically, nor thematically.

Thus, the challenge in this research is to identify connections, even though I did not intend making them as such when I created the works. From an academic perspective, I primarily based the selection process on the doctoral research's requirement that the works were peer-reviewed. The benefit of the latter is that I am able to research connections that may not be obvious at first glance. I also anticipate that my considered selection, in combination with the depth and scope of my research process, will unpack underlying concepts and aesthetics that are evident in other video artworks that I produced.

Research framework and methodology

In order to initiate, structure, and guide my research, I found it useful to first define a research framework followed by a methodology. Deriving from the research's premises and questions addressing how and why the four works connect, I borrowed and appropriated from empirical science the concepts of inductive and deductive reasoning (Buckingham et al. 2011, 264–65; Popper 2005; Dewey 1997, 82) as follows. In the first phase I used induction as a method of enquiry that relates to searching and finding, respectively finding and searching, depending on my research stage. The inductive phase also includes trial and error attempts that relate to scientific experiments, but does not reach to formulate a theory as in science. In the second phase, I used the term deduction to contextualise the meaning of my insights with concepts and artefacts outside the video artworks, such as the concept of play. I consider this approach as a form of testing my claims made in phase one, that could be related to testing an assumption and/or a hypothesis, yet that differs from a scientific enquiry that tests a theory.

Further expanding the correlation between scientific and artistic research, I find it useful to scaffold, translate and re-contextualise two German terms as follows. The research of this commentary in relation to an individual artwork experience can be related to the German term 'Annäherungsversuch'. The first part of the word 'Annäherung' can be translated into 'approaching', 'approximation', and 'coming closer'. The second part 'Versuch' can be translated into 'attempt', 'trail', 'effort', and 'experiment'. The methodology that I implemented can be metaphorically explained with the German term 'Versuchsanordnung'. Adding to the above, in this term 'Anordnung' can be translated into 'arrangement', 'design', 'set-up', and 'configuration'. Considering this understanding, the use of terms inductive and deductive as a method of enquiry gain yet another meaning in this commentary, which brings us back to my research.

In the first, inductive research phase, I scoped and searched for conceptual and aesthetic patterns that link the four pieces together. This method can be understood as an upwards, inductive research approach, passing from singular statements

[observations and interpretations] to universal statements [conceptual and aesthetic patterns] (Popper 2005, 3). As a result of this first phase, I identified that the four pieces are conceptually connected by negotiating and elaborating theories of Time, Repetition, Absurdity, and Play. The use of the term Absurdity needs further clarification. In my thesis, I implement both the adjective 'absurd' applied in language, with its etymological, multiple meanings (Encyclopedia.com 2021), and the philosophical concept of absurdism that Camus pinpointed (Camus 2005). Depending on the characteristics of the video artworks and their various analytical contexts I refer to, both usages of the term interchange and inform one another, whilst sometimes elaborating on the "[a]bsurdity of the [a]bsurd" (Esslin 1961, 19), or in other instances addressing "irony and absurdity" (Esslin 1960, 670). When using the term in my commentary, I thus correlate it with its relevant context. Besides the connectivity between artworks and conceptual ideas, I further expand my inductive research phase by discovering that the four pieces are aesthetically connected by an improvised artistic process, a lo-tech production and perception experience, a static camera position and angle, experiencing slices of time below ten minutes, and by showing one linear event each.

In a second phase, I used these overarching conceptual and aesthetic patterns and considered them as characteristics that I then I tested "by means of logical deduction" (Popper 2005, 9) in a downwards approach. In order to determine their validity, I conducted a rigorous analysis of the four pieces, where I intertextually anchored the above mutual concepts and aesthetics with theories, concepts, and works within and outside the artworld. The analysis of the four artworks is based on critical, reflective thinking (Dewey 1997), and I used academic language, where one plausible thought follows another. These thoughts are also causally coherent, and therefore comprehensive. The aim, method and structure of my research thus resonates with Popper's suggestion that "(t)he 'principle of causality' is the assertion that any event whatsoever can be causally explained – that it can be deductively predicted" (Popper 2005, 39). The aim of the second phase, the analysis, is that the causal strings of thoughts confirm and/or refute the uniting concepts and aesthetics that I identified in the first phase.

In order to conduct the analysis of the four video artworks, I implemented the terms *observing* and *interpreting* because these concepts allow both an opposition amongst them and a connection between them to grasp the works. Considering that the pieces include both moving images and sounds, the term *observation* refers to Bacon's definition of "sensory experience, [including] what we can see [and] hear" (Ladyman 2002, 27). The term *observation* is also synonymous to William's *"explaining"* (Williams 2014, 20), and the second term *interpreting* relates to William's *"evaluating"* (Williams 2014, 20) art. Successively, I also found it useful to adapt Williams' suggestion in guiding writing about art by asking the three following

questions. *1. What is it?* (What does it look like? How is it made? What happened?);
2. What might this mean? (How does the form or event carry meaning?); and
3. Why does this matter to the world at large? ([...] so what?) (Williams 2014, 49).
Moreover, I implemented Williams' questions often sequentially in my writing, which
helped me to strengthen my research. Williams' third question is particularly
important in this commentary because it addresses the conceptual and aesthetic
connections amongst the works, and thus situates the artworks in a wider
cultural context (Williams 2014, 49). To remain coherent in my argumentation,
I also applied Williams' advice to "[e]xtract visual [and audible] evidence"
(Williams 2014, 57), to "[o]rder information logically" (Williams 2014, 83), and to
"[a]void jargon" (Williams 2014, 91).

Further contemplating the terms observation and interpretation, I suggest that
observations capture primarily empirical, evidence-based facts, whereas
interpretations articulate subjective contextualisations of the artworks. However,
these two terms often interrelate and overlap, thus there is no clear cut
between them. Moreover, objective observations are always shaped by prior knowledge
of the observer, hence they may be different according to who makes them
(Ladyman 2002, 111). Structuralists also argue that "texts can be properly decoded in
their own terms" (Allen 2011, 121). This paradigm opposes a poststructuralist
understanding that intertextual signifiers are based on the "notions of relationality,
interconnectedness and interdependence" (Allen 2011, 5). The structuralist/
post-structuralist friction (Tarkovsky 1989, chap. VII) was always in the back of my
mind when writing my analysis, particularly because I constructed my arguments by
implementing Saussure's signifier-signified correlation. Pinpointing the
above complexity, I use the term structuralism referring to "codes of meaning"
(Barker 2011, 1292) and post-structuralism addressing the "instability of meaning"
(Barker 2011, 1293). In my conclusion, I thus critically question the structuralist
research paradigm, discuss its potentials and limitations, and then consider
possibilities to write about the four video artworks through a post-structuralist lens.
As closing thoughts and ideas for further discussions, I then elaborate on
poetic writings that offer an alternative access to understand my video artworks.

Authorship: Artist/researcher/audience's voice

My double roles of being the artist who produced the works and the researcher
who analyses them could conflict and/or merge when interpreting this commentary.
This ambiguity challenges the understanding of how my different roles and
voices in relation to my art, my research, and my audience, informs this commentary.
Scaffolding these questions in a philosophical context reveals some insights.
Elaborating on the source of art, Heidegger offers a complex thinking framework,
when he discusses the interrelated triangulation 'artwork', 'artist', 'art'
(Heidegger 1993, 143). Developing his hermeneutic circle, Heidegger did not consider

the voice of the audience is this triangulation. In a contemporary context, Elwes suggests that "[t]he meaning[s] of a work now lay in the creatively charged relationship between 'witnessing subjects', the materials in play and the imagination of the artist" (Elwes 2006, 9). In Elwes' explanation, the audience has a voice, yet in Heidegger's concept of "art [as] the origin of both artist and work" (Heidegger 1993, 143) it is absent. In my analysis, I consider all these four agencies, perspectives, and frameworks in order to open the text, and thus my artworks to the reader.

In opposition to the above artist-artworks dichotomy, Barthes postulates excluding the author (artist) from his text (artwork) and its interpretation, and in turn authorising the reader to give a text meaning (Barthes 1968, 6). More radically, he argues it "is language which speaks, not the author" (Barthes 1968, 3). Alternatively, Foucault acknowledges that "the author provides the basis for explaining not only the presence of certain events in a work, but also their transformations, distortions, and diverse modifications (through his biography, the determination of his individual perspective, the analysis of his social position, and the revelation of his basic design)" (Foucault 1988, 214). I agree with Barthes' suggested danger that an artist could give their artwork an ultimate, singular meaning by "impose[ing] upon [her/his] text a stop clause, to furnish it with a final signification, to close the writing" (Barthes 1968, 5). However, in my role of being the researcher who analyses my artworks, excluding my artist voice is challenging and limiting. When critically analysing my four artworks, I thus consider both Barthes' danger to close interpretation processes, and I am also conscious of Foucault's claim that my commentary is infused by my personal background. Structuring the latter, I incorporate autoethnographic aspects (Ellis, Adams, and Bochner 2011) in my research, and I thus aim to enrich my writing by including original insights that no one else can do. Referring to Foucault, I thus disclose in my research aspects revealing how "[t]he text always contains a certain number of signs referring to the author" (Foucault 1988, 215). Trying to balance my artist/researcher/audience roles, I conduct 'research into art', which allows me "to stand back from [my] work as an artist and investigate the artwork" (Daichendt 2012, 54), by taking on the role of an audience member. In the following critical analysis, I thus strive to empower my audience to give my artworks meaning without the tyranny of the artist's authority.

Analysing my four video artworks, I observe and interpret events and sensory perceptions in both the visual and audio track in each video artwork and suggest how those two interrelate. My following structured and systematic writings focus on specific concepts, aesthetics, and characteristics that I emphasise in the research framework, which are extracts of the whole art experience. In other words, the text dissects the video artwork experience, takes it apart, and reflects on its details and components. The aim of this analysis is to equip the reader with

insights from various access points with the intention that the audience gains better and more guided entry points to observe and interpret the four video artworks. In order to introduce the latter, each of my four video artwork analyses begins with their index sheet. These are single A4 pages that I always create after completing a video artwork. Each index sheet includes technical details, screen shots, and factual short descriptions capturing what the audience can expect before experiencing the artwork. Furthermore, I added a single italic keyword to each of the original alphanumeric artwork titles to better understand this commentary. Self-evidently, this doctoral research does not make much sense if the reader did not experience the artwork either before or after reading this commentary. For this purpose, I included the preview links to the artworks onto their index sheets. In my understanding, the artwork is and should always be the source because that is where this writing emerged from. Consequently, the following analysis never substitutes the art experience as such (Merleau-Ponty 2004, 95), but instead aims to enrich it.

WZ59_Mont2 (2013) – *Now*

Video, single channel (black-and-white; stereo sound); 6 min and 40 sec
Preview go to: Link
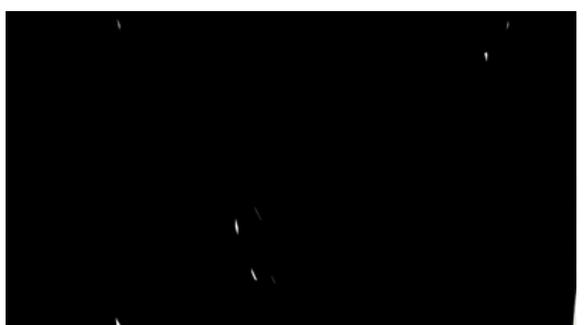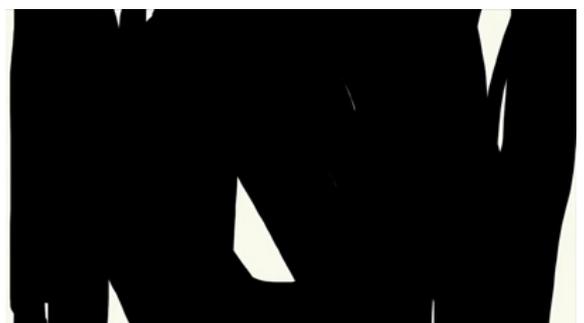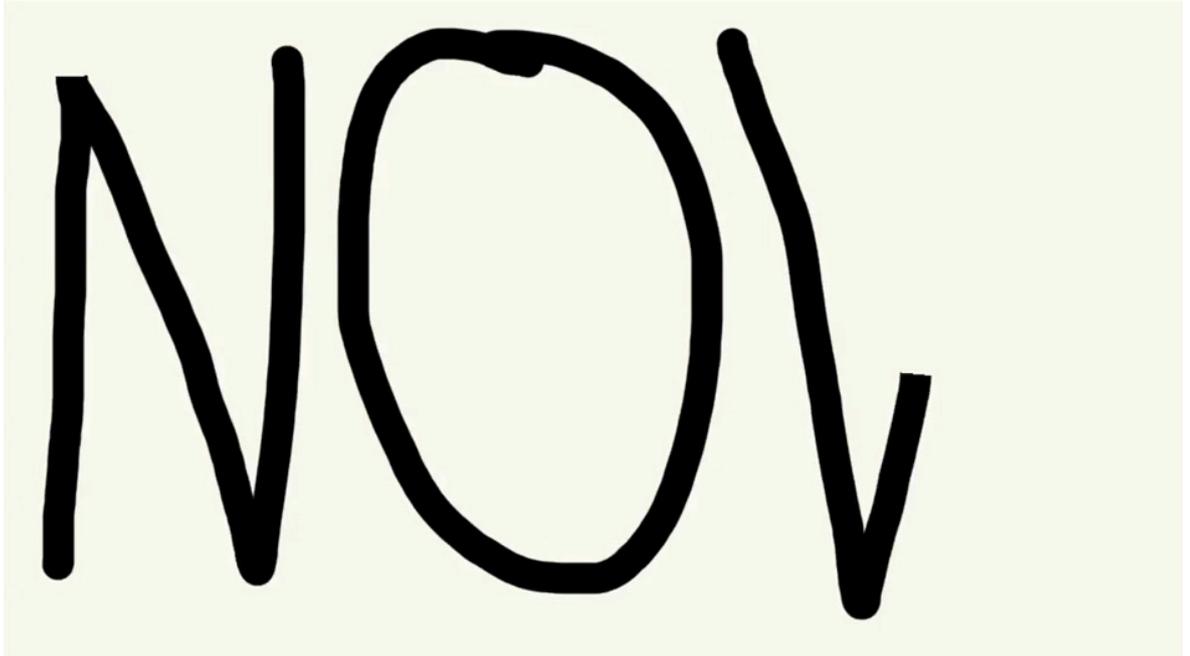
Description

The word NOW is scribbled on an empty screen. This writing act
repeats itself continuously. The repositioning of the letters with each repetition
gradually fills up the screen until it is completely black.

Pulsating, emerging and dissolving sound structures succeed one
another. Algorithms simultaneously shift and replay the digitally distorted
sound groups.

Analysis WZ59_Mont2 (2013) – *Now*

Artwork experience and philosophical context

The repetitive writing of the word NOW opposes the common understanding of time that is apprehended as linear. Perceiving the artwork is as such a linear, time-based experience. When pushing the start button, the time on the player displays 0:00 min, and when the video reaches its end, the player stops the time at 6:40 min. This 'bare' perceptual experience gets undermined when the viewer reads the word NOW over and over again, which is from a logic-linguistical perspective a correct statement to make because a moment in time can be stated at any time within a time span.

However, the claim to define a specific point in time is from a scientific-philosophical perspective problematic. Let us take the example of pinpointing a moment in time in the context of photography. Philosophically reflecting about a shutter speed of 1/8000th of a second demonstrates a problem. Even though the speed is from a human perception perspective really fast, theoretically the picture is a captured time span. From a technical angle, this time span merges a motion and blurs the former. The same logic applies in a sound recording. Let us say a short sound event, such as a bang from gunshot, is recorded. Similar to the photographic example, the recorded sound file evolves over a time span. Looking at the sound wave of this example, it includes an attack, meaning the building up of the bang, the peak, which is the loudest moment, followed by the decay that is the fading out of the volume back to the ambient sound.

Both examples present further philosophical problems of phenomenological time-consciousness. Regarding photography, the question arises, when did the event really happen? Was it when the light hit a surface, when it was reflected back to the camera, when it arrived at the camera's recording chip, after the chip had processed the light waves? Similar questions occur when analysing the sound example. When did the gunshot happen? Was it when the hammer hit the bullet, when the bullet started moving through the muzzle, when it hit the target? Regarding the sound recording device, one can ask, did the bang happen before or during the recording process? From a human sensory perspective, do we accept that something is evident before we experience it through our senses? If not, when does it happen, when light wave enters the eye, when these reach the retina, when nerve signals arrive at the brain, or after the brain processed the signals? This kind of argumentation falls under the category of "Reductio Ad Absurdum" (Nordquist 2021), leading to a conclusion that measuring a specific point in time from a scientific-philosophical standpoint triggers an argumentation to a stage of absurdity.

In opposition to understanding moments in time, Bergson elaborates on the concept of "perpetual becoming" (Bergson 1998, 287). He contrasts our experience of reality on the one hand as states, meaning as stops in time, whereas reality as such is a perpetual state of transitions. Referring to our understanding of time, the philosopher further explains: "Of becoming we perceive only states, of duration only instants, and even when we speak of duration and of becoming, it is of another thing that we are thinking" (Bergson 1998, 288). Experiencing life in states rather than as perpetual becoming limits our comprehension of reality. Bergson suggests that "there is more in the transition than the series of states, that is to say, the possible cuts, – more in the movement than the series of positions, that is to say, the possible stops" (Bergson 1998, 331). In Bergson's book 'Creative Evolution' (Bergson 1998), he guides the reader through his concept of the "cinematographical mechanism of thought" (Bergson 1998, chap. IV). Thereby, a *state* in Bergson's analogy refers to a single frame in a film, and a *transition* is the experience of the moving image, enabled by the rapid projection of single frames, e.g., 50 frames per second. Bergson's dichotomy resonates with the problem of this particular video artwork that dangles between those two ideas as follows. The concept of *states* is manifested in the linguistic expression NOW, and this is contrasted by the perpetual becoming, perceived by the progressive *transition* when writing the word NOW. In other words, the video does not oppose the two ideas 'states' and 'transitions' in/of time, but instead presents both simultaneously.

Further expanding Bergson's dichotomy 'states' and 'transitions' in the context of the video artwork, it is insightful to consider a perceiver's experience witnessing the writing process of the word. When is now? Is it when the stroke begins writing the word, or after the word had been fully written? Through the repetitive writing process, it can be assumed that the viewer 'gets it' quicker after the first NOW had been written. In other words, he/she predicts that the writing process leads to the word NOW. From a "priming effect" (Bechtel 2001, 157) point of view, it is thus evident that a viewer's brain processes the meaning of the word NOW faster the second time the word gets written. Philosophically, this then poses the question: When is *Now?* After 'learning' that the writing leads to the word NOW, is NOW when predicting the word, or when the word has been fully written? Evidently, through the repetitive writing process the brain predicts further and further into the future, hence it may imagine what the video will display after 6:40 min. However, having reached 6:35 min, the screen is completely black, yet the soundtrack continues. This poses a new question, namely, when is NOW now (as a specific moment in time) when all visual information is withdrawn? Further contemplating that the screen gradually fills towards black can also be related to the concept of time and space. Specifically, during the last 5 seconds in total blackness, the audience is completely deprived of any visual reference points, thus space becomes undefinable by the eye.

Observable writing process and evolving soundtrack

The above reflections also address the correlation between the visual and audio track of the piece. At the beginning, the sound is synchronous with the visual, meaning that the start of the writing process of the letter N correlates with the first acoustic signal. This connection is out of sync at the latest when the letter N had been fully written, suggesting that sounds will stop until the succeeding letter O starts evolving on the screen. As the soundtrack continues during this visual break, the audio begins to have 'its own life', yet the sound aesthetic keeps reminding the audience what the writing process could sound like, even when the visual and audio is asynchronous. In addition, this out of synch moment can also be experienced when the sounds pause, yet the writing continues. Further analysing the acoustic aesthetics of the soundtrack, an audience with sound production knowledge clearly hears the digital distortion, yet she/he can also conjecture the analogue sound source. This insight addresses the acoustic medium of the video artwork and its production process, and from this perspective, may add further complexity when comprehending the piece.

The dangling between understanding the sound as an analogue and digital experience correlates with the visual aesthetic. Specifically, it can be suggested that a human hand writing the words connects to the analogue sound perception, and it can be interpreted that the digital acoustic distortion is associated with the digital production process of the video artwork. Both of these thoughts address technical and theoretical aspects of the medium. Further elaborating on the visual experience, the imperfection of the letterforms that emerge on the screen could evoke naivety or child-likeness of the invisible writer persona. This interpretation path can be further underpinned when imagined that the word NOW would have been typed with capital, sans-serif letters, for instance using the Helvetica semi-bold font, instead of it having been written by hand. Being the most popular font in the world (Hustwit 2007), Helvetica is much debated in the typography and art world, for instance Laurence Weiner stated that Helvetica has an authority (TateShots 2009). Unlike the latter, it is plausible to argue that an anonymous handwriting has less authority. Further elaborating on the aesthetic of hand writing, clearly, the letters are not written by a calligrapher aiming towards aesthetic perfection. Instead, there is a sloppiness in the shapes of the letters that may suggest that words are jotted down, instead of neatly written out. This 'aesthetic joviality' further undermines an analytical logical understanding process when trying to make sense of *what* is *Now*, and *when* is *Now*. The aesthetic interpretation that the word may have been jotted down instead of it having been typed out may lead to a perception that the piece mocks the concept of the moment in time.

Further referring to the accumulative, repetitive handwriting in the artwork, the act of the playful scribbling also addresses other interpretation frameworks. For instance, the writing process could have emerged from the writer's "states of idleness, boredom, leisure, meditation" (Schott 2011, 1134), that is visually expressed in its "innocent and playful character" (Maclagan 2014, 41). But perhaps an interpretation can go beyond that because the artwork negotiates an understanding of the concept of time. In this context, Schott suggests, that "when an individual doodles, the brain may also be highly creative, being occupied, for example, in solving mathematical problems" (Schott 2011, 1134), which is appropriate in the above analysis that addresses aspects of how we experience, measure and understand time. Further elaborating this educational angle, the act of doodling expressed in the video artwork *Now* can be related to a learning process, where learners "align[...] their drawing with observation, measurement, and/or emerging ideas" (Ainsworth, Prain, and Tytler 2011, 1096). From this perspective, the seemingly innocent and childlike play with the word NOW transits into a scientific pondering with the aim to come to a result, or at least to (an) answer(s) (Dewey 1997). This transition in the interpretation process can also be experienced as absurd.

The combination of simultaneously experiencing rational, irrational, and absurd thoughts, influenced by moving and changing emotions when experiencing the artwork, propels the observational and interpretative experience beyond rational thinking. That said, the analytical thoughts in this commentary never replace the former, holistic art experience. Referring back to this work, a claim could be made that negotiating the paradoxes in the observation and interpretation of the piece could lead to interpreting the absurdity in understanding the concept of time. Reconnecting science and art, in a video art context, several artists also negotiated the concept of time and pointed towards absurdities therein, for instance Garry Hill, who disrupted the "logical relationship between sound and picture [in] Why do things get in a muddle? (1984) [which] contrived to make speech and picture run in opposite directions" (Elwes 2006, 30) or Lynda Benglis' Now (1973), which "confuses the real and the virtual" (Baum 2017, 62), by merging live and mediated experiences of/in time. In performance art, John Baldessari's I Will Not Make Any More Boring Art (1971) is a convincing example of how excessive, repetitive hand writing leads to absurdity (Baum 2017, 41; Whitney Museum of American Art 2010). Refocusing on the artwork of this commentary, a main factor to trigger disruption in understanding could be that the audience simultaneously observes and interprets the concept of time as *repetitive states* by indicating moments in time (now), and as *perpetual flow.* This experience as such is absurd in an illogical sense.

WZ280_Mont3 (2016) – *Soldiers*

Video, single channel (colour; stereo sound); 8 min and 33 sec
Preview go to: <u>Link</u>

Description

The video shows twelve sparklers with toy soldiers glued on top. I stick burning pieces of cardboard between the parts. Consequently, each firework emits sparkles and develops flames whilst some of the toy soldiers get fired off and others melt. After the completion of the explosions, I sprinkle water onto the remains.

The audio track is the original sound recording of the ephemeral artwork.

Analysis WZ280_Mont3 (2016) – *Soldiers*

Ephemeral art and the video camera

In a photographic context, Rosengarten (Rosengarten 2016) draws a useful distinction concerning the relationship between an artistic performance and the camera. Reviewing the exhibition *Performing for the Camera,* she pinpoints two categories that relate to *Soldiers,* namely "documentary records of ephemeral performance works", and "work [that] consists in performing specifically for the camera" (Rosengarten 2016, 2). Baker, the curator of the exhibition, adds a third possible category in which artists make "their own interesting images from [the performance]" (Baker 2016). Elaborating on the first category, documenting an ephemeral performance, the audience could for instance intellectually and emotionally reconstruct the art event in their mind (Phelan 2010, 54), or the documentation could serve as an instruction to re-enact the past performance (Blessing and Trotman 2010, 12). *Soldiers* draws on all these approaches but is also intentionally ambiguous, allowing the viewer to interpret the piece as a documented performance, as an aesthetic experience, and/or as an instruction for re-enactment.

The interrelated concepts of art, war, play and work

As well as negotiating categorical distinctions in the ontology of video art, *Soldier* could also question the dichotomies of childhood/adulthood; play/work; mature/naive; and control/accident. In approaching these dichotomies, we can reflect on the work of Dewey (Dewey 1997) Bergson (Bergson 1998) and Bataille (Bataille 2018). One of the key insights that *Soldiers* hopes to raise is that such dichotomies can be understood as either/or dualities but also as more fluid transitional states. This ambiguity may lead to a feeling of absurdity when interpreting the work. Scaffolding the above complexity, in his book 'How We Think', Dewey differentiates between the *child who plays,* and the *adult who works* (Dewey 1997). However, Dewey's dichotomy could be challenged. For instance, Bergson points out the absurdity when attributing a subject to either the state of child or man (Bergson 1998, 330), like, 'he is a child', 'she is an adult'. Instead, the philosopher postulates that "[t]here is becoming from the child to the man" (Bergson 1998, 330). Bergson's concept of 'becoming' is understood as a transition between the two, and thus opposes Dewey's dichotomy. Relating these ideas to *Soldiers,* the two questions 'Who is a child, who is an adult?' and 'Who plays, and who works?' could reveal further insights that may guide the understanding of the artwork. Another important aspect of the play between dichotomies is its generation of the absurd as follows. By further analysing the video artwork, Dewey's juxtaposition between 'playing for its own sake' and 'working for results' plays a role, that can be opposed with Bergson's stateless transition between

childhood and adulthood. The simultaneity of both aspects to access the work may trigger an understanding of absurdity within the interpretation process by confronting the audience with a rational dilemma (Slote 1989, chap. 5) that withdraws a singular, prioritised logical reading of the work.

Building on the above ideas, the philosophical discussion can also be placed in the context of the materiality of *Soldiers* and its suggested connotations and metaphors. This aspect adds another angle of absurdity in attempting to interpret the artwork. For instance, referring to the indented usage of the sparklers, the spraying sparks may evoke something magical, suggesting awe and wonder, in front of children's and adults' eyes. In the context of the video artwork, these flickering sparks, in conjunction with the erupting flames, emitting smoke, and the diegetic sound of explosions, could shift the mood from festive happiness to a sinister sentiment about hidden life threats behind joyful facades. The same point could be applied to the toy soldiers. The repetitive blasting, blazing, and melting soldiers could suddenly lose their innocent meaning 'child's play for play's sake', and the artwork could make instead a sarcastic commentary about adult's wars. Concluding, during the art experience, the components and their interactions could shift their originally intended meaning. Play becomes work, pointing towards the 'productivity of killing the enemy troops' by gruesomely burning human soldiers. Such an interpretation closely reflects the reality of the adult's world of war.

Deepening the awareness on how the events in the ephemeral artwork evolve over time opens another interpretative angle. On the one side, there are twelve sparklers, and on the other side twelve toy soldiers, each glued onto one sparkler. The lit carboard pieces that have been stuck between the sparklers will eventually ignite the latter. This method of triggering the ignition is more precarious than for instance a highly controlled and synchronised explosion, like in Roman Signer's "time sculpture" 'Salut' (Signer 2010; Credit Suisse SA Art Collection 2016). Looking closer at the hazardous, repetitive ignition process in *Soldiers,* the audience can read the imprinted word 'CLOCK' on the second carboard piece on fire. The latter adds to the concept of time in the art experience. Rekindling the cardboard and the uncertainty of when and how the sparklers flare up further suggests the uncontrolled aspects of the artwork's processuality and time predictability.

Further elaborating on the unconventional use of materials and the unreasonable juxtaposition of objects has the potential to trigger irrational interpretations. Relating this suggestion to *Soldiers,* the sparklers and toy soldiers in action clearly deviate from the predetermined use of the objects. Ahmet describes such unusual applications as queer uses of objects, which allow the materials' qualities of things a "freer [… and] more lively" (Ahmed 2019, 26) expression than if things are used as they are intended to, which is clearly evident in *Soldiers.* From an

artwork's interpretation perspective, the queer use of objects in *Soldiers* is absurd, in a sense that it is "unreasonable, illogical, inappropriate, foolish, arousing amusement or derision, ridiculous" (Encyclopedia.com 2021), resonating with Camus's claim of absurdly in artworks that are "born of the intelligence's refusal to reason the concrete" (Camus 2005, 94). From an art history perspective, *Soldiers* follows the trajectory of "Dada's basic origins as an absurd response to an absurd war, [...] mimicking or reproducing the zany inventiveness of military discourse" (Forcer 2009, 195), by questioning the meaning/lessness of meaning/lessness of warfare. Further expanding on art contextualisation, *Soldiers* can also be situated in the canon of performance artists who mimic and stage the cruelties of war, such as in Jeff Wall's 'Dead Troops Talk' (Saltzman 2010, 133) and in Artur Barrio's bloody bundles in 'Situation T/T' (Baum 2017, 57). Besides the common thematic categorisation, the unconventional, model-like war depiction in *Soldiers* contrasts with the authenticity of Wall's and Bario's artworks using live bodies and organic materials. Through its deliberate queer use of objects, *Soldiers'* artistic strategy also builds on the "rational surrealist quest for the knowledge of what lies beyond the rational" (Conley 2013, xv).

Play, celebration, and war

To gain a deeper interpretive access through the lens of the reality of war, it is useful to briefly address the concept of war from a psychoanalytical standpoint. Freud opposes the state's collective high moral standards instrumentalised to justify warfare with the brutalities of combat executed by individual soldiers (Freud 1957, 280). He also suggests that often emotional excitement takes over logical argumentation (Freud 1957, 287), which explains this paradox and the general absurdity of war. In mainstream cinema, the absurdly of participating in warfare is convincingly exposed in Christopher Buckley's introduction to Catch-22, quoting the dialogue between Yossarian and Doc Daneeka that explains the paradox between sanity and craziness that a solider is trapped in between, before, and during combat (Heller 2011; Taş 2017, 60). When correlating the artwork with war scenes in cinema, the movie Apocalypse Now (Coppola 1979) provides a graphic example, particularly in the following scene. After fighter jets set a forest strip ablaze, the actor Robert Duvall declares: "I love the smell of napalm in the morning. You know, one time we had a hill bombed for 12 hours. When it was all over, I walked up. We didn't find one of 'em, not one stinkin' . . . body. The smell, you know that gasoline smell, the whole hill. Smelled like victory" (Shapiro 2010; Coppola 1979). Duval's description puts in a nutshell the simultaneity of glorifying and horrifying war in Coppola's epic war/peace movie. The actor's monologue is echoed by Tomasulo, declaring that "Apocalypse Now might be categorized as both a pro-war movie and an anti-war movie" (Tomasulo 1990, 147). Apocalypse Now's double reading can be adapted to an understanding of the video artwork *Soldiers* in a number of ways. Toy soldiers are per se figurines

made for mimicking war scenes by children. From a child's perspective, playing for its own sake with plastic figurines is joyful and entertaining because children cannot yet comprehend the horrific consequences of a war in real life. From an adult's perspective, watching children happily 'playing war' can be interpreted as a pro-war play, almost in the form of war propaganda. As soon as those figurines are getting 'killed' by flames, the fun is over, this is also true in the children's eyes, because their toys are being destroyed. Observing how their toy soldiers 'die' can be interpreted as a visual anti-war experience.

More profoundly, a child cannot yet comprehend the concept of war as an adult does, and vice versa, an adult's mind could find it problematic to share the entertainment aspect of a child's play that mimics war. From an adult's perspective, killing enemies by burning them is productive because the horrific law of effective killing has been successfully executed, as Duval states. The absurdity and horror arises when correlating the toy soldiers with human soldiers. Depending if the audience is empathic and identifies with the victor or the victim, the interpretative pathway can go either in a pro- or an anti-war direction. Since sparklers are objects made to signify happy celebrations, in the context of the video artwork, the piece can be read as celebrating killing, which during peacetime is sinister, whilst in wartime the same is heroic. This interpretation clearly situates the artwork's comprehension from an adult's point of view.

In context of *Soldiers,* the interrelation between war, adulthood, and childhood also merges with Bataille's claim that art is a form of play (Bataille 2018, 235) as follows. From an adult's perspective, the mischievous playfulness of *Soldiers'* production condition resonates with Ruskin's endorsing unification of war and art. Ruskin states that "[n]o great art ever yet rose on earth, but among a nation of soldiers […] There is no great art possible to a nation but that which is based on battle" (Huizinga 1949, 103). Correlating Ruskin's art and "modes of beautiful – though it may be fatal – play" (Huizinga 1949, 103) in warfare with *Soldiers,* the interpretative framework for the artwork is clearly situated in adult's play for work (war) purposes. However, such an interpretation is not exclusive. Alternatively, the video also can be interpreted through focusing on 'maturity' and 'naivety'. When maturity correlates with adulthood, the interpretation could either be a war glorification or its horrification. If naivety is mainly considered to be a child-hood attribute, burning one's toys soldiers is simply a stupid thing to do. Outside an art context, such dichotomies yet sometimes switch, particularly when adults act naively, and children react maturely to life events. In this case, questions would arise of how would a naïve adult, and how would a mature child interpret *Soldiers?* And just when we think that dichotomies would help us better understand the artwork, Nietzsche's aphorism challenges the above: "A man's maturity: having rediscovered the seriousness that he had as a child, at play" (Nietzsche 1998, 62).

All of the above interpretative angles can be summarised in the following ways.
During the artwork's unfolding transformations, meaning could shift between peace-
and wartime interpretations. Additionally, the simultaneity of both the juxtaposition
and the amalgamation of the set props in action underscore the absurdity of the
artwork in a paradoxical sense. Consequently, the above could lead to social-critical
tragicomedy interpretation (Esslin 1961, 133) that plays on two levels: firstly,
in the celebratory destruction of a child's war toys, and secondly, in the performance
as a signifier of celebrating victory, or demonstrating defeat, in an adult's war.
The transition from the child to the adult world, and vice versa, thus adds another
absurd dimension to such an interpretation.

WZ557_Mont1 (2018) – *Horses*

Video, single channel (colour; stereo sound); 1 min and 27 sec
Preview go to: <u>Link</u>

Description

> Fading in from black, the video sequence shows three Melbournian playground horses rocking without human intervention. After a while, the scene fades again to black.

> The soundtrack is a composed melody comprising overlaid, paraverbal and distorted computer voices that vary and repeat a musical theme.

Analysis WZ557_Mont1 (2018) – *Horses*

Production of the video track

To reconstruct the making of the video track, I implement below Hamilton et al.'s
three different, overlapping foci (Hamilton, Smith, and Worthington, n.d., 24).
I used this methodology to reactivate my memories in order to better understand the
development process of the artwork. Hamilton et al.'s three foci are:
1. Narrative focus that tracks process, experience and progress of the work;
2. Auto-ethnography focus that reveals multiple layers of consciousness to understand
[the] self or some aspect of life lived in context, and *3. Self-study focus* that
examines personal values and professional work. In the following section, I structure
my first-person recollections accordingly.

It was a warm, Australian mid-summer January afternoon in 2018. On days
like this, it was a habit that my then ten-year-old son Alex and I visited a nearby park
in the suburb named Mentone where we lived. The playground has an interesting
history: "Mentone Racecourse Reserve is a small part of what was one of the
great racecourses of Melbourne. It opened in 1888 and [accommodated horse races]
until 1948." (Melbourne Playgrounds n.d.; Hahn 2018). Honouring its past,
the horse racing motif is applied everywhere within the park. I was aware of the
park's history before because I had read about that years ago. In addition to its unique
heritage, the playground is always a pleasant place to go.

On the particular day of the recording, we walked around a corner in the park, and I
noticed that one of the playground horses continued 'galloping', after a 'rider'
dismounted the wooden toy horse already. This serendipitous encounter fascinated
me and triggered my desire to recapture this experience. I planned to take
the footage with my phone and instructed my son about the intended video recording
process. Afterwards, I asked Alex if he could rock all three horses and move
out of the frame afterwards. Revisiting the first take and listening to our conversations
during the take, I "reflected in action" (Grey and Malins 2004, 57), meaning,
whilst the horses were moving and the camera was recording, I discussed with Alex
how we could make them move in a more controlled way. In the first take,
the horse furthest away moved like it was galloping, whilst the other two wobbled in
all directions. In the second take, we managed to make them all move as we
planned. However, Alex wanted to have another go, and we decided to give all three
toys a better push. I was interested to take another perspective of the scene
by capturing the horses in a 45-degree angle from behind, and consequently had the
duck pond in front of the horses. I then reflected and analysed the previous
takes, thus "reflected on action" (Grey and Malins 2004, 57), and decided to shoot a
forth clip, this time a little bit closer than the first take because there was a tree

trunk near the right frame edge that I found too distracting. The last decision was a "reflection for action" (Grey and Malins 2004, 57), and this take turned out to be the longest footage of them all. Recording the four clips took us five minutes, hence it was quite a spontaneous activity.

How the making informs the meaning

Firstly, I suggest that this video artwork oscillates between 'child play' and 'childlike play', addressing Dewey's dichotomy as I discussed in *Soldiers.* This assumption can be underpinned by the fact that the making process was an actual collaboration between me, the artist/father, and my son. The final piece may thus suggest that a child *played* with these toys, and an adult *recorded* parts of this play, hence the recording could be considered as *work* (Dewey 1997). The simultaneity of a *child's play* and an *adult's work* withdraws a singular logical explanation of the artwork, and hence this illogicality could lead to an absurdity in the interpretation process, resonating with Camus' claim that the "absurd [within the not-reasonable world] is the confrontation of the irrational and the wild longing for clarity" (Camus 2005, 20) when attempting to make sense of *Horses.*

Being fascinated by the visual phenomena of the rocking horses' kinematics, our recording intention was to capture the former. Thereby, Alex and I were motivated by a gut feeling, a curiosity that we did not fully understand at the time, thus our impetus was an *intuitive act* according to Bergson's definition (Klewitz 2016, 16). Looking backward, the making of the work was the "set up [of a] performance[…] in the present to (re)construct and (re)live [an] event[…] in the face of a future to come" (Scorolli 2019, 200). Yet when recording the video, we were not working towards a final video artwork. Retrospectively, the documentary recording of the visual phenomena, which later will become a component of a video artwork, situates itself within the paradigm of 'performance and the video camera' (Rosengarten 2016). Recalling the re-enactment, it was important for us that the scene was windless, and no people or animals were visible in the frame. The only animated agents in the movie were the rocking horses that gradually decreased their rocking pace as time passed by. These decisions explain that Alex and I intended making "interesting images from [the re-enactment]" (Baker 2016) to aesthetically document an event that fascinated us. A few months after the video recording, I rediscovered it in my archive, which then rekindled my fascination for the 'ghostly' rocking horses. At this point, I decided to make a video artwork that eventually became *Horses.*

So far, the discussion has reflected only on the video track, and did not yet address the soundtrack of the video artwork. Thinking back, I recall that the ambient sound was not that 'exciting', and instead, the discussions with my son during the recording were more important than capturing the ambient sound. When making the video

artwork, I thus detached the original sound track and replaced it with a musical track that I composed, played, and recorded for the piece. This intention for *Horses* and for other video artworks I made in the past resonates with Brakhage's "audiovisual counterpoint [that] persuades viewing auditors to attend to their own embodied imagination" (Smigel 2017, 128). On this basis, I am also interested how the audio-visual counterpoint within *Horses* expands the interpretative scope.

The aesthetic qualities in *Horse's* soundtrack add to the richness when observing and interpreting the artwork. Similar to *Now,* the audience hears a composed melody, as opposed to, for instance a documentary soundtrack, like in *Soldiers.* Specifically, the melody comprises overlaid, paraverbal and distorted human and computer voices. Listening to the soundtrack, its aesthetic aligns closer to computer music with a metallic quality than to human voices, yet the latter is still audible. Adding to the former, irregular repetitions of simple tonal synthesizer structures remind us of a childish innocence when playing music. However, interpreting the soundtrack would be played by a child is deceptive because it is a carefully crafted piece of music, which when experienced with the visual, has potentials to 'tell stories' that go beyond a comprehension. This insight resonates with Shirin Neshat's statement: In "the combined use of image, sound and physical elements, [video] art can immerse the viewer on emotional, intellectual and physical levels" (Elwes 2006, x). Specifically in *Horses,* the dangling between the childlike and matureness in the sound quality enters an ambiguous dialogue with the visual experience of *Horses* and thus expands the interpretation scope of the artwork.

Absurdity within and amongst the tracks

Holistic art experiences of *Horses*, meaning direct encounters between various members of the audience and the artwork in exhibition settings, have the potential to interpret the work as open-ended and ambiguous, and may thus be 'induced' by a feeling and understanding of absurdity. The following deeper critical analysis unpacks this suggested comprehension. Contemplating the visual experience, not seeing who triggered the rocking movements withdraws essential information that are needed to construct a narrative plot. This insight resonates with some of Becket's plays which often "lack both characters and plot" (Esslin 1961, 39). Looking at the deserted scene, the video's narrative does not have a beginning, or an end. The latter characteristic also links to idiosyncrasies of the 'Theatre of the Absurd' that often features "not events with a definite beginning and a definite end, but types of situations that will forever repeat themselves" (Esslin 1961, 39). The repeating situations in *Horses* are both the rocking toy horses and the musical phrases. Specifically, the mechanical construction of the toy horses and the nature of their movement can be related to a pendulum clock, which will eventually come to a stop, until a human or a machine manipulates the device to retrigger its repeating movements. In opposition, the melodic repetitions of the digital soundtrack could

go on forever, akin to Erik Satie's score for René Clair's film Entr'acte, where repeating melodic sound patterns resonate with the film, but yet are detached from the activities and movements in the movie (Predota 2018). The thematic and musical relation between Entr'acte and *Horses* is particularly striking in the slow-motion scene from 10:46–12:23, where mourners 'gallop' behind a hearse that is pulled by a dromedary (Clair 1924). The above analysis of *Horses* could be summarised that both the visual and acoustic repetition in the video artwork have their own logics. These two competing logics refuse a unification into a singular logic and thus confirm Camus' claim that "in the work of art all the contradictions of thought in the absurd" (Camus 2005, 93) can be found.

Analysing how the concept of play is embedded in the artwork, adds further aspects of absurdity when observing and interpreting *Horses.* For this purpose, differen-tiating "free playing (paidia) [and] structured playing (ludus)" (Stenros 2015, 141; Caillois 1958) is a good starting point. Looking at the video, the synchronicity of the three rocking toy horses clearly aligns with the structured approach to play, hence reminding of a game that is played with rules. The soundtrack however, dangles between these two approaches, in a sense that the repetition of melodic phrases is structured, these could be considered as constants, whereas infrequent pauses, and the variations of musical ornaments around the former could be comprehended as more freely. From a holistic art experience, an audience might thus not be able to clearly differentiate *free play* from *structured play,* which may address a foolish qualifier within the concept of absurdity. This uncertainty is reminiscent of Dada's strategies to use "humour and play of nonsense" (Forcer 2009, 204) in art. Another approach is considering a separation between "playfulness as a mindset and play as an activity" (Stenros 2015, 9, 14). Looking at *Horses,* the audience does not see a player, nor a play's beginning, or its end. This withdrawn information makes it impossible to identify if a specific game is being played, either in person, or by automation. Trying to make sense of the work then could go in two directions, the work as a snippet of a game, hence *play as an activity* where players appear before and/or after the video sequence, or the video artwork could signify a person's "phenomenological personal mental experience of playfulness" (Stenros 2015, 64), hence *playfulness as a mindset.* In a third instance, considering that the audience does not know any rules for a specific game, the video may be interpreted as a *pure metaphor for playfulness and play,* in a sense that "playfulness underlines playing, but playfulness need not lead to games" (Stenros 2015, 114). This ambivalence is mainly triggered by the absence of needed information in the visual track as explained before. Moreover, the uncertainty is supported by the oscillating musical qualities in the soundtrack, which adds to the absurdity embedded in the artwork. Paradoxically, the lack of necessary information, which would lead to a singular logical interpretation, shifts the meaning making process into multiple interpretations, that sometimes contradict each other. The latter is as such also a form of absurdity.

WZ604_Mont1 (2018) – *Inflatable*

Video, single channel (colour; stereo sound); 3 min and 35 sec
Preview go to: <u>Link</u>
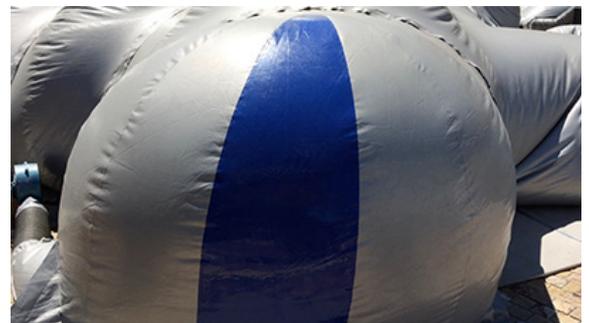
Description

The video shows a giant inflatable labyrinth in an idle state at
Federation Square, Melbourne. In this condition, natural wind swells and
slumps the structure.

A digitally stretched and distorted recording of a walkie-talkie conversation
is the integral part of the audio track. Thereby, the right channel replays
the sounds in the forward, and the left in the reversed direction.

Analysis WZ604_Mont1 (2018) – *Inflatable*

Shooting the video footage

My initial stroll through the City of Melbourne suddenly transformed into a 'Dérive' when I discovered a "psycho-geographical attraction" (Knabb 2006, 63) at Federation Square on 6 January 2018, at noon. Captured by the giant, not yet fully inflated labyrinth "Arboria" (Neutze 2017), I stopped and studied the altered geographic environment to find if, and how "emotions and behaviour of individuals" (Knabb 2006, 8), who populated the public square at that moment in time, changed in comparison to the square's unaltered state. Being immersed in my psycho-geographer role, I found out that due to the large space which the partially inflated sculpture's tarpaulin covered, pedestrians have been 'pushed back' towards the edge of the square. This was supported by the hot weather condition, it was more than 35 degrees Celsius at that time of the day, and visitors were seeking shade at the edge of the open square. Fascinated by the fenced-off object, I felt compelled to capture the scene with my camera phone. After testing different shooting angles, I eventually choose a position that best emphasised the unpopulated environment. Like in *Horses* that I shot six days after *Inflatable*, my motivation to capture the sequence was initially triggered by a chance encounter. In both works, I chose a shooting angle to take a moving image with a static camera that did not depict humans. In contrast to *Horses, Inflatable* was a 'found object' that I documented without manipulating it (Raczynski 2013, 125).

Observing and interpreting the components

The following analysis of the video track offers initial access points to understand the artwork. Seeing the sliver tarpaulin moving is the first visual observation. Oddly, the not yet fully inflated sculpture in its idle state appears to have a life of its own, as air randomly seems to fill it and to flow out of it. One possible reason for this repetitive movement could be that natural wind blows underneath the sculpture but remembering that it was not as windy as the movements suggest contradicts such an explanation. Instead, it seems that a trapped air volume moved inside the structure. This thermodynamic phenomenon could have originated by the interaction between hot sun, air, and tarpaulin, resulting in movements that can be interpreted as "free playing (paidia)" (Stenros 2015, 141) motions. However, when understanding and applying the laws of physics, the movements of air in the sculpture can be measured and calculated, and thus these seemingly random motions are actually "structured playing (ludus)" (Stenros 2015, 141) dynamics. Besides the moving tarpaulin, on the left frame edge, a blue device with an attached tube connects the sculpture that may be a part of the air pumping system. Moreover, in the top third of the frame, there is a black cube standing on the floor, enclosed by the sculpture. As the video evolves, other tube sections and black boxes appear and

disappear. The foreground edge reveals floor tiles, and the background shows the fence, both evidencing that the sculpture is 'grounded' in an urban environment. The interplay of the above adds to the interpretation process of *Inflatable.*

Observing and interpreting the soundtrack of *Inflatable,* an audience member can refer to Walther-Hansen who suggests that "when listening to sounds we seek information regarding what is going on – what is that sound the sound of? What kind of event is taking place and what kind of source is involved?" (Walther-Hansen 2015, 35). Even though no language can be understood, the digitally distorted walkie-talkie conversation in forward and backward playing directions signifies and subverts conventional understanding to assign who speaks. Additionally, the metallic, hissing, and clanking sound that is emitted in an echoed space, adds further incomprehensibility to an interpretation process. Moreover, the pronunciation tonalities, sentence patterns, and conversation pauses in the partially artificial uttered language are reminiscent of a 'ping-pong' dialogue where one person speaks, the other listens, and vice versa. Whilst the latter connotate human voices, the distorted sound aesthetic evokes robotic voices. Interpreting the ambivalent sound aesthetic, the oscillation between natural or/and artificial voices leaves us to doubt whether we hear conversing humanised robots, speaking robotised humans, or even talking bionic characters.

These interplaying distortions could also suggest that we hear a playback of a dialogue recorded in the past, or it could be a live transmission where both interlocutors are far away, perhaps in another galaxy. Alternatively, one speaker could also be near, the other far away, with distance causing the distortion, akin to the dialogue recorded during the landing of Apollo 11 (NASA 2007). Building on this idea, the audience could also interpret that the black cubes in the video are loudspeakers, which sets a live-play/past-replay interpretation in another ambivalent context. Moreover, interpreters could conclude that the sound distortions were simply generated by a low-tech recording device. Depending on which interpretation framework the audience implements, the speakers' agency, their location, and the speaking temporality, will be renegotiated anew.

To find more succinct answers to the above uncertainties, the previous speculations could be framed by applying Chion's polarising concept *diegetic* – inside the movie, and *non-diegetic* – outside the movie. (Elsaesser and Hagener 2010, 5; Hegarty 2017, 2 ; Chion 1994, 67). Branigan suggests that "[d]iegetic signposting is [...] used to create an aural point of view (or APOV), where we 'hear from the character's point in space'" (Strachan and Leonard 2015, 175). A deeper investigation into the correlation between location and dialogue form is particularly appropriate because it could offer alternative suggestions of how to decode the pseudo-linguistic and paralinguistic sound qualifiers in the soundtrack. Relating to the previous analysis,

the following approach also originates from observing aesthetics of sounds and visuals, but then leads into more profound interpretations.

Whilst the above analysis mainly relates to speakers and their time-space-correlations, the following interpretations lean more towards suggesting the realms where sounds could originate or inhabit the former. In this attempt, I exclude suggesting concrete meanings what could have been said because such interpretations would have been too subjective and speculative, hence not relevant for this research. Referring instead to the sound aesthetic by listing to the pseudo-linguistic and paralinguistic sound qualifiers, an audience can interpret that they hear a sound poem that does not make sense, like Schwitter's 'Ursonate' (Schwitters n.d.). From this point of view, the soundtrack is non-diegetic in a radical sense because it replays a linguistic artwork, whereas the visuals can or cannot relate to former, depending on the interpreter's choice. Further contemplating on the distorted voices, these may be disembodied, which are expressed in "the blurring of clarity in acousmatic voices [that] has a particular psychological affect in which sound 'breaks from its source to become something greater, more powerful and suggestive… a sound that comes back to haunt, returning as transformed through its diffusion'"(Strachan and Leonard 2015, 177). Such a non-diegetic interpretation could for instance suggest that the voices originated from higher powers, which were transmitted to Earth, specifically to Federation Square in Melbourne. For the purpose of better understanding such an approach, the concept of 'meta-diegetic' sound is useful by addressing "sound explained as sound imagined, or perhaps, hallucinated by a character" (Milicevic 2016, 297). From such an angle, even though language cannot be understood, a coherent understanding could be achieved when an interpreter mentally constructs "chronologically, causally linked material" (Elsaesser and Hagener 2010, 39) to create "causal, temporal and spatial coherence, [which] produces the story" (Elsaesser and Hagener 2010, 43). Expanding this analysis even further, "the strong possibility of the image as the non-diegetic" (Hegarty 2017, 15) viewing experience can be considered as well, for instance, if the moving image is a visualisation of a character's dream or a hallucination, as previously elaborated with the soundtrack. Considering the above diegetic/non-diegetic access points, interpreting *Inflatable* will always be subjective, imagined, and thus polyvalent.

Even though the concepts of diegetic, non-diegetic, and meta-diegetic are useful to observe and interpret the work, trying to understand *Inflatable* will always be infused with absurdity. When making sense of the work, reoccurring questions arise, asking, how many visual and acoustic processes are in operation, which character agencies are at play, and how many different physical and/or mental locations are at work. Building on these polyvalent approaches, the various options to contextualise and understand *Inflatable* resonates with Akerman's films

where an interpreter is invited to "dismant[le] the diegetic–non-diegetic divide" (Hegarty 2017, 15). Disregarding this polarising divide, the plurality of meaning making strategies disallows a singular logical understanding of the work (Esslin 1961, 12), akin to polyphonic novels that fight against "one 'official' point-of-view, one ideological position, and thus one discourse, above all others" (Allen 2011, 24). Disallowing a singular logical approach to access the work, the absurdity inherent when experiencing *Inflatable* can be related to Beckett's work, which "can be seen as a search for the reality that lies behind mere reasoning in conceptual terms" (Esslin 1961, 46). Such absurdities within *Inflatable* especially foreground when relating the artwork to diegetic, non-diegetic, and meta-diegetic time/space locations.

Absurdity within and amongst the tracks

More pragmatically, *Inflatable* could suggest that the work is a mockumentary, a "found footage reportage" (Raczynski 2013, 125), or an extract of a narrative, yet such categorising interpretations are misleading. Without knowing that the video is a documentary capture of a serendipitous encounter, an audience may also contemplate that the work is a performative installation set-up for the camera (Rosengarten 2016, 2), as in *Horses* and *Soldiers.* This uncertainty makes "the boundaries between reality and fiction [...] ambiguous" (Raczynski 2013, 126), thus leading to a "tension between documentary and fiction" (Balsom 2013, 159), and consequently expanding the scope for interpretations. Moreover, "[t]he fixity of the observational camera and extended duration of [the] shot[...] create[s] a distinct film viewing experience, which reduces the traditional emphasis on character agency and action" (Raczynski 2013, 128). Specifically, the audience of *Inflatable* does not see a character or agent performing a specific action, nor is it presented with a classical three-act structure plot, including a "beginning, middle and end" (Cameron 2008, 4). Instead the viewer experiences a video that excludes what Aristotle considers a 'well-constructed plot', by showing a clip that "begin[s] at some chance point [and] end[s] at some chance point" (Cameron 2008, 3). This characteristic in *Inflatable,* which I also applied in *Horses*, is another designator for Theatre of the Absurd (Esslin 1961, 39, xvii). Furthermore, looking at the repetitive movements in the image, and listening to the paraverbal conversion uttered by unidentifiable speaker agencies, *Inflatable* presents an art experience that is "clearly outside the realm of rational experience" (Esslin 1961, 305). This insight foregrounds an absurdity that "cut[s] against the grain of Hollywood conventions" (Wilson 2007, 6 ; Balsom 2013, 159), but instead, *Inflatable* intertwines more with David Lynch's movies.

Trying to make sense of the absurdity in the video artwork would invite the audience to expand their interpretations. Instead of these being arbitrary, Esslin suggests that "[t]he relevant question here is not so much what is going to happen

next but what is happening? What does the action of the [artwork] represent?" (Esslin 1961, 305). Such an approach empowers the audience "in the creation of meaning" (Elwes 2006, 3), instead of them recreating a singular meaning or a "'truthful' representation of reality in [a] documentary" (Raczynski 2013, 130; Balsom 2013, chap. 4). Underpinning this insight, the above described ambiguities in the soundtrack suggest that the sounds are generally asynchronous in relation to the moving image, hence unconnected. However, Balasz argues that both tracks in a movie are linked "in the sphere of mind, not of reality" (Milicevic 2016, 300). When sound and image interact in an audience's mind, a free play without visible character agencies can be interpreted. Considering the above, *Inflatable* "transcend[s] [my] original intentions [in order to] present itself as far richer, more complex, and open[s] a multitude of additional interpretations" (Esslin 1961, 12).

Conclusion

Videoart experience and language

The structural analysis in this commentary contrasts with a post-structural writing approach. Both paradigms have advantages and disadvantages. On a positive note, I suggest that this commentary opens up the works, and thus opposes Barthes' concerns that my analysis would close the artworks. (Barthes 1968, 5). However, by pointing at aspects 'present' in my research, I also chose to not point at those which are 'absent', which resonates with Derrida's concept of différance (Derrida 1976, 143). For instance, in my analysis I do not connect all four works with the aesthetics of colour, the 'frozen' photographic background, atmospheric bleakness, centred-staged composition, nor do I join them with the concepts of alienation, automation, hauntology, melancholy, dystopia, post-humanism, infinity, nothingness, or indeed, death. These are all plausible connections because the four video artworks include signifiers that correlate with the above aesthetics and concepts. Building on this insight, had I for example exchanged the overarching concept of absurdity with alienation, my observations would have reached totally different insights, and thus led to alternative interpretations of the works. Moreover, I could have dissolved binary opposites in my reasoning and challenged my authoritative claims by excluding the first person voice in my commentary. (Hyland 2004, 1093). Would I have followed such an approach, my research into the four artworks would have taken the form of a post-structural, deconstructed commentary. Consequently, the causal coherence in my current academic writing would have been replaced with a language construct resonating with Cixious' writing, where she "mixes together complex and contradictory fragments, images, theories, and cultural artifacts" (Gannon 2006, 488). Applying either a structuralist or a post-structuralist paradigm, there will always be a gain and a loss when comparing them.

In my analysis, I also develop statements evaluating, interpreting, and suggesting what my works mean in general (Williams 2014, 20, 49). These statements are plausible, yet subjective, meaning, another member of the audience could have reached totally different conclusions had they used their own observation frameworks and applied their individual interpretative strategies. This resonates with Derrida's understanding, that a reader refers to "a collection of texts [and artworks] belonging to [her/his] history and [her/his] culture" (Derrida 1976, 160), which shapes their reading of this commentary and the interpretation of my artwork. In other words, the reader is *within* the commentary (Derrida 1976, 160), and the interpreter is *within* the artworks (Duchamp 1975, 140).
To exemplify this interconnectivity in relation to WZ59_Mont2 (2013) – *Now,* let us assume a member of the audience is five years old and grows up in a non-English

speaking environment. How would this child interpret the word NOW in the video? This example can be further developed when applying Kristeva's concept of intertextuality, by considering the aesthetic and conceptual connections of the video artworks as a mosaic of constructed quotations (Kristeva 1986, 37). In doing so, resulting questions would arise, such as, which quotations do interpreters consider, why and how do they use them to contextualise their arguments, why did they exclude other quotations, etc. By emphasising this plurality of observation and interpretation approaches, my suggested general meanings in this commentary are never exclusive and/or authoritative.

Another paradox in my analysis emerges from the claim that the four works are connected with the concept of absurdity. In my analysis, I was able to logically describe phenomena and events that are absurd. However, it is not possible to logically understand the *experience* of those absurd aspects in my works that are "unreasonable [and] illogical" (Encyclopedia.com 2021). In other words, it is possible to *understand* the *reasons why* those aspects are illogical, yet it is not possible to *understand* the *illogical experiences as such* because those are per definition illogical, hence not understandable. The polarity between *understanding* absurdity and *experiencing* absurdity presents a paradox as such and thus reveals the "limitation of language" (Esslin 1961, 44) in my analysis.

However, using language to open access to my works has further potentials when excluding the expectation that the works encapsulate a singular truth that can be deciphered or translated (Allen 2011, 200). Relating my works again to the Theatre of the Absurd, I suggest that "[i]nstead of being provided with a *solution,* the spectator is challenged to formulate the *questions* that [s]he will have to ask if [s]he wants to approach the meaning of [my artworks]"(Esslin 1961, 305). This approach would definitely open an interpretation process because framing an interpretation by asking questions could lead to unexpected answers, perhaps unrevealing a "poetic vision, poetic truth, and imaginative reality" (Esslin 1961, 312), an interpretative approach that I also propose an audience could implement to better grasp my stage play *Bed Farts* (Klewitz 2022). Moreover, asking questions could also lead to answering emotions felt when interpreting my artworks, confirming an understanding that "much of reality now begins *outside* language" (Esslin 1961, 297), and so addressing the multiple truths when experiencing my artworks. This insight reminds us of Tarkovsky's quote "A book read by a thousand different people is a thousand different books" (Tarkovsky 1989, 177), whereas 'one artwork revealing multiple truths' resonates with 'one book multiplied by thousand different readers equals thousand books'.

Holistic art experience

The above explanations foreground aspects that are dissected from a holistic art experience, whereas the former never substitute the latter. Instead of focusing on isolated aspects, such as authorship, audience empowerment, conceptual anchors, and aesthetic characteristics, interpretation and meaning making suggestions, etc., the audience is immersed in all of these *at once* when experiencing artworks. Dewey confirms this insight when reflecting on the processuality of an art experience: "In a work of art, different acts, episodes, occurrences melt and fuse into unity, and yet do not disappear and lose their own character as they do so" (Dewey 1980, 36). Building on his statement, the audience may for instance experience a sensory overload that is coupled with illogical, contradictory, and absurd messages that have been stimulated by the encounter with the artwork. Besides the rational understanding of the irrational aspects inherent in the artwork, the audience is also under the influence of their emotions that can steer their experience and interpretation into various directions (Weitz 1956, 28), depending which emotion/s is/are triggered, either successively and/or simultaneously. Dewey underpins this aspect of an art experience by claiming that "emotions are qualities, when they are significant, of a complex experience that moves and changes" (Dewey 1980, 41). This interlinked complexity of perceiving all the explainable and unexplainable inputs simultaneously foregrounds the limitation of language in relation to a holistic art experience.

Adorno's both disillusioning and encouraging statement also addresses the polyvalence imbedded in my commentary: "The better an artwork is understood, the more it is unpuzzled on one level and the more obscure its constitutive enigmaticalness becomes" (Adorno 2001, 121). Related to Adorno, the art critic Saltz claims that understanding an artwork is never completed, and argues: "Art is open-ended; it exists in the gaps between explanation and the work itself." (Saltz 2020, x). Or in the words of Duchamp: "What art is in reality is this missing link, not the links which exist. It's not what you see that is art, art is the gap." (Judovitz 1995, 135). Relating these thoughts to my commentary and to a holistic art experience, I conclude that analytical language is useful when critically considering its benefits, deficits, and limits. Self-reflecting my commentary on a meta level, the understanding of my artworks thus becomes both richer and more complex, and in turn more puzzling.

Since "for most humans, thinking is so dependent on language" (Bechtel 2001, 150), I am interested to more deeply negotiate the potentials of art and language. Essentially, when building on Bechtel's language-thinking-dependency, I claim that there would be no art if neither artist nor audience could speak or write about it. This postulate aligns with Camus' statement that "[a]rt cannot be a monologue" (Camus 2018, 13). The latter also resonates with Heidegger's claim that "[l]anguage, by naming beings for the first time, first brings beings to word and to appearance"

(Heidegger 1993, 198), and in the context of this research, language is applied to stimulate inner (artwork and observer) and outer dialogues (observer and observer). Specifically, bringing observations and interpretations to word and to appearance is a central aim of this commentary. Knowing the limitations of analytical language, I am curious to experiment with writing forms beyond comprehension that could add alternative access points to my artworks. Whilst pondering non-academic writing forms, last year a curator requested me to enrich the artwork experience of *Now* through language. I took on his challenge and wrote a poem, that echoes a long fascination with Heidegger's statement that "[A]ll art, as the letting happen of the advent of the truth of beings, is, in essence, poetry" (Heidegger 1993, 197). The bespoke poem, which I discuss below, now valuably expands my commentary by adding another linguistic dimension to it.

In 2021, the curator of the Riga Pasaules Film Festival (RPFF) included my video artwork *Now* in their programme and challenged me to expand the experience of the artwork with a recorded statement. Under the topic of cinema's relationship to the temporal experience, *Now* was screened under the subcategory 'Stop the Time', addressing 'pause and sudden break in rhythm [that] bring the feelings of estrangement and a strong realization of what is "now"'. The curator asked us to pre-record up to 5 minutes about our films that was to be screened after each of our selected contributions. In this recording we were primarily asked to reflect on the process of making our films, or we could address any other aspects of our artwork that was important to us. Motivated by Heidegger's above quoted statement, I took on the challenge and wrote a poem about *Now.* Besides following what I re-membered to be some of the conventions of poem structures, I strove towards a result that added to the video artwork. Specifically, I had in mind that both the video artwork and the poem address concepts of time and the absurdism within as two individual artworks that complement each other. In other words, both artworks are stand-alone pieces, yet the ekphrastic poem was intended to "amplify and expand" (Poetry Foundation 2017) the video artwork. Specifically, when writing the poem, I did not use the artwork to depart from it, but instead, to "enter" (Merleau-Ponty 2004, 100) the artwork, in order to explore its depth. Or relating to Heidegger, my aim was to write a poem that brings forth the poetry in my video artwork (Heidegger 1993, 197). After writing the poem, I recorded a reading performance thereof that I then sent to the RPFF. All communication with the festival as well as the programme entry, plus the written and performed poem can be accessed in Appendix 3.

Answers to research questions and key findings

The scope of this commentary requests me to come to conclusions. For this purpose, I refer back to the questions *(R1, R2, R3)* in the introduction and respond to these below in my corresponding findings *(F1, F2, F3).*

F1: Evaluating my critical analysis, the second, deductive research phase, I concluded that each of the four analysed video artworks evidently confirms the claims made in the first, inductive research phase. In other words, in my analysis, I provide evidence of *how* and *why* the four pieces are *conceptually* connected by negotiating and elaborating theories of *Time, Repetition, Absurdity,* and *Play.* Secondly, I explain *how* and *why* the four pieces are *aesthetically* connected by an *improvised* artistic process, a *lo-tech* production and perception experience, a *static camera* position and angle, experiencing *slices of time* below ten minutes, and by showing one *linear event* each.

Further expanding the above, my analytical approach of how I observe and interpret my video artworks resonate with Barthes' view that my commentary includes "tissue[s] of citations, resulting from the thousand sources of culture" (Barthes 1968, 4). The selection of my citations and cultural sources is subjective and inform both my first, *inductive* research phase, as well as my second, *deductive* analysis. Specifically, I embed and articulate these citations in my conceptual and aesthetic frameworks. In doing so, my commentary connects with discourses outside art (Foucault 1998, 222), such as Process Philosophy (Bergson 1998), Play Theory (Piaget 1962), Creativity in Education (Robinson 2009). Through these interconnections, my research adds new knowledge to the discourses in which they are contextualized, for instance, the artwork *Horses* together with the analysis add new knowledge to the discourse of the Absurd. This insight can be compared to how Becket's play *Waiting for Godot,* in combination with Esslins' writings about it, (Esslin 1961) add new knowledge to the discourse of the Absurd. Moreover, the analytical writing about the four videos add *individually* as well as *collectively* new knowledge to the contextualised discourses. This insight can again be compared to Esslin's writings (Esslin 1961), for instance when he explains how Beckett's, Ionesco's, Adamov's, and Genet's plays add *individually,* as stand-alone plays, as well as *collectively,* through their identified common denominators to the discourse of the Absurd. In contrast to Esslin's book 'The Theatre of the Absurd', in my commentary, I contextualised my artworks not only in one discourse, that is the Absurd, but to a total of four concepts and four aesthetic characteristics.

F2: The commentary reveals *potentials of language,* considers authorship, and relates these to personal artwork experiences. It concludes that writing, reading, and talking about art is more rewarding for artist and an artwork's audience than 'leaving it all to the audience', as Barthes suggests (Barthes 1968, 3, 6). It also claims that the combination of analytic and poetic writing opens artworks for observations and interpretations. Referring once again to absurdism, Esslin's quote sums up this central insight: "Thinking in poetic images has its validity side by side with conceptual thought" (Esslin 1961, 316). This means that perceiving an artwork and reading about it *enrich* the artwork experience.

My research also points out the *limitation of language* in relation to artwork experiences. Specifically, it highlights that the sum of all individual encounters with an artwork, in this context experiencing four video artworks in screening sessions, can never be captured by a text that claims to summarise all the former. It also states that other audience members would think and/or write about the videos differently, had they used other concepts or aesthetics to contextualise. This insight shifts the analytical phase of my commentary from a constructivist way of understanding into a post-structuralist paradigm, by substituting universal-objective meaning claims with individual-subjective meaning suggestions. Considering the above, the resulting expanded excess to artworks by added analytical and poetic language is beneficial for everyone who *makes* and *reflects on* art.

F3: Referring to the analytical approach in my commentary, one of my main intentions is that this commentary inspires artists to (better) articulate their artworks (Klewitz 2021, 34) by suggesting "what to look for and how to look at it" (Weitz 1956, 35). In my research, I analytically observe and interpret art by deferring meaning in a Derridean sense of différance. For instance, instead of stating my artwork *Horses* is absurd, I connect signifiers of the absurd that are inherent in *Horses* with the concept of the Absurd. In doing so, I not only defer meaning, but I also defer authorship. In other words, I am not stating that the artwork *Horses* is absurd, but I explain how and why signifiers in the video connect with theories and artworks. By deferring meaning and authorship, art writers find it also more difficult to set a full stop when communicating about art. Moreover, instead of 'handing over' the 'interpretation power' from the artist to the audience, as Barthes suggest (Barthes 1968, 6), or to the art critic, with my writing tool, I empower everyone who engages with artworks to voice their insights in an inclusive and equalitarian manner. Considering the above, I suggest that my methodological writing tool adds new knowledge to the discourses related to *who, why, how,* and *what* to write about art.

In addition to analytically writing about art, I encourage members of the art world, especially artists and artist students, to experiment with these writing forms, and beyond, by taking on Williams' suggestion to break conventions of established art writing forms. Specifically, I recommend to fellow artists and and/or researchers to embrace the freedom and potentials to innovate their own languages (Williams 2014, 9, 16) that brings forth the kind of poetic truth that you, the makers of the artworks, suggest is embedded in your artworks. Combining both analytical and poetic language, the envisioned texts are most likely non-judgmental (Groys 2008, 62) because the writings avoid classifying art as being "bad, good or indifferent" (Duchamp 1975, 139). Such an approach to writing about one's own art could also prevent artists from being intimidated by self-appraising their own work, and from self-indulging through navel-gazing. Looking through an analytical/poetic lens, I also encourage artists to experiment with language in order to "dress [their artworks]

in a text" that protects their "naked work" (Groys 2008, 66) and at the same time stimulating the audience to use art and language to engage in a "social communication" (Groys 2008, 63). Further developing Groys' naked-clothed artwork correlation, Gottfried Keller's novella *Kleider machen Leute,* translated *Clothes Make the Man [People],* comes to mind. Building on Keller's title, with my research I suggest that instead of language 'protecting' the 'naked' artwork, language is the metaphorical attire that completes the artwork by shaping its identity. Referring back once again to the structuralist/post-structuralism discourse, there is no uniform outfit that fits an artwork. But instead, depending on how one wants to present an artwork, different clothes (kinds of languages) dressing the same naked artwork express different personalities (observations and interpretations).

Besides communicating with and about artworks, my writing tool has also potentials for artists to formulate their artistic identity (Klewitz 2021, 1, 57, 2016), and support them to be more confident in their artist statements and artist interviews. In an academic context, my methodological approach in this commentary can also be implemented to formulate research funding applications and to write statements for institutional research assessments protocols, such as the REF. In subject-specific contexts, I suggest that my methodological writing tool adds new knowledge to academic art disciplines, contemporary art research, art education, self-taught art practices, and other topics that members in the artworld engage with.

To pinpoint the interrelations and distinctions of the above key findings *(F1, F2, F3),* the idiom 'a means to an end' is useful. Applying the latter, the following three statements put my research findings in a nutshell.

F1: Means (tool) to an end (the four video artworks connected with concepts and aesthetics) – the *end* of the research is *specific,* new knowledge are the connections.

F2: Mean (tool) to an end (accessing art) – the *end* of the research is *exemplary,* new knowledge is the expanded access to art observation and interpretation.

F3: Mean (tool) to an end (art writing) – the *means* of the research is *specific* and *exemplary,* new knowledge is the writing methodology.

By and large, I envision that readers will prove my commentary to be effective and inspirational and that my key findings enrich their theoretical and practical encounters with art.

Appendix 1

Link to index sheets of completed video artworks from 2009 to 2022:
https://drive.google.com/file/d/1U91h5PSSbUXI68rT99sAX1rOwTxn2cgv/
view?usp=sharing

Link to my CV listing the full chronology of my video art dissemination:
https://drive.google.com/file/d/1csrXeoEqsYraR31CdYsHP7wz-4eKNM0Z/
view?usp=sharing

Appendix 2

WZ59_Mont2 (2013) – *Now*

This video artwork was peer-reviewed and selected as an entry for
the festival Experiments In Cinema v10.T36 at Guild Cinema on Route 66 in
Albuquerque, New Mexico, USA. It was screened on Saturday, 18 April 2015.
Artwork Preview:
> https://vimeo.com/75634408

Peer reviewed research dissemination:
> https://www.experimentsincinema.org/eic-2015

WZ280_Mont3 (2017) – *Soldiers*

This video artwork was peer-reviewed and selected as an entry for
the Facade Video Festival 2017 at Plovdiv, Bulgaria. It was screened on Sunday,
10 September 2017, and it was top 10 selected by the jury.
Artwork Preview:
> https://vimeo.com/159591716

Peer reviewed research dissemination:
> http://facade.arttoday.org/en/2017/program
> http://facade.arttoday.org/en/2017/participants
> http://facade.arttoday.org/en/2017/winner

WZ557_Mont1 (2018) – *Horses*

This video artwork was peer-reviewed and selected as an entry for the
'City Symphonies' programme at The Unseen Festival 2018, organised by
Counterpath, in Denver CO, USA. It was screened on Monday, 3 September 2018.
Artwork Preview:
> https://drive.google.com/
> open?id=1GDIa0YqNZeDZF3oBwUotzzDz9OmZC_Jo

Peer reviewed research dissemination:
> http://counterpathpress.org/the-unseen-festival-2018-night-3-monday-
> september-3-730-pm

WZ604_Mont1 (2018) – *Inflatable*

This video artwork was peer-reviewed and selected as an entry for
the 'International Competition Short Films' programme at the 32. Stuttgarter
Filmwinter 2019 – Festival for Expanded Media. It was screened on
Sunday, 20 January 2019.
Artwork Preview:
> https://drive.google.com/
> open?id=1rbxkJ3BGthRRpUtPSS1fGTYUPEDfkg_h

Peer reviewed research dissemination:
> https://drive.google.com/file/d/1TK1JplyeOWhWrry2bcLxTeROmIwg4
> H0d/view?usp=sharing

Appendix 3

WZ59_Mont2_Poem1 (2021)

Nowness

N O W when thinking, when making, when experiencing, when remembering.

Now is gone, comes, goes, multiplies, with no beginning, and no end.

The present of the pasts, the present of the presents, the present of the futures,
Past times, present times, future times,
What was time, what is time, what will time be?

When was now, when is now, when will now be?
Now was never, is never, will never be.
N O W forever, in infinity.

> *Ralph Klewitz, 13 September 2021*

Poem reading performance:
> https://drive.google.com/file/d/1govpSLoSnGM3PebRypYzn-
> 33WhSuh0tq/view?usp=sharing

Communication with Riga Pasaules Film Festival (RPFF) and programme entry:
> https://drive.google.com/drive/folders/1w-YBjPVX5CWJ0nhvf91CFqoi
> XZ05MSIt?usp=sharing

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